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# The 8th Hong Kong International Film Festival

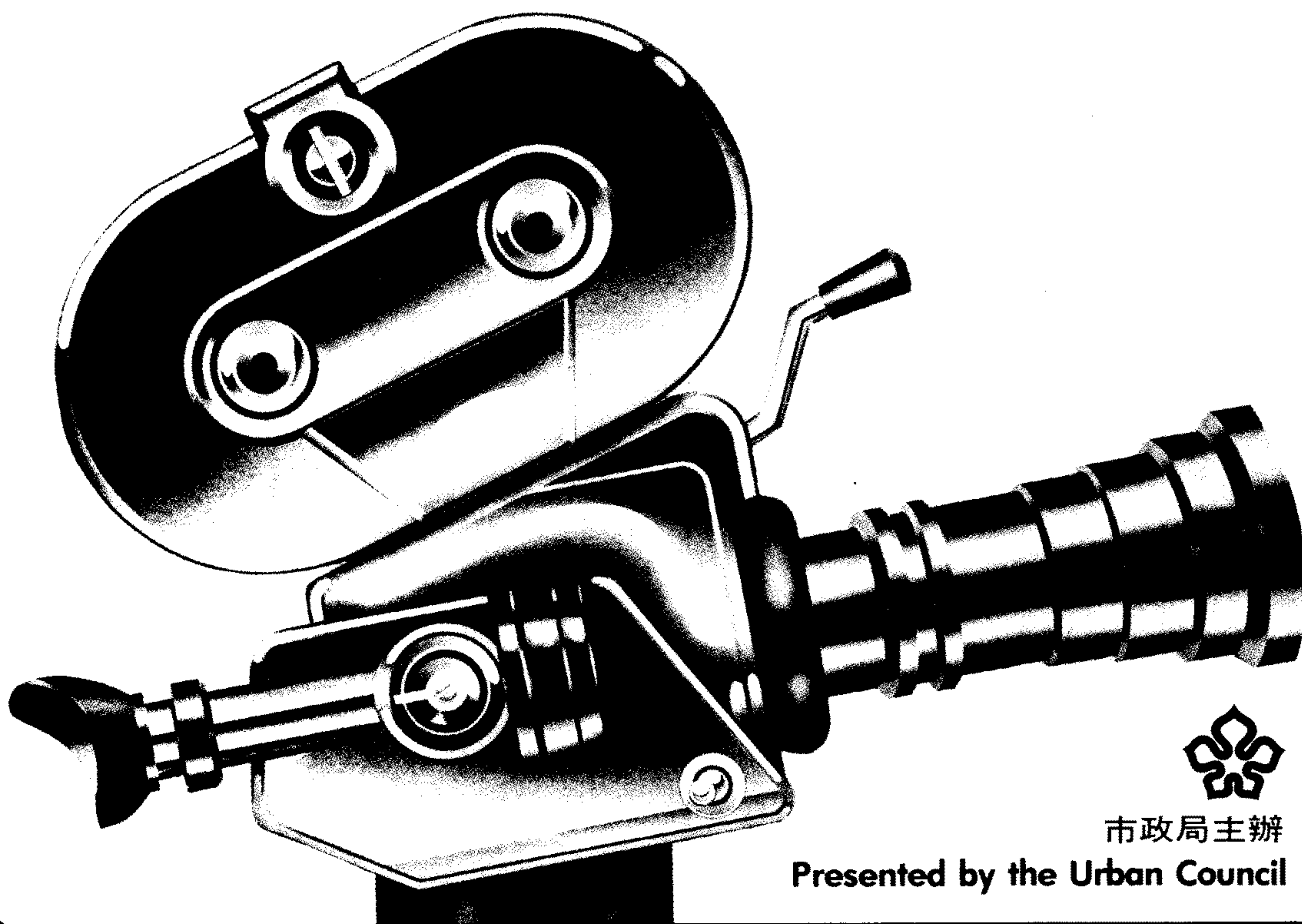
# 第八屆香港國際電影節

## RETROSPECTIVE :

## PIER PAOLO

## PASOLINI

## 柏索里尼作品回顧



市政局主辦

Presented by the Urban Council

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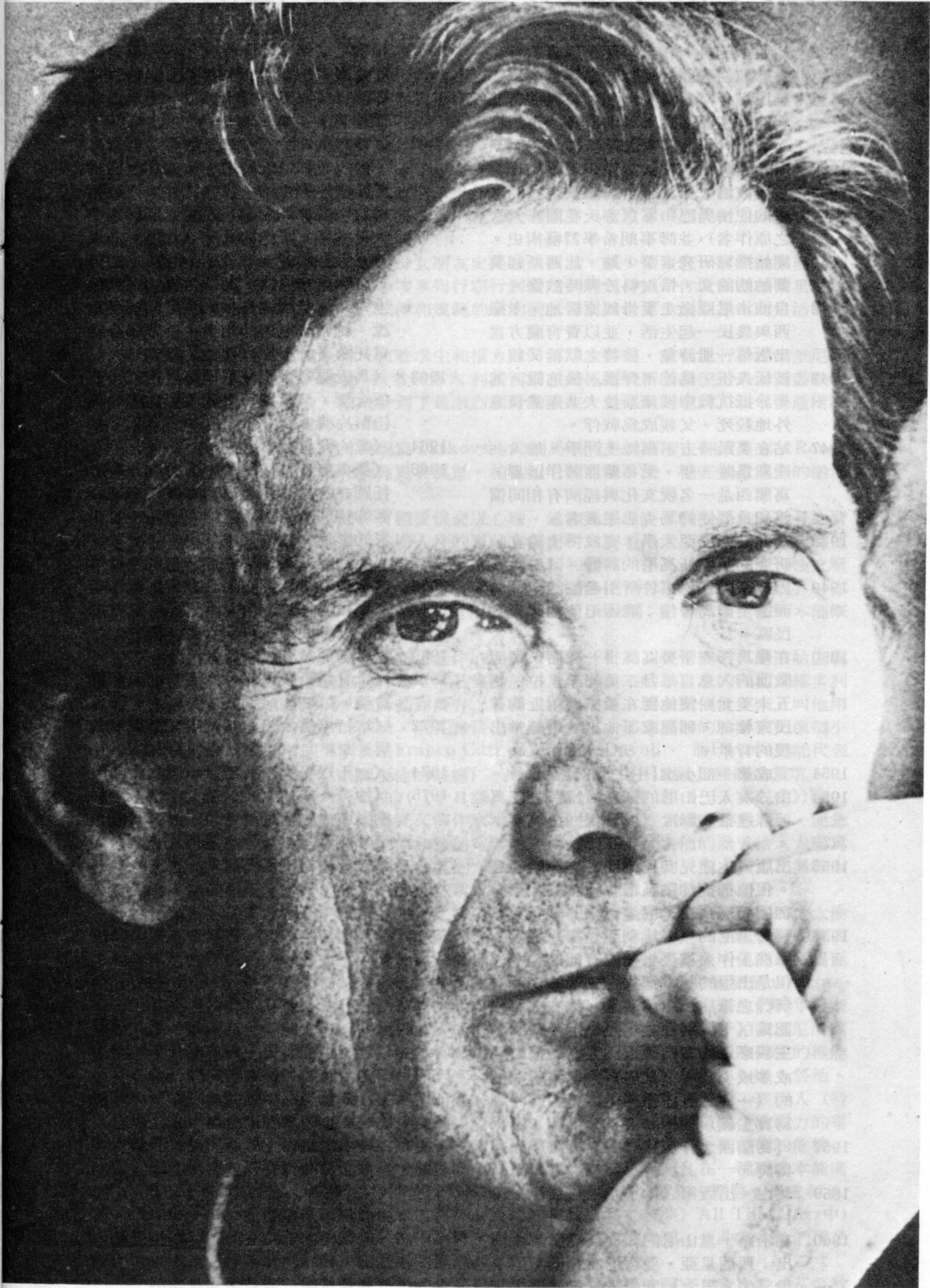
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柏索里尼的 Pier Paolo Pasolini 里索南



思想和馬克思主義有極為相似的意思 (1922-1975) 南並山(事始文學觀測)的流  
。白姿



# 柏索里尼年表

- 1922

比亞·鮑勞·柏索里尼，三月六日出生於波洛尼亞。父為職業軍官，母為農民出身（費育蘭）。一家人隨着父親的調任而在意大利北部各城市居住。
- 1937

開始作詩，其中一些後來出版結集。
- 1939

考入波洛尼亞大學，認識後來一同共事的佐治奧巴山尼(《芬氏花園》一書之原作者)，並師事朗希學習藝術史。開始撰寫研究卡華，迪·比西斯和莫蘭迪的論文，惜材料於戰時散佚。
- 1942

自波洛尼亞撤走至母親原居地，卡撒西與農民一起生活，並以費育蘭方言出版第一冊詩集，後將之獻給父親。
- 1943

被征入伍，為德軍俘獲，後逃脫。其第於抵抗戰中被南斯拉夫共產黨員意外地殺死。父親成為戰俘。
- 1947

站在農民一方，與地主鬥爭。加入共產黨為時一年，受葛蘭西著作影響，葛蘭西是一名視文化與經濟有相同價值和重要性的馬克思主義者。
- 1948

返回波洛尼亞大學，完成博士論文，研究的是巴斯高尼的詩歌。
- 1949

因一宗同性戀事件所引起的法律問題而遷至羅馬居住；窮困迫使他居於貧民區。
- 1950

在羅馬杉安平勞區謀得一教席，然而微薄的入息（每月二萬七千里拉，約五十美元）使他要在曼蒙盧附近的貧民窟棲身，那兒成了他小說中經常出現的背景。
- 1951

完成第一部小說【生之兒女】。
- 1954

由於友人巴山尼的幫助，替馬里奧·蘇達蒂的影片《河孃淚》撰寫劇本。
- 1955

出版【生之兒女】，即被控小說猥褻。但他捕捉貧民區市井俚語的才華，卻因而受到費里尼等導演的賞識。
- 1956

替費里尼的《卡比利亞之夜》編劇；雖然工作人員表上並沒有他的名字，但是出版的劇本卻收進了他的文章【《夜》之筆記】以示敬意。他在文章中認為《卡比利亞之夜》揭示了新寫實主義應走的方向，這個方向是他自己或多或少地在《乞丐》一片中所遵循的（一種沒有泛作感傷地愛國的一種寫實主義）
- 1957

【葛蘭西之骨灰】一詩贏得維亞域茲奧獎。
- 1959

父亡。出版第二本小說：【殘暴生命】。
- 1960

在卡路·里山尼的影片《駝子》中演出；西西里亞·曼哲尼將柏索里尼小說【生之兒女】其中一章拍成影片《馬蘭尼之故事》，並由柏索里尼加上旁白。
- 1961

柏索里尼第一部影片《乞丐》贏得影評人讚賞，並於1962年第五屆倫敦電影節得榮譽獎；於卡路維－衛里影展得首獎。
- 1962

《羅馬媽媽》，柏索里尼第二部影片，則沒有那麼受歡迎。而他在《四重奏》一片中拍的一段《乳酪》更被指為攻擊教會和國家，在威尼斯影展中大受奚落。雖然如此，《乳酪》仍贏得意大利影評人頒發的金牌獎。鮑勞·許殊與布尼路·朗迪執導的《殘暴生命》，是改編自柏索里尼的同名小說。柏索里尼與沙治奧·薛蒂聯合替貝托魯奇的影片《死亡》編劇。
- 1963

《馬太福音》在威尼斯影展中贏得五項大獎，又獲國際公教電影處頒贈最佳影片獎。
- 1964

《愛的聚會》。
- 1966

《鷹與麻雀》於紐約影展受到好評。托圖在本片的演出贏得1966年康城影展的特別獎。柏索里尼在卡路·里山尼的影片《叛徒》中演出。
- 1967

《伊迪帕斯王》第一部彩色劇情片。
- 1968

《定理》，原獲國際公教電影處頒獎，但後來却被取消了。羅娜·比蒂於威尼斯影展中獲最佳女主角獎。
- 1969

《米迪亞》和《猪欄》。
- 1971

《十日談》，獲柏林影展特別（銀熊）獎。
- 1972

《坎特培雷故事》，贏得柏林影展大獎。
- 1974

《一千〇一夜》，獲康城影展大獎。
- 1975

《沙勞，或所多瑪一百二十日》於紐約影展中大受抨擊。十一月二日凌晨時分柏索里尼被青年基西比·貝路西謀殺，環境細節不詳。



# 柏索里尼的原始主義（代序）

金炳興

要維護柏索里尼的電影不容易。就技巧而言，無論早期《乞丐》和《羅馬媽媽》的新現實主義，到中期《定理》和《豬欄》的對稱形式，到晚期《生命三部曲》的開放結構，除了經常選用的幾個演員，很難說有一貫的風格。這一點和高達絕不一樣。

就選用的題材而言，除了早期近乎他小說所描寫的羅馬貧民窟（曼莫洛橋附近）生活外，大部分電影是對古典作品的詮釋。除了以古喻今，可以說缺少尖銳的獨創性。

那麼，為什麼我們要重視柏索里尼？為什麼我們要把他和大師（比方說南斯拉夫的Markavejev 和匈牙利的Jancso）並列？我認為，在當代導演中，還沒有一個能把原始主義表現得那麼徹底，特別是倫理上的原始主義。

《乞丐》裡，當維多利奧爲了裝扮女朋友史提拉去賣淫，缺少錢買鞋，居然動腦筋動到兒子的小項鍊；或者《羅馬媽媽》裡，埃多列行竊行到醫院的病人身上——你就知道柏索里尼的人物活在一個原始世界，一個沒有戒律和規範約束的前基督文明世界，人類靠本能生活的倫理世界。

這種本能在現代文明社會，藉着求生和權力欲而再一次體現，前者流行於柏索里尼稱之爲「次普羅」階層的貧民社會，後者在意大利法西斯主義極權統治下表現得最淋漓盡致。於是，在柏索里尼的作品中，觀眾看到了最激烈狂野的映象，最犯禁的題材，致令資產階級難以容忍而不得不閉目或walk out。

如果就映象衝擊力來說，我認爲Tarkovsky的割馬眼和馬從石階上翻滾下來、Roeg最近在《伊麗嘉之謎》裡的爆腦和燒屍更具震撼。柏索里尼的處理手法，極其量是儀式的搬演，戲劇的效果比電影的效果爲強。

柏索里尼對原始主義，始終有種愛恨交進心理，這和他那混合了貴族和農民出身的背景不無關係。他一方面鍾愛前基督文明人性的單純、真切——只要看他選用的演員的外形和他們流露的憨態就可以知道。他同情次普羅階層受到的壓制和約束。但另一方面，他又極之厭惡本能的放縱，促成法西斯主義的寬橫霸道。因此，本能是一把兩刃刀，既是「解放」，亦是「毀滅」的力量。（Norman O. Brown在【Life Against Death】曾予佛洛伊德的本能概念再予解釋。）

原始主義處理得不好，會給人機巧造作的感覺，失卻「自然」，當然不再是原始主義。柏索里尼的人物，對他們的逆倫行爲，常是無動於中，他們從不姑息自身的死亡。維多利奧看見自己的女朋友給人撫摸，他衝動到要奔上石橋去跳泰伯河，朋友把他拉下來，叫他用河水洗個臉，他就自動的跑去洗個臉，洗完臉後他把頭抬起來，那蒙滿沙的臉看來更像個小丑。柏索里尼最常用的兩個男演員是Franco Citti & Ninetto Davoli，而Davoli最能代表這種無動於中（往往用大特寫去顯現他的憨態）。所以他讓他在『十日談』裡跌進糞坑。

柏索里尼說他拍《生命三部曲》（《十日談》、《坎特培雷故事》和《一千零一夜》）時，心情最輕快，因此他演完了畫家奇奧托又演作家喬叟。他的奇奧托在用膳時靈感一到，便急不及待爬上梯去作壁畫，也不管快動作和整部電影的風格協調不協調；他的喬叟給太太痛罵後仍胡思亂想。柏索里尼就是這樣一個率真的人，他從不掩飾他粗俗的一面。維多利奧和大舅打架時，他偏偏配上巴哈的音樂，讓那些講求refine taste的電影行家吹鬚瞪眼。

柏索里尼從不諱認他的同性戀。《坎特培雷故事》裡磨坊主的一節，那個磨坊太太偷情時，聽見窗外有人叫，原著她是下部向前伸出窗外，那個無賴吻到的是「毛鬆鬆」的東西；柏索里尼卻改成後面。他也從不差於歌頌男性肉體美，而且表現得很直接。他的造愛場面無所謂foreplay，男男女女都急色得很。他拍的是softcore電影，給人的感覺卻是hardcore。

看完《沙勞》難免使我想起法斯賓德的《水手奎萊爾》。兩部電影都是他們英年早逝前的最後一部作品。兩部電影都表現得那麼極端和絕望。《沙勞》充分體現了柏索里尼所謂極權下人的物化觀。人被貶到無可再貶：吞食排泄物，換句話說，強逼失去新陳代謝的機能。貝托魯奇的《巴黎最後探戈》我們只聽到宣之於口，《沙勞》卻見之於特寫和搬上餐枱。瑪姬小姐依然無動於中一邊挑食一邊侃侃而談。表現法西斯殘暴的電影多得很，表現人（特別是猶太人）被摧殘的電影也多得很，爲什麼會見諸《沙勞》這樣改編而又缺少說服力的電影？我們只能從心理上去推測作者的動機：柏索里尼和法斯賓德都到達了一個創作的危機，兩個人都彷彿把他們要說的話已說盡，回歸到他們各自本性的探討，而且在一種死亡本能衝動下。Kubler-Ross把人面臨死亡時的態度分成五個階段，即驚愕、憤怒、罪咎、憂慮和承受。（Bob Fosse曾把這個理論應用於他那部半自傳的電影《浮生若夢》All That Jazz中）。總覺得兩個導演在創作他們最後一部作品時，經歷這種心境。這樣說，並非意味他們預見死亡，也不是想作附會的解釋，而是看完這兩部電影後的直覺。

柏索里尼生長在一個基督教思想和馬克思主義都有長久傳統的國家。實在說，基督教思想和馬克思主義有極爲相似的意識形態，包括它們的hierarchic structure、個人意向的混



除、預言式的前景。意大利知識分子企圖綜合這兩種意識形態，一點不出奇，尤其他們的成長階段。柏索里尼年青時期也不例外。但一旦他們的思想開始成熟，他們會發現這種綜合會是多麼徒勞，有神論與無神論之間根本沒有妥協餘地。梵諦岡在意大利經營產業的方式和資本主義並無異致，共產黨在基督民主黨控制的議會裡始終無法獲得主導地位。像柏索里尼這種率性的人，不可能會在這兩種制度中討好，他的電影同時遭受左翼和右翼的夾攻是必然的事。也許進入古典作品中，他還可以一舒情懷，他的被意外殺害，與其說是一件罪案，倒不如說是一次證據，說明一個忠於自己的藝術家在世俗社會中的無可奈何。

# 我死、我生， 比亞·鮑勞·柏索里尼著

嘉菲·艾卡原著  
李焯桃、舒琪譯

譯者按：嘉菲·艾卡(Kathy Acker)是一名以西岸為基地的美國女作家，今年卅多歲；七十年代初期已經開始出版著作，但大都是由美國的地下出版社出版。她近年來一直在三藩市藝術學院教學，並曾先後在三藩市、西雅圖和紐約舉行過不少講座。她的小說，風格十分極端，有論者把它們歸類為「崩後色情文學」和「崩後女權主義」作品。艾卡則宣稱她只是寫一個「普及流行的題材」。她的小說引起議論紛紜。她筆下從不迴避殘虐、暴力和醜惡。她對性行為的描繪極繪影繪聲之能事，一點也不符合傳統「女性」的定義。她的敘事方法同時充滿詩意和震撼力，結合了對話、描寫、推理、歷史、文學等格式。她那套反社會的價值觀、她對宗教教育和政府的攻擊，標示了一種新文化的誕生。

【我死我生，比亞·鮑勞·柏索里尼著】是收集在艾卡原著的小說集【Blood and Guts in High School】(Picador,1984)中的一個中篇。艾卡假借自己是柏索里尼，來剖析柏氏神秘死亡的原因，全篇分「我死」，「我生」兩部分。這裡節譯的只是「我死」的序幕，讀者除可窺見艾卡的天馬行空和大胆的風格外，還可透過生動的映象看到一幅柏氏被教時的可怕景像，雖然未必真實，但却是一次再現真實的企圖）。文中有很多露骨的用字，目的除了是要在（大部分是中產階級的）讀者心中做成震撼外，其實還有另一意思：就是去模仿柏氏電影那份離經叛道的驚世風格，譯者為保留原文精神，亦選擇了較俚俗和尖銳的字眼。

## 我的死亡

是我自己想去死的嗎？我被人謀殺，會其實是衆望所歸的自殺嗎？

我曾在一九七三年這樣寫過：「直到七十年代為止，那個古老的世界，那個原是日常的，思考的和充滿愛的世界仍然存在——但現在已烟消雲散；我們已從那單純的年代，過渡進入腐敗的年代。」

背景：意大利多民族主義黨(Multinationals)的動態唯物主義(dynamic materialism)越來越明顯地支配著人心，這從以下兩者身上可以看得出來：恐怖主義的興起（右翼媒介策略，表現出群眾在功能及政治行動上的無能）；及大美國主義(Americanism)——日常生活及身份的同化。

一九七五年十一月一日，我在午飯後離開我的家，如常地駕著那輛Giula G.T.。我打算那天晚一點和連納圖\*一起吃飯。我們在鐵波天奴區的龐美多盧餐館吃完晚飯後便分手。連納圖當然沒有興趣操我。我駛到五百廣場附近我最愛去的一區。一個看似十分憔悴的少年出現在我汽車前面。我停了車，下車，向那孩子走近。他樣子不錯。他表示有意思。他爬進了我的車子。我一直把他載到艾特奧史加盧附近一個廢置的足球場。那兒只有一間還未蓋好的房子。窮人不是住在房子裡的。我們就在這兒造愛。

我企圖強逼那少年和我性交時，我有下過車嗎？



證人：過去數年來，比亞曾被不少流氓襲擊，所以他變得十分謹慎。他不會在陌生的年青流氓面前走出他的車子，我們看見他留在車內。他告訴一些勾搭者說他正在等朋友。當他們想摸他時，他滿肚疑竇地按起了車窗，而且很快便鎖上了車門。不，比亞是非常小心的。

一個叫森敏拿拉的少年跑進了酒吧，叫庇洛西試試兜搭比亞。柏索里尼立即看中庇洛西，一點疑心也沒有。為什麼？

我們在奧士田晏斯道的比昂度·提維拉餐廳停下來。那少年吞下了一大碟意大利粉。之後我又在一個自助油站停下來加油。

一輛有着加坦尼亞車牌的汽車一直跟踪著我們。那少年知道車內的四人專門以搶劫年青的男妓為生。

我們來到了足球場，把車停下來。我拉開了那少年的褲鍊，把我的臉埋在他那兩條年青的大腿之間。

少年：他把我碌嘢塞進他的口中，但只是一會兒。他並沒有完事。他把我拖出車外，又把我推倒要我伏在車上，把屁股翹起。然後他扯下我的褲子，我很不願意他這樣做。他很不濟事，沒法使它可以進入，竟轉而企圖把一根他媽的木桿塞進我的屁股。他想謀殺我。

我大叫：「你瘋了，你這狗娘養的。我要走了。」他把眼鏡留在車內。他那張發了狂似的赤裸的臉孔真的教人害怕。我拔足狂奔，他窮追不捨，怎樣也不肯放過我。你瘋了。他飛身猛撲，把我壓住。我用木棒打他，被他一手搶去，拋開去老遠。暴力代替了性。我半跑半爬地在黑夜裡逃跑，他抓住我的襯衫衫尾，再壓在我身上。他打我。我隨手抓了根東西擊中他的頭，又亂踢他的春袋。那兒是軟綿綿的。他沒有喊出來。他沒有任何反應，只是不停地打我。我用盡全身力氣還擊，完全沒有想過停下來。我害怕得不得了，但却很好。

我跳進他的車裏，見車匙還在匙孔，便立刻把車開走。真的，那段時間裡我腦袋一片空白。（我記不起汽車有沒有輾過柏索里尼的身體。）當我神智清醒時，我發覺自己正站在噴泉裏，在洗淨我手上和褲上的血跡。當晚只有我們二人，並沒有第三者在場。

翌日他們拘捕我時，我想要回我的萬寶路香烟和打火機，但它們已不在車裡。反而發現一件破舊的綠色毛衣，既不是那個老淫蟲的，也不是我的。

那少年不知多麼願意提供我要求的各種性服務。我脫掉他的襯衣，那是因為我不要碰它。他的背部真美。那是當一個人捱餓捱得太久，肉長的不夠時，肌肉都凸了出來的樣子。正當我要把我碌嘢的尖端，去碰觸那緊繃的小圓洞（就像他那對因貧窮而變得又緊又硬的眼睛一樣）的內裡的東西時，我的頭部猛地被擊了一下。

起初我不大清楚發生了什麼事，因為我正慾燄高漲。血開始自眉毛上滴下來。什麼？我知道不妙了。我立刻還手。

他們用木棍和不知名的武器，出盡全力襲擊我的頭部。我血流披面。血不斷地噴出來。他們捉住了我，其中一人一脚踢爆我的睪丸。這一腳把我的小腹踢穿了一個洞。那隻抓住我的頭髮的手把頭髮都扯脫了。

比亞暈了過去。他的軀體頹然倒下。其中一人駕着那輛 Guila 2000 輾過他的身體，並因此而殺死他。

證據顯示一人或超過一人要不是利用了庇洛西便是串同庇洛西一起來陷害我。他們為什麼要陷害我？如果我知道他們為什麼要陷害我，我便可以，或可能知道這群「懶癱」的身份。

第一個問題：這是一項政治行刺抑或只是一宗千篇一律的街頭兇殺？它可能只是一宗街頭兇殺，一件愚昧而不經考慮的事情，却把我的生命奪了去：號然小時候你的父母常這樣教導你，但世事却不一定有其特定的規律；沒有理由你一定會得好報。公義只是我們的領袖們的騙局。沒有理由你或任何人會有任何的先兆。

我是在跟你們這群道德主義者說話！

另一件證據：上訴法庭的法官方撒卡在七六年四月十二日代表官方宣佈，是庇洛西一人把我謀殺的。他還裁定庇洛西在法庭上宣誓說我企圖把他強姦，其實是在說謊；庇洛西其實是願意被我操的；沒有人可以知道庇洛西為什麼以會殺死我。麼

但上訴法庭為什麼對超過一人把我殺死那樣明顯的證供全部駁回？

我剛拍完《沙勞》。在《沙勞》裡，我同時在影片裡及觀眾中間提出了男性情慾，特別是同性愛和虐待狂的問題，來表現出這些慾望與法西斯主義之間的關係。正因為國家現在是法西斯主義的，所以性慾也就是完全合理的。一個小電影導演可以說得出這些題旨真是妙极了。

註：即連納圖，達戈里(Ninetto Davoli)，柏索里尼最愛用的男演員之一。



# 柏索里尼訪問

●你拍了這麼多關於過去的電影，無法不使人感到你也許是對現在失望。我們作為影評人往往會犯上不幸的錯誤，就是每每只因一個創作者曾在某一階段表達過某些特定意念便將他和這些意念強行拉上關係。因此，我們難免期望你拍一些政治上積極的作品。你現在是否已自覺地決定放棄這些電影？

○我已看透世情。我曾經有過將來、也相信過它，但它卻原來已是「過去」的開始。我再不相信在政治上還可以有些什麼作為。

●當你提到「政治」時、你的意思是否和我問題中的意思一樣：即是單純保衛一種特定的意識形態、還是指為某種理想而服務的集體？

○我相信我們唯一可以期望的就是在更多的人與人之間，建立一連串的關係。不要是集體(groups)。我並不相信可以在一種社群的、世俗的和有組織性的情形下工作。

●可是，你的名字仍經常出現在海報上、在請願書裏、或是工會集會演講者名單上、及意大利各種的政治團體…

○不錯。我雖然已失我的信仰，但我仍繼續行動，參與社會，好像我並未失去它一樣；當一個真正的問題出現時——像某個工會的鬥爭這樣活生生而重要的目標，我仍會如常地參與及作出貢獻，來附合某種意識形態，緊守某種政治立場。雖然在現實中，我這樣做是一種犧牲，因為我已真的不再相信這樣做會有什麼結果。

●布萊希特曾說過一個人應該只打穩操勝券的仗。我相信你這種態度一定為你帶來相當的滿足，也許是一種戰勝你自己的勝利。否則又或者是，為什麼要做一些看起來沒有任何作用的事情？

○我得到的是一些人為可能得到的東西。新生的事物往往產生自一種張力，縱使這不是我們預先計劃的。許多時，這比我們希望得到的要少。我們在某段時刻裏會做一些小小的安排，一些永遠不能肯定的妥協，但從此卻可能產生其他的答案，或從此使你退步。

●你這種態度，是否源自你(特別是)在意大利參與政治活動的經驗？

○這是從我看見四周正在發生的事情而做成的。我們曾經鬥爭過，但現在隨着政府改變，我們也倒下了，所有成就都煙消雲散。我相信我們需要現實一點。也許，這是一種斯多葛派式的堅毅立場。當一個人年輕或活躍時，他可以堅持自己的信念，也許他應該這樣做。但如果我仍堅持這種信念，我只會顯得很荒謬。我現在只是假裝有這種信念地辦事。

●作為一個人，一個創作者，你這種緊毅的心態可以使你做到些什麼？

○因為我的事業都與文學和藝術有關。所以，作為一個「作者」，除了意識形態或政治以外，我非常相信事物的具體性。不過，這種具體性在最壞的時候會瓦解，使人被逼與一種實用主義認同。在理性上我一定要譴責這種實用主義。實用主義，經驗主義都是危險的。因為它們最終都可能替非理性行為製造神話，而這正是法西斯主義的基礎。

●你的意思是說法西斯主義是「工業社會成就的神話」的自然結果？

○在意大利，是有這個危機存在着。實用主義很多時都會成為行為的神話，事物本身的一種儀式，而法西斯主義就是從這些神話裡產生，成為一種非理性的形式。

●為要避免這項危機，左派們提出的行為神話在結構上有什麼分別？還是抑或他們已避免了這項危機？

○左派哲學是以某種意念、某種辯證來做基礎的——換句話說，是基於一種由馬克思和列寧理論所代表的最高理論——思想先於行動。行動變成思想的一部份。但另一方面，在法西斯理論裡，行動却有着優先的權利；思想始終被視作一個夢、一種感情，不經考慮便採取行動。

●如果強調行動便會產生法西斯主義，藝術又如何可以逃避這種傾向？難道創作本身不就是一種行動嗎？

○我很清楚實用主義的危險和它的誘惑；不錯，寫一首詩是一項行動，拍電影也是一件具體的事實，但這是我唯一仍然相信的真正事情，也是我唯一可以向行動作出的讓步。雖然我不相信其他事情，但我仍然相信存在在創作者與接受者、作者與讀者之間的關係和它的具體性。這是一個人與另一個人之間的關係，這是我仍然相信的一種關係。

●你會否認為你可以長期維持這種信念嗎？電影作為一種形式不是正在沿着一條頗為反動的路綫發展嗎？

○也許我相信的是一些快要死亡的東西。傳播媒介作品裡表現的關係不再是兩個個人之間的關係，而是一個人與群眾之間的關係。比方在電影，這便是「關係」的意思，而且越來越趨向這樣。

●那麼為什麼仍要拍片？

○在現在，我仍相信有某種人際關係的可能性，因為「我」拍影片給「你」看。在個人與個人之間仍有一度空間存在。電影院是滿座抑或沒人看肯定會影響我們的反應，但一個人仍



有一定程度的自由，去把我們作品作為另一個「個人」地接受。對電視來說，這已是不大可能的事情。危機是所有文化都將會變成大眾文化。因此，即使是最個人的事情，都會變成一種群眾集體刺激 (mass stimulus)，成為一種人類學形式的存在。

●也許成長中的一代喜歡這樣呢？也許這會給他們更大的安全感？又或者人文主義者的方法只是對某個特定的時代有用，在我們這個國際壟斷的時代却是沒有用的呢？

○如果今日仍有一些細小空間留給傾向人文主義的文化，可能是因為仍有一些倖存者。事實上，年輕一代在推動和發展這種文化方面已愈來愈無能為力。比方說，他們對形式已不再感到興趣，無所謂什麼批評，因為他們對形式的問題不再有任何感受：他們在被一連串可佈的形式洗禮後，已失去美、美學，和完整性的感性，與此而同時他們又受到那種實用哲學的腐敗；這種哲學認為要做個最重要的人，你只要有用便行，不必要一定美麗。所謂有用是很直接的意思，完全沒有文化上的中介意思。

●一部電影不可以同時是美和有用的嗎？

○我們剛剛談到的是年青人的態度。毫無疑問的一件藝術品可以產生自一種實用性的道德概念，但這只會是一種經過中介的實用性(功能)實現時會較困難和複雜。當我將電影界定為一種具體事情，一項行動時，我不是說指電影是一項政治行動，就好像那些追求直接實用性的團體意圖這樣去界定電影般；我指的是最廣義的行動。

●你既來自一個寫實主義的傳統，但却似乎傾向一種既非遠離、却也非去重新演繹這種傳統的方向。

○於我來說，我的電影最大的特色是把某些「真實」的事情呈現在銀幕上，某些觀眾並不慣於看見的事情。我拍電影的野心是去呈現最「真實」的事情，這已是一種政治性：選擇演員、他們的一舉一動……都要是最真實的。這就是我拒絕拍政治(虛構)劇情電影的原因。近年來最使人倒胃口的一件事情，就是那些時興的政治片，那些虛構劇情的政治片，它們都是些只有一半真相的電影；徘徊於真真假假之間，充滿虛假的電影。它們的作用只是為了息事寧人。這些電影不但不會掀起爭論，反而會把爭論鎮壓下去。當一個觀眾能夠在即時間下毫不考慮地便立刻知道影片要自己站在那立場時，這已是一種息事寧人的做法。這也正是(虛構)劇情片的定義。我盡量在我的影片中迴避虛構。我不會去安撫或粉飾現實，不要去推銷什麼商品。我只選那些單從外型來看便足以表現這種真實感受的演員。我並不是隨便地挑選他們，而是為了要提出現實的證據。從《十日談》開始，你會發覺在我電影中的角色，和電視及逃避主義的電影是完全相反的。不過，這還只是就修辭的層面上而言。從這裏做起點的才是最重要的事情：就是角色們本身的體型；從《乞丐》到《鷹與麻雀》之間，還同時帶着一道意識型態的命題。

●但這樣說仍未能使我明白你為什麼要從古裝和古典名著中取材，來拍攝這些新的「肉體」電影？

○我現在喜歡回到過去，因為我相信過去是唯一可以和現在抗衡的力量。這可能只是一種間接的抗衡，但我發現那些構成我們的價值觀，雖然庸俗不堪，和有着種種不好的地方，但却只有它們才可以質疑「現在」。所以，我真的喜歡這種重建過去的做法，和重造一些現在來說已不再是真實的心理狀態，因為我覺得這些電影裡的人物在今日仍然是存在的，不過他們已經十分罕見，他們是倖存者。

●所以你寧願不去以現在的一代作為你電影描寫的對象？

○就我自己的觀點而言，我會說我現在所拍的電影，也就是《生命三部曲》(《十日談》、《坎特培雷故事》和《一千零一夜》)，它們代表了一種難以形容的奇異經驗。我不以為有任何影評人可以明白這份經驗對我有什麼意義——一種進入藝術創作最玄妙的過程的經驗，它已臻於「敘事的本體論」的層面，怎樣把電影拍成電影，就好像我們在小時候用孩子的目光去看電影一樣，不會成為商業主義或不夠用心的犧牲者。我發現這是我有史以來最美麗的意念，那是一種單單為了敘述和說故事的樂趣而去敘述出說故事的衝動，為了要創作敘事的神話(narrative myths)，遠離意識型態的範疇，那是因為我已明白到要拍一部意識形態的影片最終容易過拍攝一部外表上沒有意識形態的電影。外表上：是因為每部片都有它的意識形態，首先是它本身的真理，它的詩的本質，然後是那外在的意識型態，那或多或少是一種顯而易見的政治態度。

(陳輝揚·舒琪譯自【Take One】雜誌七三年五月號)



# 對長鏡頭\*的某些觀察

柏索里尼著

陳輝揚、昌明、舒琪譯

就拿一部拍攝甘迺迪總統遇刺身亡的十六米厘短片為例，這一部片由群眾中的一名觀者拍攝，它只包含一個長鏡頭——一個我們所能想像到的最典型的長篇幅單鏡頭。

這名觀者／攝影師其實並沒有特意去選擇他的拍攝角度；他只是適逢其會，從他所在的位置，把過程拍攝下來，將他目睹的，而非鏡片所「見」到的事物，用畫面框起來。

所以，這個典型的長鏡頭是主觀的。

在這唯一一部把甘迺迪遇刺拍攝下來的影片裡，所有其他人的視點 (points of view) 都不復存在：即甘迺迪本人和積桂蓮、刺客和同黨、其他身處更有利位置的人、以至警衛等人的視點。

假設我們擁有從所有這些人的視點拍攝下來的同等長度的影片，結果將會如何？表面上，那是一連串從不同角度同時把那個過程重現的長鏡頭，但歸結起來却其實只是一連串的主觀性 (a series of subjectivities)。所以，任何一種視聽技術所能預見的最大局限，就是這種主觀性。如果不是從某個單一視點出發，我們便根本無法認知當下的現實，而這單一視點又往往是屬於認知主體的。這個主體每每被肉身化 (incarnate)，那是因為即使在一部劇情片裡、我們選擇了一個理想的（並因而是）抽象的和不自然的視點時，這視點也在攝影機和錄音機被擺定位置後而立刻變成真實和自然，結果就好像是一個有血有肉的主體，用它的眼睛和耳朵去觀看及聆聽。

當下所耳聞目觀的真實遂往往是處於現在時態的。

因此，作為電影最關鍵和最基本的元素的長鏡頭，也是處於現在時態的，也所以，電影有重現現在的功能。電視的現場直播節目便是將正在發生的事物重現的一個例證。

現在，再假設我們不只有一部甘迺迪遇刺的短片，而是有十二部，分別以不同的長鏡頭主觀地重現總統之死。又假設為了紀錄在案的原因（比方是警方為了調查而特別安排作放映），我們把這些不同的主觀長鏡頭依次地從頭到尾看下去。換言之，是將它們接駁起來。這樣做會有什麼結果？這樣會產生一種蒙太奇，儘管它只是一種最簡單的蒙太奇。從這組蒙太奇中，我們又可得到什麼？答案是「多重的現在」 (a multiplication of presents)，就好像一個動作，不斷地被重複，而非一瞬即逝。這多重的「現在」 (presents) 抵消了原先那個的現在，使它變得空洞，因每一重現在都揭示出其他重現在的相對性、不可靠、不準確和曖昧性。

對警方來說——他們不會對美學有任何興趣，而只關注短片本身作為目擊證據，把整件事件準確地重組的紀錄價值——第一個問題是：這些片子中有那一部最能代表事實？這件無法改變的事情被不同的眼睛和耳朵（或是攝影機和錄音機）紀錄下來。不同的官能和器材構造（鏡頭、對反鏡頭、中鏡、特寫和其他影位），對事情都會有不同的呈現。這每一種現實的呈現其實都是十分貧匱；偶然、以至是可悲的，如果我們明白它不過是無數種呈現的一種。

很明顯的，現實透過它的每一層面呈現自己：它向那些在場者作出陳述（在場的意思就是參與，因為現實只透過自己來作出陳述）：它有自己陳述的語言——一種由動作構成的語言：一下槍聲、更多的槍聲，有人倒下、一輛汽車停下、一個女人尖叫、群眾狂叫……這種種不帶象徵性的符號都指示出發生了一件事：在這裡、現在、當前目下，總統遇刺了。這「現在」，我重複，也就是那許多不同的主觀長鏡頭的時態。這些鏡頭是分別由在場的目擊者用他們的耳目或器材從不同的角度拍攝下來的。

因此，這種動作性的語言是一種處於現在時態、不帶象徵性的符號的語言；但在它本身所處的現在裡，它却是沒有意義的，或即使有，也是主觀的，不完全的，不確定的、不可解的。甘迺迪在死亡中，透過最後一個動作表達自己：中鎗倒下，在總統的黑色座駕上，在他那小布爾喬亞的美國妻子的柔弱的懷抱中，慢慢死去。

但這種被甘迺迪用來向旁觀者表達自己的極端行動語言，在藉感官認知或／及藉器材拍攝下來的「現在」中，仍是有欠明確和無意義的。就像行動語言中的每一剎那，它還需要多一點東西：它需要一種關係它本身與客觀世界的系統；並與其他動作語言互相參照。就這次遇刺的事件來說，就是必須要把甘迺迪最後的動作與當時在他周圍的在場者（諸如刺客）的動作聯繫起來，產生某種關係。

這些動作如果不被聯繫起來的話，那麼不論是甘迺迪最後的動作抑或是刺客們的動作，它們都是些零碎的，不完全的語言，使人無從理解。怎樣才可以使它們變成完全和可理解呢？答案是一定要把每個動作之間所摸索和尋求的關係建立起來，並非單純地通過「多重的現在」的方法——彷彿把不同的主觀觀點並列起來——而是通過一種加以組織 (co-ordination) 的方法。跟並列的效果不同，這些不同的主觀視點經過組織後，不僅抵消了「現在」本身的概念（就好像我們設在聯邦密探局總部安排的連續放映一樣），而且還使現在變成過去。

只有完成了的行動才能互相把自己組織起來，從而產生意義（這點我會在下文詳述）。

暫時讓我們假設在這班一口氣看完這些被接駁起來的影片的警探當中，有一人頭腦特別機靈，富於精密分析。他又特別擅於組織事物。在他細心分析之下，他終於可以從不同的長鏡頭中選出最重要的片段，把真相重新整理出來，從而發現這些片段的真實排列次序。這就是剪接 (mon-



tage)。經過這樣的選擇和組織，不同的視點都被溶滙起來，主觀性亦為客觀性所取代；曾將那飛逝的現實捕捉並重現出來的可悲的耳目（或是攝影機和錄音機），都會被一名敘述者所取代。是他把現在轉變成為過去。

這所以電影的本質是一個沒有盡點的長鏡頭，一如現實之於我們的感官（一個當我們的生命結束時，它也同時結束的長鏡頭）；這個長鏡頭正是現實語言的重現。換句話說，就是現在的再現。

但當剪接一旦介入，當我們從電影(cinema)過渡到影片(film)時（兩者是有分別的，就好，像語言(langue)之別於話語(parole)），現在即變成為過去；因着電影攝象（而非美學）的原因，這個過去經常都是處於現在狀態的（即是一種歷史性的現在）。

寫到這裡，我一定要告訴你我對死亡的看法，（我會讓我的讀者自由地去猜測這跟電影到底有着什麼關係。）我曾不止一次的說過，不過說得很蹩腳，現實有它自己的語言——不但如此，它本身就是一種語言——要清楚地把它加以描述，必需要有一套廣義符號學。我們目前還未能夠掌握得到這套方法，甚至連概念也沒有（符號學者研究的通常都只是一些清晰和確定的對象，也就是說，各種現存的語言，不論它們是否已被法則化(codified)；他們仍未明白，符號學是一種對現實的描述性科學(descriptive science)。)

這種語言——我已說過，而且很糟地——跟人類的行為是一致的。人首先通過他的行動來表現自己——這裡指的並不是一種單純的實際行動——透過行動他得以改變現實，並蓋上自己的個性。但這些行動一朝未完成，仍始終有欠統一的，也是沒有意義的。當列寧仍在生時，他的行動的語言仍有部份是難以被解釋的，因為它們仍處於潛藏狀態(in potentia)，仍會被將來某些可能發生的行動所改變。簡略地說，只要一個人仍擁有未知的將來，即某些未可知的事物，他仍不能表現自己。一個誠實的人可能會在七十歲的時候犯了罪：這項罪行足以改變他過去所有的行動，呈現出一個有別於過往的他。只要我一日未死，沒有人可以保證他真正的了解我，也就是說，真正可以替我的行動賦予意義。

所以人是絕對需要死亡的，那是因為在生時我們是缺乏意義的，我們生命的語言（我們用它來表現自己，並賦以最大的重要性）也是無法演繹的：無數的可能性只會造成一片紛亂，在沒有連貫性的意義中找尋某種關係。死亡在我們的生命中担任了一種彷彿電光火石的剪接的角色，就是說，它選擇了我們真正重要的時刻（不可能再被其他矛盾或支離破碎的時刻所改變），把它們依次順序地加以重組，把我們那無限的、不穩定的、不肯定的、因而在語言上無法描述的「現在」，轉變成為一種清晰的、穩定的、明確的、因而在語言上可描述的「過去」（這正好是屬於廣義符號學的範圍之內）。感謝死亡，因為它使我們的生命（的意義）得以表現出來。

剪接使影片的素材（包括由無數個長鏡頭和不同主觀構成的長短片段）得以完成，一如死亡使生命得以完成。

\* 長鏡頭，此處意指「段落鏡頭」(sequence-shots)，即不加剪接，用一個鏡頭把一場戲或一個段落拍攝下來。

# PIER PAOLO PASOLINI: Heretical Empiricism or Empirical Heresy?

**“When we say that Pasolini can produce anything . . . . . we clearly mean that he can give us only one thing; only one fundamental existential feeling which is the ubiquity and the polar duplicity of life. (Franco Fortini) 1**

**“In the case of culture the state of siege is permanent. As I have said, I do not want to explain Pasolini; neither do I want to provide a chronicle or a celebratory oration, much less an attack. All these have already been done by the many who have shifted camps since Pasolini's death and have made a mockery of it all . . . . I want to continue to try to understand him (on his own terms), and discuss what arises by and by.”. (Roberto Roversi, poet; 20th February 1977).**

**The institution of a Film Festival as such appears in violent opposition to the unconstitutional, anti-establishment and gloriously heretical fervour that characterises all of Pasolini's work. Therefore the most congruous manner of handling Pasolini as subject would be that of undermining the traditional frames of reference which (fail to) contain it. Similarly, any**



retrospective such as the one presented here must contain within itself a mechanism that prevents pure consumption in a darkened super-market of images and lead to a constant questioning of the relationship between the audience (which includes Pasolini intermittently) and the screen (which acquires significances in the conjunctunal relationship established in any given context and is not a reflector of 'truth' or 'art' detached, privileged and supreme).

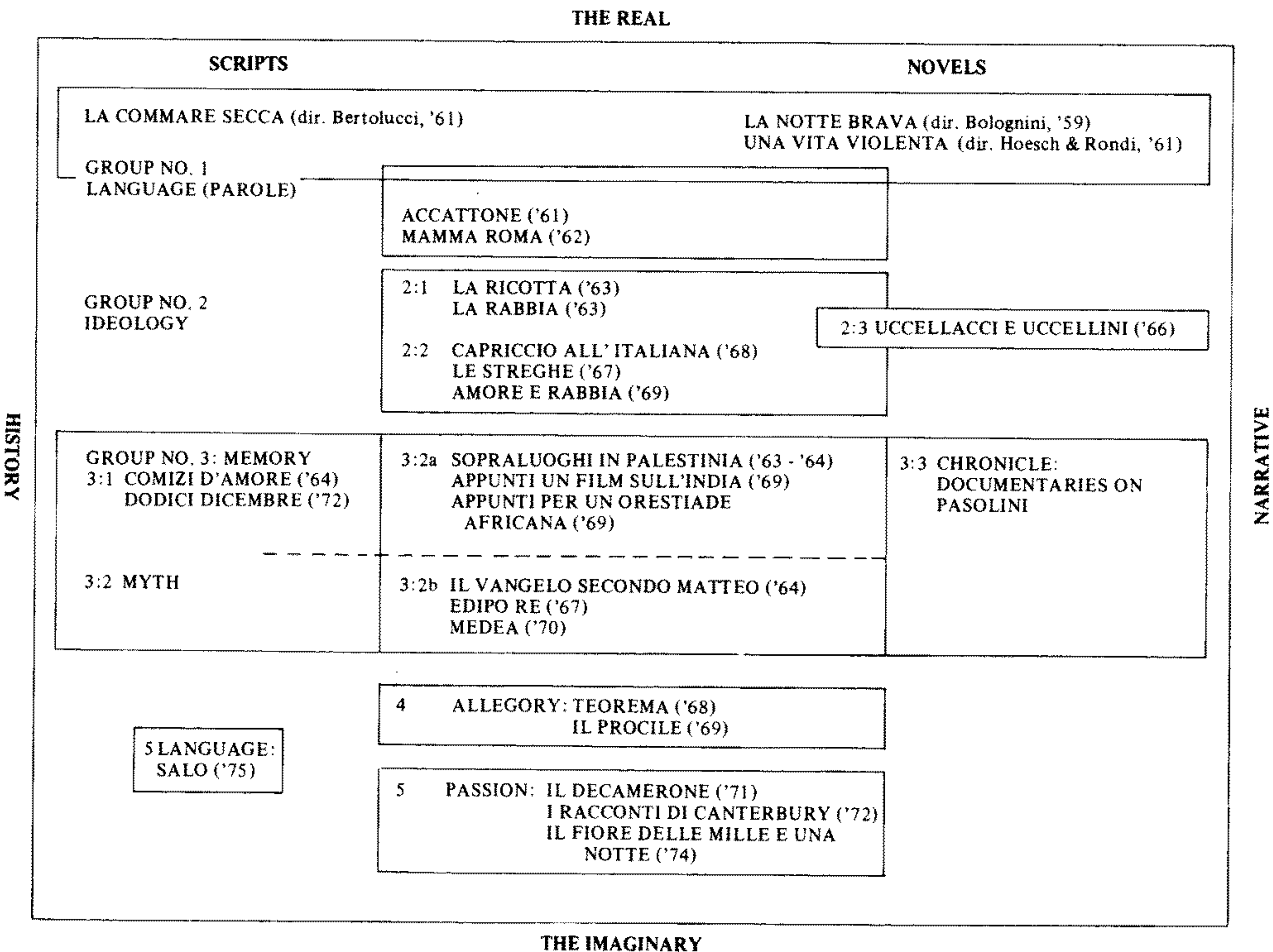
After his death on November 2, 1975 it seemed necessary to 'prove' that Pasolini was a "good, kind and loyal friend" (Moravia); a "mystical force of unending compassion" (the actress Laura Betti); "a naive, innocent and wholesome teacher manipulated and destroyed by the most evil and corrupt political force" (Bertolucci and the well-known journalist Oriana Fallaci); a "generous benefactor" (the actors Franco Citti and Ninetto Davoli); a "desperate intellectual who could be moved to tears by the disappearance of fire-flies from the Roman countryside"; in short a benign genius who moved from poetry to prose to film to theory with the ease and flexibility of a fifteenth century 'Universal man'. The equally paternalistic and castrating alternative (with a gloss of radical sympathy) was the presumption that one can explain his life and work through the circumstances of his death and establish the figure of the martyr, of a 20th century Christ – within or without the gay movement.

Starting at the opposite poles of the spectrum, both approaches are forms of easy labelling, ways of avoiding the subject.

For all these reasons the opening quotes to this introduction (which do not in any way imply adherence to the poets' arrogant misrepresentations of Pasolini on other occasions) are to be seen as general guidelines which allow fresh and open approaches to the films. It is not necessary to defend the 'genius' in any other way than to reinstate his right to heresy and, with this, our own right to contradiction.

Some biographical details will be included in notes on films constituting the season. To complete this introduction, other questions will be raised, regarding the nature and boundaries of Pasolini's filmic project, suggesting a (necessarily reductive) configuration of themes and "blocks of coherence" in the films.

DIAGRAM I



Clearly, this model (with all its short-comings) is intended as a general guideline and not as a source of exclusive categorization for the films; after my initial remarks it would be preposterous to claim for one particular 'rationalizing' system an ideal precedence over others.

The relationship between Pasolini's poetry and his films, which is all-pervading, cannot be made to fit neatly into the above system. Not only did he publish two of his most substantial collections of poetic work ( *La Religione del Mio Tempo* in 1961 and *Poesia in Forma di Rosa* in 1964) in the years of *ACCATONE* and *THE GOSPEL ACCORDING TO ST. MATTHEW* respectively; but he also made an attempt at formulating the basis for a "cinema of poetry" at the theoretical level having temporarily abandoned other forms of cultural intervention. The crucial interaction of film and poetry must be kept in the fore-



ground if we are to understand the fundamental dichotomy “passion and ideology” (included in the second diagram). Elsewhere, quotes from Pasolini’s poems will also be used to re-establish strongly identifiable connections.

The other main problem created by the diagram is the close tie it appears to suggest with Bolognini. Reference to the latter (and even more so to the director of *UNA VITA VIOLENTA*) is justified solely by the fact of the two films in question being drawn from Pasolini’s two most celebrated novels. It is important to stress this because: 1) Pasolini wrote several scripts for Bolognini, who also proved to be his most dedicated and powerful single ally in the realisation of early film-making projects. This, however, was primarily a business relationship that finds no equivalent unity of purpose in their cinematic careers. 2) The historical misunderstanding propitiated by the Sixties PCI intellectual spearhead Alberto Asor Rosa<sup>2</sup> of lumping the easy populism of Bolognini, De Santis, Castellani, Testori and others with Pasolini, planted the seeds of much “institutional” left-wing antagonism in Pasolini’s tortured career.

## NOTES.

**GROUP I.** This period is characterized by what Bertolucci often termed the discovery/invention of the cinema as language-system. Pasolini’s novels had for many disintegrated into growingly image-conscious screenplays, in which the preoccupation with over-elaborate mise-en-scene frustrated the explicit interests of storytelling. In this sense, the novels prefigure the need felt by Pasolini to research into a new medium, a form of expression that would offer release from the frustrating constructions of “literary creation”. The interchange between the two forms and the subsequent rationalizations operated by the author<sup>3</sup> can be seen as constant factors in all of his work – work that is bent toward the obsessive search for the formal perfection (he felt he had) achieved in *SALO*. Finally, the oft-quoted “passion” which drove Pasolini to become involved with literature at first and later with the cinema, dominates this early period.

**GROUP II.** A transitional phase culminating, for some, in Pasolini’s crowning achievement, *UCCELLACCIE UCCELLINI (HAWKS AND SPARROWS)*, and marked by: 1) the autonomy of cinematic expression freed from literary preoccupations, sanctioned partly through his close collaboration with Italy’s greatest comic actor, Toto; 2) the explicit, forceful and heretical entrance of ideology into the subject-matter of the films (*LA RICOTTA*, *LA RABBIA*). The transition between these two sets of films may be best described by an extract from one of Pasolini’s ‘epic poems’ dedicated to Gramsci:

“ . . . . . The scandal of contradicting myself  
of being  
with you and against you; with you in my  
heart  
in the light, against you in the dark  
entrails;  
attracted by a proletarian existence  
which preceded you, it is for me a religion  
its mirth, not its millenary  
struggle: its nature, not its  
consciousness . . . . . ”

**GROUP III.** The heading “memory” covers three very different sets of films: 1) the documentary on sex (*COMIZI D’AMORE*) as a gathering of interview material and the short made by Lotta Continua which instrumentalized Pasolini’s involvement in the political crisis following the dawn of the Valpreda case. Both have a notebook quality, in contrast with the more “visually active” sketchpads of 2), the purpose of which were the raising of funds and clarification of ideas for further fictions 3) is appropriated by Pasolini as subject and reverses to some extent the conception of the first group. All documentaries on Pasolini share the subject’s implicit relation to the cinema, and need to be taken into account as more than a voice-off commentary on his own work. The articulation of this third group in all its subsections and the mythical/religious trilogy that ‘made’ Pasolini ‘the author’ is to my mind the crucial area of exploration in the understanding of his work.

**GROUP IV.** The ‘theorem’ proposed by the combination of these films present us with the most powerful synthesis of Pasolini’s vicious and far reaching indictment of the bourgeoisie. The visceral hatred which emphasised the disquieting and ‘real’ paradox felt by the author prefigures *SALO* and may be summarised as follows:

“In my mortal body I live the problems of history ambiguously. History is the history of the class struggle: but while I live the struggle against the bourgeoisie (against myself, that is) I am at once consumed by the bourgeoisie which offers me the modes and means of production. This contradiction is unresolvable: it does not allow itself to be experienced in any way other than it is experienced – that is ambiguously. This produces an element of mystery (which one would want and simultaneously not want to explain).”<sup>4</sup>

**GROUP V.** Intended as a film in three parts and the most intelligible ‘block’ of films.

*SALO*. Though this work resists identification with any one group as constituted above, it is in many ways the (con)summation of earlier (im)positions.



## DIAGRAM II

1:1 LANGUAGE		DIALECT $\begin{matrix} \nearrow S \\ \text{---} (S) \\ \searrow S \end{matrix}$ MYTH $\begin{matrix} \nearrow \text{MEMORY} \\ \searrow \text{ALLEGORY} \end{matrix}$ PASSION $\begin{matrix} \nearrow S \\ \text{---} S \\ \searrow S \end{matrix}$
2:1 CULTURE/TECHNOLOGY 2:2 PROGRESS 2:3 REPRESSION 2:4 BOURGEOISIE		NATURE REGRESSION FREEDOM PEASANTRY AND SUBPROLETARIAT
3:1 ADULT	FATHER MOTHER	CHILD

In his essay "Pasolini's Originality", 5 Geoffrey Nowell-Smith proposes a useful but incomplete diagram of the dynamic polarities in Pasolini's work. The most significant omission is that of the dichotomy Language/Dialect 6 which determined much of the author's early identification with the ideological connotations of any form of "cultural" intervention. With a few minor adjustments, I would like to completely restructure here Nowell-Smith's diagram as a table of basic oppositional themes to be borne in mind in relation to the screening of each film and in the construction of an overall subject.

Don Ranvaud .

### References:

- 1 see *Saggi Italiani* 1974, pp 122-125
- 2 see *Scrittori e Popolo* — Savelli, 1965.
- 3 see 'The Structure that Aims to be Another Structure' in *Empirismo Eretico* — Garzanti, 1972.
- 4 see interview with S. Arecco — Partisan editions, 1972, pg. 68.
- 5 see *Pier Paolo Pasolini*, Ed. Willemen P. — B.F.I. 1977.
- 6 Ibid.



# The Scenario as a Structure Designed to Become Another Structure \*

by Pier Paolo Pasolini

Translated by Michèle S. de Cruz-Sáenz

The concrete fundamental idea of the relationship between cinema and literature is the scenario. I am not particularly interested in studying the mediating function of the scenario and the critical elaboration of the literary work which this entails, "integrating it figuratively" with the perspective as critical of the cinematographic work as this presupposes.

I am primarily interested here in the scenario and the moment in which it *can be considered an autonomous "technique,"* an integral work *which may be complete in itself.* Let us take the case of a scenario of an author who has not adapted a novel and, for one reason or another, has not made any film.

This case represents an autonomous scenario and can very well represent a true and personal selection of the author: the choice of a narrative technique.

What are the criteria for judging such a work? If one considers it completely apart from the "writing" — that is, as nothing other than the product of a "type of writing," whose fundamental element would be writing according to the technique of the scenario — it would be necessary, then, to judge it according to the standards of literary products and precisely as a new literary "genre," with its prosody, its particular meter, etc.

But, by doing this, one effects a critical, erroneous and arbitrary operation. In the scenario there isn't *continuous allusion to the cinematographic work in the making*, it no longer represents a technique, and its aspect of being a scenario becomes a simple pretext (this case has not yet been presented). Thus, if an author decides to adopt the "technique" of the scenario as an autonomous work, he must accept, at the same time, the allusion to a cinematographic work (in the making), without which the technique that he has adopted is fictitious — and it is parallel, then, with the traditional forms of literary writing.

If one accepts the contrary as a fundamental element, the structure of his "work in the form of a scenario," the allusion to a visual work "in the making," one can

then say that his work is at the same time typical (it possesses characteristics truly similar to all veritable and functional scenarios) and autonomous.

One finds a similar necessity in all scenarios (of films at a certain level); that is that all scenarios display at a certain moment "autonomous techniques" *whose principal structure is the intrinsic reference to a cinematographic work in the making.*

In this sense, criticism of a scenario as an autonomous technique would require, obviously, particular conditions, so complex, so determined by an ideological development which has a relationship with neither traditional literary criticism nor the recent cinematographic critical tradition, which would even demand the eventual recourse to new codes.

For example, is it possible to utilize the code of critical style in the analysis of a scenario?

One can do what is possible with this code, but in adapting it to a certain number of unforeseen necessities, the success in establishing true analysis is very limited. In fact, if the histological examination carried out on a sample set apart from the entire body of the scenario were analogous to that which one carries out on a literary work, it would deprive the entire scenario of character, which, as we have seen, is essential to it: the allusion to a cinematographic work in the making. Examination of critical style only considers its individual form: it spreads a diagnostic sheet even over what it ought to know in advance, over what it ought to imagine beyond what it does not really know: not only the notion, but also the hypothesis of the work!

The observation of the part analogous to the whole — which leads to a historico-cultural re-identification of the work — would still be lacking in the examination of a critical style of anything, in order to discover from an internal element of the form an element that is not to be found there, one which represents a "will of the form."

(Once capturing the awareness of the pro-



blem, a critical style could be adapted to its study: nevertheless the essential data of the critical style, which would act concretely, becomes elusive: not being able to "point out" this "will of the form" gives peculiarity to the form. Such a will is ideologically presupposed, and ought to be a part of the critical code. No such detail is a blank, dynamic form which is not carried out like a blank, dynamic form which is not carried out like a force without destination, which is translated into a roughness and incompleteness of the form from which the critical style, and completeness, cannot be deduced from the entire work: and perhaps deduce its own quality of note of the work in the making, etc. etc. And with that it has not reached its correct critical point, which ought, rather, to estimate and support such a conclusion as an integral part of the work, as its structural characteristic, etc. etc.)

The principal characteristic of the "sign" of the technique of the scenario is that which *alludes to the meaning through two diverse paths concomitant (concurrent) and confluent*. That is, the sign of the scenario alludes to the meaning according to the normal path of all written languages and, specifically, literary jargon; *but at the same time, it alludes to this same meaning, leading the viewer to another sign, that of the film in the making*. Each time our brain, when confronted by a sign of the scenario, scans the two paths simultaneously — the former rapidly and normally and the latter specially and at length — the clean the meaning from them.

In other words, the author of a scenario requires from his viewer a particular collaboration, which consists of endowing the text with a "visual" completion which is absent, but to which it alludes. The reader quickly becomes a witness — for the technical characteristics of the scenario to be quickly grasped — to the proceedings to which he is invited, and his representative imagination enters into a creative phase more mechanically elevated and intense than when he reads a novel.

The technique of the scenario is founded above all upon the collaboration of the reader, and it is understood that its perfection resides in the perfect accomplishment of this function. Its form and style are perfect and are achieved as long as they have understood and integrated this necessity. The impression of imperfection and of lack of achievement is thus apparent. Such an imperfection, or lack of achievement, is a stylistic element.

At this point a drama is played between the diverse aspects under which a "sign"

is presented. This is at the same time oral (phoneme-phonemic), written (grapheme-graphemic), and visual (cinema-cinematographic). Through the effect of an innumerable series of conditioned reflexes of our mysterious cybernetics, we always have present with us at the same time these different aspects of the linguistic "sign," which is consequently single and triple. If we belong to the class which holds on to culture and, therefore, we at least know how to read, the series of "graphemes" quickly presents to us very short "signs" which are infinitely enriched by the presence of their "phoneme" and their "cinema."

There is already, traditionally, a certain "writing" that requires of its reader an analogous operation to that which is described above. For example: poetic symbolism. When we read a poem by Mallarme or Ungaretti, confronted by a series of "graphemes" which are at this moment before our eyes — the *linsegni* (linguistic or language signs) — our action is not limited to a pure and simple reading: the text invites us to collaborate, "pretending" to feel the acoustics of these graphemes. This leads us, then to the phonemes. We are conscious of these phonemes, even if we are not reading aloud. A verse of Mallarme or Ungaretti does not take on meaning merely from a semantic dilation or from an action which is at the same time brutal and secret: it is caused by the implied musicality or linking of the words. Consequently (we accomplish this) *not through a particular expressivity of the sign, rather by a prevarication of its phoneme*. Thus, while we read, we supply ourselves with the aberrant meaning of the poet's particular vocabulary, following two paths: the normal *sign-meaning* and the abnormal *sign-sign* according to the *phonemic-meaning*.

The same thing occurs in the scenario-texts (*scenotesti*; we are inventing still another new term!). The reader supplies himself in the same way with the incomplete meaning of the text of the scenario following the two paths: the normal *sign-meaning* and the abnormal *sign-sign* according to the *cinema-meaning*.

*The word of the scenario-text is therefore characterized by the accentuation of one of its three constituted moments: the cinema*. Naturally the "cinema" are the primary images, the visual monads non-existent or almost non-existent in reality. The image is born from the coordination of the cinemas.

And therefore this is the heart of the problem: that these coordinations of cinema are not a literary technique. They are composed of another language, based



on a system of "cinemas" or of "im-signs" ("im-segni," images, imagination signs) which are implanted in a manner analogous to the implantation of written or spoken meta-languages — the cinematographic meta-language. One has always referred to this (at least in Italy), as a "language" analogous to the written-spoken language (of literature, the theater, etc.), and even that which is visual in it, is only viewed by analogy with the figurative arts. All cinematographic examination is therefore erroneous at its outset because of this statue of linguistic calque which is that of the cinema in the eyes of he who analyzes and studies it. The doctrine of "filmic specificity" — a concept which has not enjoyed its hour of glory outside of Italian borders — has not succeeded in envisioning the cinema as *another language*, with its own autonomous structures. It tends to consider *the* cinema as another specific technique based on written-spoken language, that is, on that which is for us very-short language (but not for semiology, which is indifferent to the most varied, scandalous and hypothetical sign systems).

Thus, while the cinema is, in the written-spoken languages, one of the elements of the sign — and, above all the least taken into consideration in our daily experience where the written-spoken word appears especially as a phoneme or a grapheme — it is in the cinematographic language, the pre-eminent sign. One ought to earlier discuss the im-sign (cinema disassociated from the two other constituents of the word and which have become autonomous and self-standing).

What, then, is this fundamental visual monad: the im-sign, and what are "the coordinations of im-signs" from which the image is born? There again we still possess the reasoned instinct, keeping in mind a sort of literary calque, propounding this fact, as continuously as unconsciously, an analogy between cinema and written languages. We have thus identified by analogy in im-sign, then elaborated from that point of departure a sort of grammar, vaguely, fortuitously, and in a certain manner, sensually analogous to that of written-spoken languages. We now have in mind a very vague idea of the im-sign, which we are defining generically. But the word is a noun, verb, interjection, etc. There are fundamentally nominal languages, others fundamentally verbal. In the West, the languages constitute an equilibrium between those which define (nominal-substantive) and those of action (verbal), etc. What are the nouns, verbs, conjunctions, and interjections of the cinematographic language? And above all, is it necessary that, conforming to our

law of analogy and custom, that *there be any of them?* If the cinema is *another language*, cannot such an unknown language be based on laws which have nothing to do with the linguistic laws to which we are so accustomed?

Physically, what is an im-sign? A photogram? A particular duration of photogram? A pluricellular ensemble of photograms? A significant sequence of photograms endowed with duration? This is what remains to be discussed: and it will not be discussed as long as the necessary data is absent from the elaboration of a cinematographic grammar. To say, for example, that the im-sign or monad of cinematographic language is a "syntaxeme" is to say a coordinated ensemble of photograms (or of frames?), is still arbitrary. As it is still arbitrary to say, for example, that the cinema is a totally "verbal" language, that there do not exist in cinema any nouns, conjunctions, interjections which are indissociable from the verbs, and that, consequently, the nucleus of the cinematographic language, the im-sign is a slice in the movement of the images, of undetermined, shapeless, magmatic duration. A "magmatic" grammar, by definition, is characterized by chapters and paragraphs absent from the grammars of the written-spoken language. What, on the other hand, is not arbitrary is to say that the cinema is based on a "system of signs," different from the written-spoken system, that is to say that the cinema is another language.

But it is not another language in the sense that Bantu is different from Italian — to take, for example, the comparison of two languages difficult to compare, even if the translation implies an analogous operation to that which we have been discussing concerning the sceno-text (and certain pieces of writing such as those of symbolist poetry) — it requires that a certain special collaboration of the reader, and the signs which are his own, partake of two channels of reference to the meaning. Let us specify that it is a question of the moment of the literal translation, with the original text on the opposite page. If we see on a page the Bantu text and on the moment of the literal translation, with the original text on the opposite page. If we see on a page the Bantu text and on the other side the Italian text, the signs that we perceive (read) in the Italian text effect this double leap which only the most refined thinking machines, our brains, are able to follow. The signs indicate the meaning *directly* (the sign "palm" which indicates to me, palm), and *indirectly* in referring to the Bantu sign which indicates the same word in a different psycho-physical or cultural world.



Naturally, the reader doesn't understand the Bantu sign, which for him consists of dead letters. Still, he at least realizes that the meaning indicated by the sign "palm" ought to be integrated, modified — how? Perhaps not knowing how — through this mysterious Bantu sign and of this fact, the only sentiment that ought to be modified, in a certain manner, modifies it. The collaboration between translator and reader is thus double: *sign-meaning* and *sign-sign of another language (primitive)-meaning*.

The example of a primitive language is so close to what we want to say about the cinema: such a primitive language has in fact a structure so immensely diverse from ours, belonging to, let us say, the world of "savage thought." Still, "savage thought" is in us: and it is a structure fundamentally identical to our language and what is primitive: both constitute the *linsegni*, and are consequently, in turn, compatible. The two respective grammars have analogous schemes. (If we are, thus, accustomed to interrupting our grammatical habits with respect to the structure of another language, even the most compromising and diverse, we are not, on the contrary, capable of interrupting our cinematographic habits. Until a scientific grammar of the cinema is written, as a potential grammar of a "system of im-signs," the cinema will have no basis.)

Now, let us say that the "sign" of the scenario follows a double path (*sign-meaning; sign-sign cinematographic-meaning*). It is necessary to repeat that: although the sign of literary metalanguages follows the same path, arousing images from the collaborative mind of the reader, the grapheme now accentuates its own phonemic being or essence, now its own cinematographic essence, according to the musical or pictorial quality of the text. But we have said that in the case of the scene-text, the characteristic technique makes a special and suitable demand of collaboration of the reader to *see in the grapheme above all the cinema, and then to think about the images reconstructing the film in his own mind alluding to the scenario as the work in the making*.

Through this path of communication, the cinema, so accentuated and functionalized, is not, then, a pure element, even expanded in the sign, but it is the sign of another linguistic system. And the cinema, I repeat, is thus, a language at least hypothetical and potential. From this the sign of the scenario expresses not only *aside from the form, "a will of the form to become another," it captures the form in movement*: a movement that completes itself freely and in different ways in the

imagination of the author and in the collaborative and sympathetic imagination of the reader, imaginations which coincide freely and in different ways. All of this is normally produced in the domain of writing and only nominally presupposes another language (from which the form is achieved). It is, in conclusion, a question of bringing one metalanguage into contact with another, and also their respective forms. What is most important to note, is that the word in the scenario *is thus at the same time the sign of two different structures* in which the meaning it denotes is double: *it shares two languages endowed with different structures*.

If, in formulating a definition in an artificially limited field of writing, the sign of the scene-text is presented as the sign which denotes a "form in movement," a "form endowed with the will to become another," to formulate the definition in a more vast and more objective field of the language, the sign of the scene-text is presented as the sign which explains *the meanings of one "structure in movement", that is "of one structure endowed with the will to become another."*

Things being thus, what is the typical structure of the metalanguage of the scenario? It is, by definition, "a diachronic structure," or better still, to utilize a term which structuralism has placed in crisis (especially in its conventional use as practiced by certain Italian groups), a term of Murdock: "a pure and veritable process." But a particular process, although it is not a question of evolution, from the passage of stage A to stage B, rather of a pure and simple "dynamism," a "tension," which is moving without leaving or arriving at a stylistic structure, that of the cinema, and more profoundly, from one linguistic system to another.

The dynamic "structure" without function, escapes the laws of the evolution of scene-text: it is the altogether adequate object of an opposition between the henceforth traditional concept of the "structure" and that which is critical of the "process." Murdock or Vogt would be confronted with "a process, which does not procede," to a structure which creates from the structure its own structural characteristic: Levi-Strauss would be confronted, not with the values of an "ingenuous philosophy" (which determines the "directional" processes, but with a pure and veritable will of movement, the will of an author who, in designing the meanings of a linguistic structure with the aid of the typical signs of this structure, designs, at the same time, the meanings of another structure. Such a will is precise. It is a given fact that the observer can see the exterior to which he himself is a



witness. This is neither a hypothetical will nor an ingenuous proof. The synchrony of the system of the scene-texts poses the dichronomy as a fundamental element. That is, and I repeat, the process. *Thus, we possess in the laboratory stages a structure which is morphologically in movement.*

That in individual as an author reacts to one system, constructing from it another, seems to me to be simple and natural: just as men, as authors of stories, react to the social structure, reconstructing from it another, through revolution or with the will to transform the structure. I don't intend to speak about this according to American sociological criticism, the "natural" values and volitions and ontologies: rather I speak of "revolutionary will," whether from the author as creator of an individual stylistic system which contradicts the grammatical and the literary slang in force, or whether it be from the men as subverters of the political systems.

In the case of an author of the scene-text, and better still, of a film, we are confronted with a curious fact: the presence of a stylistic system where a linguistic system has not yet been defined, and where the structure is not known or has not been described scientifically. A director, let us say, like Godard, shatters the cinematographic "grammar" before one knows what it is. And it is natural, because each personal stylistic system collides more or less violently with the institutionalized systems. In the case of the cinema, this happens by analogy with literature. The author knows that his stylistic system (or perhaps better still, "writing" as Barthes has suggested) contradicts the grammar and overthrows it, but one doesn't know which particular grammar it concerns. There is, for example, by now a true and proper international school, an "international stylistics," from which the cinema has adopted the laws of the "language of poetry," and consequently, one cannot disappoint, defy, shatter, or tamper with the grammar (which one doesn't know, because it is the grammar of another language, of a "system of visual signs" not yet very clear to critical knowledge). Such language of poetry, of the cinema, already has a true and proper recent stylistic institution with its own laws and as we say, responsible qualities: recognizable in a Parisian film or in one from Prague, in an Italian film or in one from Brazil. Already, as cinematographic types, they tend to have their own circuits, their own specific channels of distribution. (There was recently a convention of future cinema in Italy, where such a need

is becoming known thus, in short, as an editor has his methods and his outlets for selling books considered to be limited editions for a chosen few, but which would not have been a bad commercial venture if the future distribution were estimated within regional limits.)

The distinction between the "language of prose" and the "language of poetry" is an ancient concept among linguists. But if one could point to a recent chapter of such distinctions, one would point to a few pages on the concept of *Writing Degree Zero* by Barthes, where the distinction is radical and electrifying (I only want to add that Barthes' background is in French Classicism, which is more diverse than the Italian; and above all, he has on his shoulders the series of progressive sequences of the French language, while the Italians have on their shoulders a chaos which renders their classicism constantly indefinite and sensual. Besides, I still see that "the typical isolation of words" of the language of "decadent" poetry has resulted only apparently in anti-classicism, that is, the prevalence of the isolated word — as a monstrosity and a mystery — only completely responsible within the period. Actually, if a patient analyst were in the position to reconstruct the "nexus" between the "isolated" words of the language of the poetry of the *Novecento*, he would still be reconstructing the classical nexus — as each aesthetic operation presupposes that of the other.)

In conclusion, in the cinema there are undoubtedly systems of structures with all the typical characteristics of each system or structure; a patient stylistic examination like that of an ethnologist of an Australian tribe would reconstruct permanent data of those systems, be it as "a school" (the international "cinema of poetry" as a type of exquisite gothic) or as true and proper individual systems.

The same thing is possible to do through a long and diligent analysis of the "uses and customs" of the scenarios, both which, as intuitively or by experience each not transformed into scientific research of its own, a series of characteristics in strict relationship with the rest, and endowed with a constant continuity, would constitute a typical "structure" of the scenario. From here we have seen, as above, the "dynamic" characteristics, which, it seems to me, is a resounding case of "diachronic structure," etc. etc. (with a substantial internal element, the "chronotopo" about which Serge speaks).

The interest that this case offers is the concrete and documentable "will" of the author, that which appears to me to contradict the affirmation of Levi-Strauss:



“One cannot define rigorously together and contemporarily Stage A and B (a possible thing only externally and in structural terms), and empirically relive the passage of one to another (which would be the only intelligible way to understand it.”

Actually, in front of the “dynamic structure” of a scenario, its will to be form which moves in the direction towards another form we can well define rigorously from the exterior and in structural terms as Stage A (Let us place the literary structure of the scenario) and Stage B (the cinematographic structure). But at the same time *we can empirically relive the passage of the one to the other, because the “structure” of the scenario consists precisely of that, in this “passage*

*of the literary stage to the cinematographic stage.”*

If in this specific case Levi-Strauss were wrong, and Gurvitch and the American sociologists Murdock and Vogt were correct, then, we must accept the polemic of these latters, and make theirs our requirement to aspire for more than merely the “structure,” the “process.”

To merely read a scenario means to empirically relive the passage of a structure A to a structure B.

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*\*Originally published in Uccellacci e Uccellini by Pier Paolo Pasolini (Milan: Garzanti, 1966).*

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# TO A POPE by PIER PAOLO PASOLINI

Translated by Robert Connolly

The following poem by the noted Italian poet, novelist and film director was published in *Officina*, a literary magazine, in 1958, immediately following the death of Pope Pius XII. It created a scandal, and the editor of the magazine was promptly expelled from several Roman aristocratic clubs and Catholic societies. The magazine ceased publication shortly after.

The poem, in free verse, is addressed to the deceased Pope; it draws a parallel of his death, which was headlined in newspapers the world over, with the death of another man of the same age, an obscure Roman laborer whom Pasolini had heard about.

A few days before you died, death  
    came to one of your contemporaries:  
at the age of twenty, you were a student, he a laborer,  
    you noble and rich, he one of the rabble:  
but the same Roman sun shone upon both of you,  
    the city ancient yet ever-new.  
I saw his remains, poor Zucchetto.\*  
    He was wandering drunk around the Market Place at night,  
and a streetcar coming from Porta San Paolo ran over him  
    and dragged him along the tracks lined by planetrees:  
he remained there for several hours, under the wheels:  
    a few people gathered around to look at him,  
in silence: it was late, and there were few passers-by.  
    One of the men who exist because you exist,  
an old policeman, more of a crook than a cop,  
    yelled at those who got too near, “Get the hell out!”



Then the ambulance arrived to pick him up:  
the crowd left, a few pieces remained scattered here and there,  
and the lady who ran the all-night bar up the street,  
who knew him, told a newcomer  
that Zucchetto had been run over by a streetcar, and that was the end of him.  
A few days later you went, too: Zucchetto was one  
of your great flock, or Romans and humans,  
a poor drunkard, without a family or a place to sleep,  
who wandered around at night, living God knows how.  
You knew nothing of him: just as you knew nothing  
of thousands of other poor bastards like him.  
Perhaps it is harsh of me to ask why  
someone like Zucchetto was unworthy of your love  
There are infamous places, where mothers and children  
live in an ancient squalor, in the mire of bygone ages.  
Why, not far from where you lived,  
within sight of the beautiful dome of St. Peter's,  
there is one of these places, the Gelsomino . . .  
A mountain cut in half by a cave, and below,  
between a gutter and a row of new apartments,  
a cluster of miserable constructions, not houses but pigsties.  
Just one sign from you, just one word,  
and those children of yours could have had a home:  
you didn't make a sign, you didn't say a word.  
No one was asking you to pardon Marx! An immense  
wave, endlessly refracting  
separated you from him, from his religion:  
but does your religion not speak of pity?  
Thousands of men under your pontificate,  
before your every eyes, lived in filth and pigsties.  
And you knew it; sinning is not doing evil:  
not doing good, this is sinning.  
How much good you could have done! And you didn't do it:  
there was no greater sinner than you.

**\*The word *zucchetto* in Italian means an ecclesiastical skull-cap. But because *zucca* means squash, *zuchetto* has also the colloquial connotation of "pumpkin-head."**



# Introduction to the Notes

What I have attempted to do in the following Programme Notes is to remain faithful to the cultural and temporal specificity within which the films were produced and shown for the first time. I have also researched as fully as possible the box office returns for the first run houses in the sixteen key Italian cities, whenever the films did acquire national distribution in the Italian Territory. Clearly these are only an indication of the relative success of each film and I have made no attempt to 'bring them into line' by computing a detailed graph that would take into account the fluctuating value of the Lira and the inflation rate over the period in question.

Finally, as a way of indicating the complex inter-relation of Pasolini's films and in an attempt to allow his characteristic ambiguities to survive the necessarily reductive, 'ordering' process of the notes I have placed before each title a quote or a reference to another film as a suggestion of other, possible, readings. There is only one exception . . . . .

DON RANVAUD

## ACCATTONE

"I remember that I was looking at a publicity folder for a film showing a tiger tearing a man to pieces. Obviously the tiger was on top of the man but some unknown reason it seemed to me with my child's imagination that the tiger had half swallowed the man and the other half was still protruding out of its jaws". (Pasolini, from *Pasolini on Pasolini*, by Oswald Stack — Thames and Hudson, 1969)



First Prize at Kalovy Vary Festival, XIII Edition, 1962.

Box Office: 385,491,414

"Accattone" literally means "leach-like beggar", and is the nickname given to Franco Citti by his fellows of the Borghate — the subproletarian shanty towns that besiege Rome. The film, shot entirely on location in the Prenestino quarter next to the main railway station of Termini and slightly to the north east of Cinecittà, depicts Accattone's activities and those of

his accolites (petty criminals, thieves, prostitutes and pimps) without false moralism or sensational shortcuts. The linear flow of the narrative toward its tragic projectory follows a clearly defined, effortless casual progression. While it succeeds in eluding the trap of paternalistic compassion for the subproletariat characteristic of much "underground"



literature of the period, the film's explicit determinism and analysis of repressive mechanisms portray accurately the living conditions and the often theoretically unformulated struggles of its characters.

The discovery of a cinematic style resolves itself in sharply contrasting contours of black, white and grey hues strongly reminiscent of the striking

## ACCATTONE Today

*ACCATTONE* can be seen, as an experimental sketch of a way of life, or more appropriately, of a culture. If seen in this way, it can be an interesting phenomenon for the researcher, but a tragic phenomenon for anyone directly interested in it, for example, myself, its author.

When *ACCATTONE* was released, although we were at the beginning of what came to be called the 'boom' (a word which already makes us smile, like 'belle époque' or 'aerodynamic style'), we were in another, difficult, age.

It was a repressive age. In reality nothing had changed — throughout the Fifties — from what had characterised Italy of the Forties and before. The continuity between the Fascist regime and the Christian Democrat regime was still perfect. In *ACCATTONE*, two phenomena of this continuity leave an impression: first, the segregation of the subproletariat into a secondary state where everything was different; second, the ruthless, criminal, untouchable violence of the police.

We all immediately acknowledge this second point, so there is no sense in wasting words on it. In fact, a part of the

tonalities of Dreyer's best work. Camera movements are very simple and overtly signposted; lap-dissolves and over-exposures are always carefully controlled and set against the constant backdrop of the menacing mise-en-scene of the city. Nothing is superfluous or haphazard — all episodes, in Pasolini's words, are "clear moments of obscure love".

police force is still like that; and you only have to go to Madrid or Barcelona to see our old acquaintances again in all their squalid splendour.

By contrast, it is worth writing at length around the first point: because in 1961, when "*Accattone*" was released, no bourgeois knew in concrete terms what the urban subproletariat was, in this case the Roman one, or how it lived; and in 1975, the year when *ACCATTONE* is being shown on television, still no bourgeois knows either what *that* subproletariat was, not what that subproletariat is *today*. I find myself having to discuss and explain at the same time. In fact the bourgeoisie are always racists, wherever they are, whatever party they belong to.

In 1961, *ACCATTONE* stired up the phenomenon of racism, for the first time rendered explicit in Italy. This led to a ferocious 'persecution' both of myself and of the poor, subproletarian Franco Citti. But today in 1975, things aren't so different. 'Racism', confronting or clashing directly with the subproletariat, always becomes explicit; it derives from that stupor and inertia which is, after all, determined by the characteristic unconscious rigidity, in the idea of





existence and the actual existence of the bourgeoisie.

In 1961, the middle-classes saw evil in the subproletariat exactly as the American racists saw it in the universe of the black man. And so, after all, the subproletariat, to all effects, were 'negroes'. Their 'culture', a 'particularist culture' within the framework of a much wider culture in its turn 'particularist', the southern peasant one, gave the Roman subproletariat not only original psychological 'traits' but actually original physical 'traits'. They created a true and proper 'race'. The spectator of today can ascertain that, on seeing the characters in *ACCATTONE*. Not one of them — I repeat it for the thousandth time — was an actor; and inasmuch as he was himself, he was really himself. His reality came to be symbolised by his own reality. Those 'bodies' were in life as they were on the screen.

Their 'culture', so profoundly different that it actually creates a racial distinction, provides the Roman subproletariat with a moral and a philosophy of the 'dominated' class, so that the 'dominant' class contents itself with police-style domination, without attempting to evangelise it, that is to force it to absorb the proper ideology (in this case a repugnant and purely formal Catholicism).

Left to itself for decades, that is, to its own immobility, that culture had elaborated absolute values and models of behaviour. Nothing could question it. As in all popular cultures, the 'sons' recreated their 'fathers': they define their space by copying them (something which constitutes the sense of 'castes', which we racially and with so much contemptuous eurocentric rationalism gratify ourselves with condemning). So a revolution within that culture never occurred. Tradition was life itself. Values and models passed unchanged from father to son. And yet there was a continual regeneration. You only have to look at their language (which no longer exists): it was continually invented, even though the lexical and grammatical models remained the same. There wasn't one moment of the day, in the Roman suburbs which made up a grandiose and plebeian metropolis, when a new linguistic 'invention' didn't ring in the streets or allotments. It was a sign that you were dealing with a living 'culture'.

All this is faithfully represented in *ACCATTONE* (and you see this above all if you read 'Accattone' in a certain way, excluding the presence of my funereal aestheticism). Between 1961 and 1975 something essential has changed: we have experienced a genocide. A whole race has been culturally destroyed. And we are dealing precisely with one of those cultural genocides which preceded Hitler's physical genocides. If I had been on a long journey and come back a few years later, visiting

the 'grand plebeian metropolis', I would have had the impression that all its inhabitants had been deported or exterminated and had been replaced on the streets and shacks by slavish, ferocious, unfaithful ghosts. Hitler's S.S., in fact. The young — deprived of their values and models — as of their blood — have become larval casts of another way and conception of being: the petit-bourgeois one.

If I wanted to re-shoot *ACCATTONE* today, I could no longer do it. I wouldn't be able to find one single youth who might physically be even remotely similar to those youngsters who represented themselves in *ACCATTONE*. I wouldn't find one single youth who would know how to say those witticisms with that tone of voice. Not only would he be without the spirit and the mentality for saying it: he wouldn't even understand it. He would have to go about it like a Milanese lady reading *I ragazzi di vita* or *Una vita violenta*<sup>1</sup> at the end of the Fifties: that is to say, he would have to consult the glossary. And finally, even the pronunciation has changed. (Italians have never been phonologists: it is to be supposed therefore that a crucial but indefinable mystery will cloud this point.)

The characters in *ACCATTONE* were all thieves or pimps or violent robbers or people living from hand to mouth: in short, one was dealing with a film about the underworld. Around them was the world of the suburban dwellers, also implicated, in the underworld, through their silence, but in the end just workers for a miserable wage; for example, Sabino, Accattone's brothers. But, both in my capacity as author and as Italian citizen, I don't at all express a negative judgement of these characters from the underworld: all their defects seem human defects to me, they are pardonable because socially justifiable. They are the defects of men who obey a scale of values other than bourgeois, and that is 'themselves' in an absolute way, as I have said.

In essence, they are enormously sympathetic characters; it is difficult to imagine people as sympathetic as those of the world of *ACCATTONE*, outside of bourgeois sentimentalism, that is, those of the subproletarian and proletarian culture of Rome until ten years ago. The genocide has obliterated those characters from the face of the earth forever. In their place are those 'substitutes' who, as I have already had occasion to say, are the most loathsome characters in the world.

This is why I was saying that *ACCATTONE*, seen as a sociological report, can be nothing other than a tragic phenomenon.

Does the reader require some proof of what I'm saying? Well, if he doesn't frequent the Roman suburbs (somehow, I think not!) then let him read the news in the papers. Those 'delinquents'



aren't monsters. They are products of a criminal environment, just as the delinquents of *ACCATONE* were products of a criminal environment. But what a difference between the two environments!

I would be a fool to generalise, my tendency to paradox is merely formal. Certainly, half or more of the youngsters who live in the Roman suburbs, or, in the Roman subproletarian and proletarian world, are honest from the point of view of the penal criminal records. They are clever kids too. But they are no longer likeable. They are sad, neurotic, uncertain, full of petit-bourgeois anxiety; they are ashamed

of being workers; they are trying to imitate the idle sons of rich fathers, the 'farlocchi'. Yes, today we are witnessing the revengeful triumph of these wealthy parasites. They have become the model for the future subproletariat.<sup>2</sup>

PIER PAOLO PASOLINI

<sup>1</sup> Both books, written by Pasolini, deal with this type of people

<sup>2</sup> Originally published in 'Corriere della Sera'. 8 October, 1975.

# HAWKS AND SPARROWS

(UCCELLACCI E UCCELINI)

"The code of imagined reality . . . . . foresees the possibility of *signs* being voluntarily deformed, corrupted or misunderstood according to its own design and will". (Pasolini, from *Framework* #3)



Box Office: 173,036,000

While shooting *LA RICOTTA* Pasolini had begun to work on a script for what he intended to be his next movie: *Il Padre Selvaggio* (Einaudi, 1978) In it he confronted for the first time the difficult autobiographical elements that characterised his troubled relation with his father *and* his early experiences in Casarsa as a school teacher.<sup>1</sup> The scene is set in Africa and the two principal characters are a European school master, enthusiastic, young and non-conformist, and Davidson, a bright, reckless and passionate pupil. Their strong homo-erotic relationship takes the form of a battle between history and an archaic memory which is fully played out at the moment at which Davidson returns to his tribe in the forest to plan and execute the extermination of

an U.N. garrison recently established in the vicinity of the school. It has a short tense and very sharp narrative which would, at first sight, have little to do with the joyous and seemingly unproblematic relationship between father and son in *HAWKS AND SPARROWS*. With the benefit of hindsight it is possible to argue that Pasolini needed to 'work through' certain themes in order to free himself of the ghosts of the past and emerge out of the Roman-esque allegories to a formal acceptance of ideology as a structuring principle to his creative endeavours. But that would only be a partial explanation for the radically different approach he feels able to adopt in the making of this film. Clearly, the momentous encounter with Toto (the greatest of all Italian comic



actors) and the cherubbed faced Ninetto Davoli are equally significant factors, their complementary attributes guided by contagious spontaneity are the living proof of what Pasolini had been yearning for in representing not only the epic anxieties of the subproletariat (as in *ACCATTONE* and *MAMMA ROMA*), but also the liberating force of its world picture. The journey they undertake is marked by a series of misappropriated conjunctures that range from St. Francis of Assisi to Togliatti's funeral; from the apocalyptic absurdist fear of (enigmatically) Chinese land owners to the ambiguous mutterings of the travelling companion, or Pasolinian alter-ego of the crow.

As with all his previous black and white films *HAWKS AND SPARROWS*, was shot by Tonino Delli Colli (here with Mario Bernardo) on Ferrania newsreel stock. Both these factors have been neglected unfairly in the past. Clearly Delli

Colli proved to be more than a collaborator in Pasolini's early films (the time that Bertolucci described as "the re-discovery of the cinema from scratch") and the choice of grainy, strong contrast stock as opposed to softer American film is an extremely important one in defining the characteristics of Pasolini's strong visual concerns.

<sup>1</sup> Pasolini was sacked from his teaching post in Casarsa del Friuli because of an alleged homosexual relationship with a fourteen years old pupil, Tonuti Spagnol. His move to Rome was largely due to the inability to find subsequent employment in Friuli but he still kept in touch with Spagnol who became quite a well known poet (writing in the dialect championed by Pasolini in his early literary endeavours) anthologised and appraised in Pasolini's own collection: *La Poesia Dialectale del Novecento*.

## LA RICCOTTA

"I am no longer influenced by Gramsci and my films have ceased to be epic, lyrical and national-populist. They have turned towards other shores". (Pasolini, from *Cahiers du Cinema*, #212, 1969)



Box Office: 51,172,955

*LA RICOTTA* was originally commissioned as the third episode of a four-part film called *RoGoPaG*— a title that was arrived at by a contraction of the names of the directors involved — eventually released as *LA VIAMOCI IL CERVELLO* (Let's brainwash each other) by Cineriz. The anthological

film allowed producers to secure the services of a range of renowned directors without too many risks and became a standard formula of the Italian cinema of the Sixties. Oddly enough, most of the films produced in this way did not achieve great commercial success with the



exception of the compendiums of Comedy Italian-style which were more reliant on the popularity of the actors employed rather than the cultural importance of the products or the directors involved; but what they did provide was the sort of prestige that, for companies like that Cineriz at the time, would come in handy when trying to establish a firm footing in the competitive home market.<sup>1</sup>

As the above credits indicate the line up was quite formidable: the two acknowledged 'fathers' of Modern European cinema (Rossellini and Godard) and two Italian 'rebels' who represented polar opposites in their approaches to film-making. The operation, however, was a complete fiasco and Pasolini's film was eventually championed in its own right as one of his finest works along with *HAWKS AND SPARROWS* by the post-'68 generation of Italian critics.

The film is also important insofar as it marks the opening of major censorial activities against Pasolini who was dogged throughout the production with court injunctions (production had to be halted at one point while the director tried to bail Franco Citti out of jail for being drunk and disorderly and obstructing the execution of police duties) and scandal mongering for the anti-Catholic stance the film was supposed to have taken.

Pasolini was so disturbed by the series of events that he decided to inaugurate a characteristic, written message by way of a prologue: "nothing exists concealed that will not be manifested and nothing occurs secretly so as not to come listen." (*Saint Mark's Gospel*)

The film is a powerful allegory of the Crucifixion (being filmed by Orson Welles) interwoven with the story of a poor tramp (Stracci or "Rag and Bones") hired as an extra, persecuted by his fellows until he too dies like Christ on the Cross. Strongly reminiscent of Pomtormo's religious paintings, the composition of *LA RICOTTA* is as rich in its texture as the structure of the film is in its ideological fabric. After the passionate indictments of *ACCATTONE* and *MAMMA ROMA*, *LA RICOTTA* finally succeeds in striking the Brechtian balance of feeling and form and heralds the magnificently simple dialectic of *HAWKS AND SPARROWS* as well as the visual rigour of *THE GOSPEL ACCORDING TO ST. MATTHEW*.

"Anguish is a bourgeois preserve . . . the subproletariat experiences another kind of anxiety altogether; it is pre-historic and undetermined when compared to the specific existentialist anguish of the bourgeoisie. Their sense of death and pre-Christian morality even if contaminated by superstitious Catholicism is quite different from ours. The death chant of a peasant from Lucania over the body of a loved one, for example, expresses an anguish that simply cannot be found in the pages of Moravia's *La Noia*."

(Pasolini: in *ACCATTONE* from an interview in *Filmcritica* No.116, 1962).

<sup>1</sup> Cineriz was a subsidiary of Rizzoli — one of the conglomerates formed in the Fifties that recently came tumbling down in the aftermath of the Calvi (God's Bankers) Affair.

# THE GOSPEL ACCORDING TO ST. MATTHEW

(IL VANGELO SECONDO MATTEO)

" . . . . . It is raining cats and dogs. In the end, making films is only a question of light . . . . ."  
(Pasolini, from the notebook from *MAMMA ROMA*)





- Prizes: 1) OCIC Prize, Venice Biennale, 1964  
 2) Special Prize of the Jury, XXV Edition, Venice Biennale, 1964  
 3) Premio Circolo Citta di Imola (Grifone D'Oro), 1965  
 4) Nastro D'Argento for Best Director, 1965  
 5) Nastro D'Argento for Best Photography (b/w), Tonino Delli Colli, 1965  
 6) Nastro D'Argento for Best Costumes, Danilo Donati, 1965

Box Office: (1st Release) 367,287,253

The aftermath of *ACCATTONE* was marked by repeated physical attacks – by common right-wing criminals who prided themselves on several occasions on having beaten Pasolini and friends outside cinemas (e.g. 23rd. Spet., 1962), hunted him in cars and covered him with paint (e.g., 13th Feb., 1964) – and psychological warfare. The press on the centre-right resorted to one of the most pernicious and obscene campaigns of muck-raking, totally unsubstantiated by facts; the left “allowed” Pasolini to fight his own battles until *THE GOSPEL*, after which it joined in more often with ‘severe warnings’ on ideological grounds. Although cleared on every count, Pasolini on 97 occasions between Jan. 1962 and Jan. 1964 had ‘dealings’ with courts up and down the country (see the collection of trial documents edited by Laura Betti: *Pasolini, cronaca giudiziaria, persecuzione, morte*, published by Garzanti in 1977). He was accused, among other things, of armed robbery of a petrol kiosk, of riotous incidents, dangerous driving and, of course, both *MAMMA ROMA* and *LA RICOTTA* were withdrawn as a result of pornography charges. Pasolini became wholly identified with the characters of his novels and films: the fabrications that took him regularly to court became more and more fantastic; each one of them collapsed under the scrutiny of the judges, and the films eventually returned into distribution.

In this context, and ‘inspired’ by a visit of Pope John XXIII to Assisi where Pasolini happened to find himself by chance, he plans *THE GOSPEL*.

“( . . . ) Throughout the Fifties my work was grounded in the ideological refutation of all things irrational and especially decadent literature which I once loved. The idea of making a film on the Gospel and its technical elaboration are . . . . . I confess, the fruits of a violently irrational desire. I want to embark upon a work of pure poetry, risking perhaps the dangers of aestheticism with Bach and in part Mozart for the musical commentary; Piero della Francesca and in part Duccio for figurative inspiration; the pre-historic and exotic reality of the Arab world as background. All this calls dangerously into question my whole career as a writer, I know . . . ” – Pasolini (quoted from a letter to producer Alfredo Bini, June 1963).

The film was presented at the Venice Biennale, where right-wing agitators intervened by littering the Lido with leaflets and attacking the audience on its way into the screening. All hell broke loose when the Ecumenical Jury (OCIC) awarded its First Prize to *THE GOSPEL* and welcomed what they considered to be Pasolini’s “conversion”. Another tortuous polemic emerged, with block headlines in Catholic newspapers accusing the jury of having opened the doors of the church to the evil, while the left-wing press grieved over the early retirement of an uncomfortable but effective political agitator. Pasolini’s voice was drowned in the general misunderstanding and an endless series of recriminations began. Only a few years earlier *LA RICOTTA* – which portrays Orson Welles as an artist/director forced to produce pulp celluloid, but with ambitions to tackle subjects with the magnitude of the Gospels – had been banned on blasphemy charges. Now, Pasolini having used friends, acquaintances and relatives as actors (his mother as the older Mary, Alfonso Gatto as Andrew, Enzo Siciliano – his biographer – as Simon, Rodolpho Wilcock as Caiphas, Francesco Leonetti as Herod, Natalia Ginzburg as Mary of Bethany, etc.) seemed to some another outrageous display of “bad faith”. The figure of Christ, played by a brilliant unknown (the Spaniard Enrique Irazoqui), was questioned on the grounds of iconographic accuracy, and wild charges of text manipulation were lodged against the script. In fact Pasolini’s strict adherence to the linguistic text is, on close analysis, astonishing, and a great deal of labour went into the selection of faces and locations, as *SOPRALOUHI IN PALESTINA* clearly shows.

Not surprisingly, Christ’s most significant and powerful moments in *THE GOSPEL* are those where anger is displayed; the speeches on “the race of vipers” or the “evil and adulterous generation” – the anti-pharisaic invective before the city of Jerusalem. As in *ACCATTONE*, the contrapuntal quality of the music (Bach, Mozart, Prokofiev, Webern and Bacalov) in relation to the image, plays a fundamental role in the establishment of a very personal style, holding the balance between formal “technique” and “mythical” content.

Don Ranvaud



# OEDIPUS REX

(EDIPO RE)

"Destiny accomplishes itself twice over: once on the level of myth and once on the level of psychology". (Pasolini, from an interview in *Jeune Cinema*, 1970)



Box Office: 548,908,000

Since *HAWKS AND SPARROWS*, Pasolini had supplemented his film-making with an enthusiastic and determined involvement in film theory and the emergence of methodologies closely related to semiotics and psychoanalysis.<sup>1</sup>

Throughout the debates, more often than not championed by the Pesaro Film Festival at the time, Pasolini had sought an unusual combination of "theoretical poetry" roundly denounced by Umberto Eco but useful in their foregrounding the possibilities of a *dilettante* engagement with *anything* that could be placed between Jakobson and Lacan. Re-reading these now, one is struck more by their ingenuity than by their naivety and their freewheeling nature often turns up unexpected, surprising observations, such as the ones formulated 'around' the sequence-shot as a unit of signification (Jean Marie Straub and Danielle Huillet were about to move to Italy shortly after *HAWKS* . . . . .) or in the creation of "A cinema of Poetry"<sup>2</sup>

But even more important, this willingness to engage fully in the cultural debates of his times drew him inexorably towards the making of *OEDIPUS REX* in a meta-theoretical attempt to: "De-historicise the real in order to capture the fundamental elements that compose it". The figure of Oedipus for Pasolini, becomes the symbol of intellectual honesty, moral courage and the failure of human action(s). The Myth and the film are seen as a series of dramatic

and narrative intuitions rather than an explicitly coherent moral tale: a fresco significantly painted *in* his own father's home region (the only film he shot in Emilia-Romagna). From *THE GOSPEL*, appropriately *through OEDIPUS* to *MEDEA*, Pasolini completes the first of his 'trilogies' in the name of a form of introspection liberated only fully by *THE ARABIAN NIGHT* where all the guilt and the torment give way to joy and laughter. An indication of his state of mind at this time is given by the following extract from the diary/essay he wrote while making *OEDIPUS REX*:

"I too, like Moravia and Bertolucci, am a bourgeois, in fact a petit-bourgeois, a turd, convinced that my stench is not only scented perfume, but is in fact the only perfume in the world. I too, am thus endowed with the characteristics of aestheticism and humour, the typical characteristics of a petit-bourgeois intellectual. This is not a run-of-the-mill confession, but purely and simply a statement of fact, not entirely unprompted, if you like, by my aestheticism and humour. On the other hand it must be admitted that the petit-bourgeois is no more, no less than a man: and from man he has inherited the idea of time. It's a myth, this idea of time, on which he bases not only his life — but his art as well. . . .

"The cinema — an infinite sequence reproducing from one particular point of view the whole of reality — is thus based squarely on the concept of



time. It thus conforms to the same laws as life itself: the laws of an illusion. Put in words it sounds strange, but have to accept this illusion. Because whoever (as man and poet, not as saint) does not accept it, in place of moving onto a plane of higher reality, loses the sense of reality altogether. Thus reality is constituted by nothing other than its illusion.

"Aestheticism and humour have thus presided over the choice of the typical moments in Oedipus's life, those which are enhanced in value after the protagonist's death. They follow one another, almost of their own accord, in the same temporal order as in life, but over a disproportionately shorter time — or rather, through the artist's reflections and the editing procedures available — in a synthesized totality of experience.

"In this case I composed the frames in a much more cinematic way than usual (I don't know more whether they turned out beautiful or ugly, but what I was trying to do was make them beautiful, to come up with 'beautiful compositions'); and I used as well the technique of detachment from the events portrayed (take for example Angelo's eyes as he watches the Sphinx, smiling and desecrating it in an almost comical fashion; but at the same time his eyes make us incredulous, and effectively deny us any felling of involvement in the elements of the myth etc., etc.) . . . .

"The other reason why the film was shot with 'aestheticism and humour' is that I am no longer terribly interested in the subject of the researches of Freud and Marx. I'm no longer at all seriously involved in that academic bog which turns Oedipus into a whipping post for Freudian or Marxist theories. It's true that at the end of film Freud would seem to have come out with more points than Marx while Oedipus goes off to lose himself in the green fields of poppies and the waters where he was suckled as a child. But more than Freud it is Oedipus at Colonus which suggests similar idea: or at least, in the arbitrary mishmash of Freudian and Sophoclean suggestion the latter emerges as the stronger. Let's be clear on this point: I consider *Oedipus And Colonus* the least graceful of Sophocles tragedies; in fact I think it's decidedly ungraceful. And yet it contains two or three fragments which can only be described as sublime. It is these I was referring to. As far as Freud is concerned, he carries no more weight in the film than an amateur would have given him. For example Oedipus: he knows Tiresias beforehand, when guided by that

*anghelos* (messenger) who will later appear as Angelo (his role, incidentally, is precisely that of intermediary between Tiresias and Oedipus-the-novice-Tiresias). This is the point at which the Marxist and Freudian moments meet, soiled and childish as I believe them to be. Then again Freud triumphs in the sequence with the Sphinx, the only one I radically changed (apart from replacing Antigone with Angelo); in fact the Sphinx does not set a riddle, but asks Oedipus directly to clarify on his own enigma he contains within himself. Oedipus refuses, and pushes the Sphinx back into the abyss it originally came out of — a little comically, to tell the truth. He knew that by pushing it back into the abyss he would be able to marry his mother: we thus have here an audio-visual case of displacement . .

"I want to stress the fact that now, at forty-five years of age, I have emerged from the wilderness of Freudian and Marxist dogma. But *where have I got to?* I have certainly never dreamt that I was making love to my mother. . . .

"If anything, I have dreamt rather of making love to my father (against the chest of drawers in the wretched little bedroom my brothers and I shared) and perhaps to my brothers as well. And I have dreamt of making love to women of stone. Of course, I'm not counting the dreams that have recurred several times throughout my life, where I climb endless dreary flights of stairs in dreary homes. I am looking for mother who has disappeared.

"But after all it is some time since I have had such dreams. Sylvana Mangano might have the same scent of primroses about her that my mother had when young, but Franco Citti certainly has nothing in common with me — save his slightly raised cheek bones . . . ."

<sup>1</sup> The publication of his literary essays (*Passione e Ideologia*: Garzanti, 1960) was followed by the collection of his varied statements about the cinema (*Empirismo Eretico*, Garzanti 1972, includes writings between 1965–1972 — the most substantial part of these relating to film semiotics have been translated in *Framework* No.3, Spring 1976)

<sup>2</sup> *Il Cinema Di Poesia*, originally delivered as a paper at the 1965 Peasaro Film Festival. Published in various forms in *Filmmaker* No. 163, *Cahiers Du Cinema* No.171, *Cahiers Du Cinema* in English No. 6 and in the book of the film *Uccellacci e Uccellini* (Garzanti, 1966).



# THEOREM

(THEOREMA)

"I said to myself: 'Narcissus' and a spirit bearing my resemblance threw shadows on the grass with the golden reflections of his curls". (Extract from a Friulan poem collected in *La Nuova Gioventu*, Einaudi, 1974)



Prize: 1) OCIC Prize, Venice Biennale, 1968  
2) Best Actress, Laura Betti, Venice Biennale, 1968

Box Office: 915,687,000

"The plot of *THEOREM* has a certain geometrical simplicity, a purity both of form and content. A bourgeois household is visited by a mysterious stranger, in the form of Terence Stamp, who suggestively has it away with all the members of the family, of whatever sex or generation, including the maid, thereby rendering them one by one incapable of living in society, or at least in the society they lived in formerly. Specifically, there is an attack here on the bourgeoisie and on the nuclear family. More generally, however, a threat seems to be being laid at the foundations of human society and social existence. In the immediate what happens is that the daughter becomes catatonic, the son gives up his vocation, the mother abandons her destiny of motherhood/wifedom and returns to a world of genital but non-procreative sexuality. The father, finally, gives up being a capitalist, sheds his clothes and his property and is last seen running naked along the slopes of Etna — which is, incidentally, also the location where some of the scenes from the *Orgia* section of *PIGSTY* are set. The effect of the transgression is therefore, in the first instance, to destroy a particular social order founded on patriarchal authority, and it is really Terence Stamp's conquest of the father,

Massimo Girotti, which is the key event, because the father is the kingpin of the structure as possessor of social as well as familial power. He is the actual capitalist; the rest of the family are not directly appropriators of surplus value, although, of course, they live on it. But what happens also seems to be transgressive, or destructive, of any order altogether, since by making the site of the breakdown the family, and by making the form of the transgression sexual, Pasolini takes the problem out of class relations as such and sets it on a plane of higher generality. Not that the bourgeois, or nuclear, family is a universal form, but the regulation of sexuality and reproduction is, and it is this that is at issue in the film. We should note too at this point that, except for the maid, none of the characters finds an alternative social place once the nuclear family is broken up. Because the characters can only live in bourgeois society, with the family in the heart of it. When that goes, they cannot live in any society at all. But the maid's universe survives, which is that of her peasant origins, a (supposedly) non-bourgeois order, and to this she can return. In other words, she regresses. In a sense she is liberated in order to regress. The others regress too, but for them it is different,



because the effect of the intervention of Terence Stamp is to turn them back into what they were before they were the bourgeois family, and this, particularly in the case of the children, is nothing. So deeply knotted are they into the patriarchal structure that they cannot — unlike the primitives, the peasants and the sub-proletarians of the other films — find any happy, innocent, libidinal, pre-Oedipal place to regress to. If any social order is repressive then the modern, bourgeois order is doubly, trebly so”.

Geoffrey Nowell-Smith (extract from his article *Pasolini's Originality*, published in *Pier Paolo Pasolini*, Ed. Paul Willemen; BFI, 1977).

Produced initially as a novel, *THEOREM* may be seen as a complex offshoot of *OEDIPUS REX*, which precedes it. Described as being half-way between an analyst's sketch-pad and

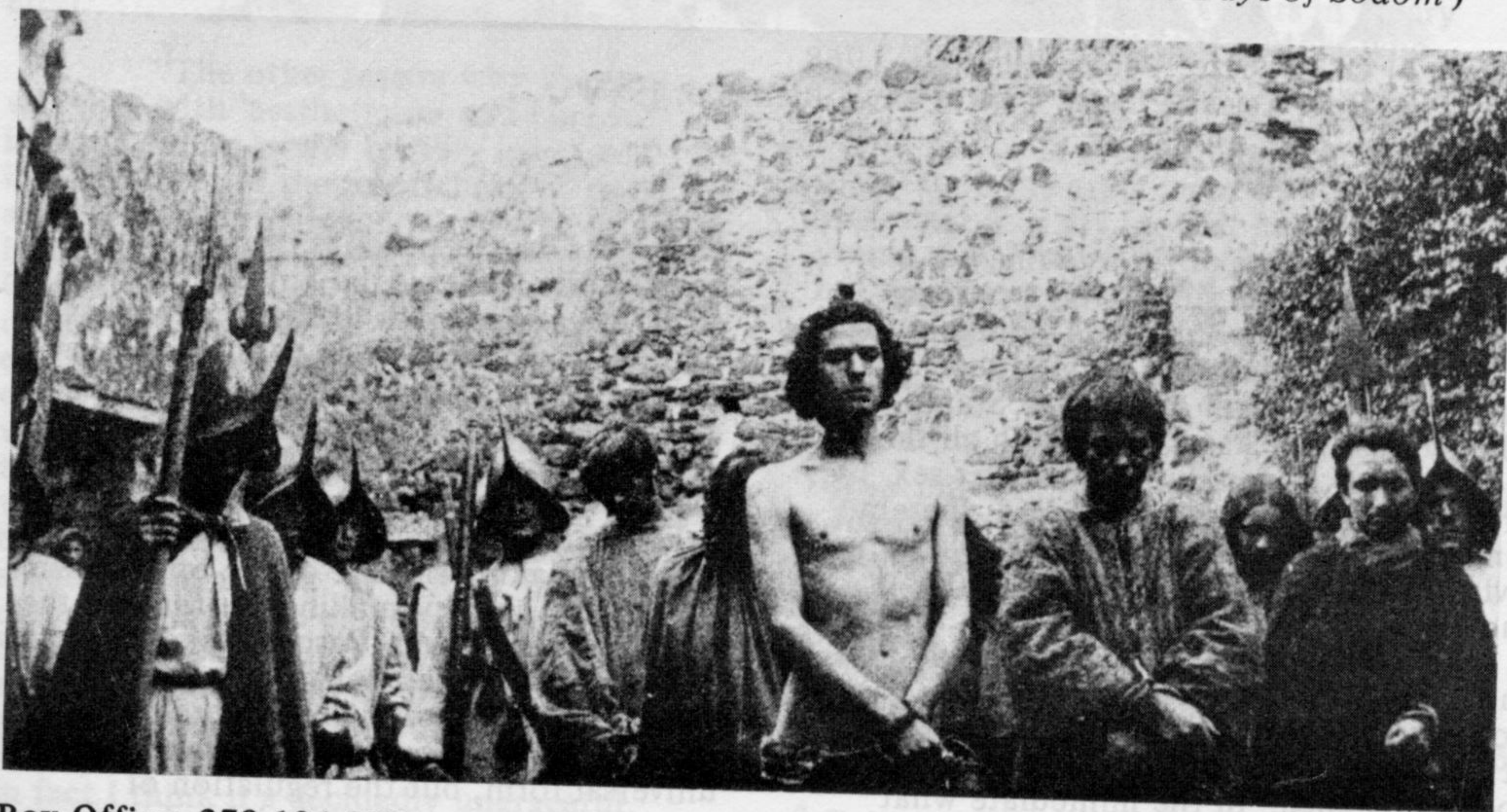
a rambling “poetic confession”, the work finds easy correlatives both in literature (Rimbaud's *Le Deserts de L'Amour*) and film (Bunuel's *THE EXTERMINATING ANGEL*). Yet once again, polemics, court injunctions and trials dogged its makers. Pasolini's sense of persecution was, from 1969 on, to become obsessive, as every single film (with the exception of *MEDEA*) was withdrawn, tried, and finally re-released throughout the country. On another level it can be said that, from the sit-in he prompted at the Venice Biennale (where *THEOREM* was premiered in competition without Pasolini's consent, and where it yet again received the Ecumenical Jury's First Prize, together with a ‘Best Actress’ award for Laura Betti), Pasolini chooses to scandalize as a precise political strategy. On that particular occasion he ended up in custody with colleagues Marco Ferreri, Cesare Zavattini, Francesco Maselli and many others.

Don Ranvaud

## PIGSTY

(PROCILE)

“I have killed my father, I have eaten human flesh and I am trembling with joy”. (Pierre Clementi in *PIGSTY*, an indirect quote from the Marquis De Sade's *120 Days of Sodom*)



Box Office: 279,104,000

*PIGSTY*, is in many ways the underside of *THEOREM*, though it also shares the simmering residues of concerns expressed in the Oedipal trilogy, and as such prefigures the apotheosis of *SALO*. A ‘central’ film, then, that unites two distinct and separate narratives (the epic and the modern) both dealing with difference, transgression and the collapse of social values. The intercutting between the two narratives gives rise to what Pasolini would have liked to call an ‘ideal autobiographism’ where an a-historical

past wreaks vengeance on the external tranquillity of the modern world and, not unlike the mysterious stranger of *THEOREM*, returns all matters of creed or ideology to the bleakness of the desert.

In *THEOREM*, Pasolini's profound hatred for the bourgeoisie and for the torturing realisation of being irrevocably bourgeois and therefore unable to attain ‘purity’ led him to the uncompromising, systematic destruction of the communicative function of language, thereby creating



a power-vacuum that 'shattered' bourgeois order and gave us to (questionable) psycho-analytic speculations. Here, the matrix of *THEOREM* is reproduced in the Mordern story but the full force of the only viable option left open to us (after *THEOREM*, as it were) finds its proper expression in the Epic nothingness. As Noel Purdon pointed out:

"Paolo at the end of *THEOREM* had finished up in the desert, after looking longingly at the boy on the station: the cannibal in *PIGSTY*, in the same desert, captures the same boy and devours him. Oedipus had killed his father and disintegrated, the cannibal has killed his, „<sup>1</sup> and rejoices . . . . ."

Significantly in 1967 Pasolini had directed *OEDIPUS REX* and written his first play, *Pilade*. His involvement with the theatre had hitherto been limited to commissioned translations of classical authors (Aeschylus and Plautus), but by 1969 he had completed another play, *Affabulazione*, and published a manifesto in direct contrast with his cinematic theories. In fact, the 'threat of words' was to be a theatre orientated towards

contents in which verbal material was used to encourage and promote immediate discussions and political self interrogation. In this perspective, *OEDIPUS* constituted an attempt to bridge the notional opposition between Pasolini's theatrical and cinematic endeavours, with language seen as the prison house of psychoanalysis.

*PIGSTY* and *MEDEA*, in their very different ways, represent examples of the author's formulation of the postulates for an "anthropological cinema" — a cinema of regression to a mythical pre-history, reduced to the (victory of) silence in *PIGSTY*'s Etna sequences and informed by a myth of betrayal and despair in *MEDEA*. The frequency of the active role of language in the theatre, therefore, is completely undercut by the films that are produced in this period.

The potential effectiveness of this dual stylistic strategy is glossed over by Pasolini, who comes unstuck with *MEDEA* and has to resort to a new line of attack: the so-called "trilogy of life".

<sup>1</sup> Noel Purdon: "*Pasolini, the films of Alianation in Cinema* (U.K.) No.6/7, 1970.

## MEDEA

"Alone, beaten by my enemies, tedious survivor to my friends, the remain of a character unknown even to myself, I ventured in fits and starts towards that new and absurd path, climbing its banks like a newly homeless child, like a soldier who has lost his way . . . ." (from *La Divina Mimesis*, Einaudi, 1975)



Box Office: 378,949,000



In the materials collected for the publication of the script (Garzanti, 1970), Pasolini foregrounds what was to become the crucial issue determining the rejection of the trilogy and the making of *SALO*: "How best to oppose the cinema as a medium of mass culture?"

How, in other words, can one oppose the ethics of mere consumerism and exploitation inherent in the cinema as (industrial) institution and yet continue to make films. The first (wrong) answer Pasolini provides for himself is *MEDEA*, an "aristocratic" film that is supposed to resist 'consumption' like a limited edition of obscure poems.

Nothing could have been further from the truth. Although the film did not turn anyone associated with it into a millionaire (Maria Callas had no such worries in any case), it proved to be on its first run Pasolini's least contentious/subversive/problematic work to date. Not only did it fail to produce the usual polemical debates; it actually failed to sanction Pasolini's 'planned martyrdom' as a misunderstood, autonomous artist, and welcomed him into the cricles of "mature film-makers" who had fulfilled their early, arrogant "promise".

To be fair, the film is more than a stunning essay in visual poetry. Beyond this, it is completely coherent with his complex project. In union with *THE GOSPEL* and *OEDIPUS REX*, it represents, by means of myth, the fundamental discourse of irrational, inbreakable, radical opposition to the technological/bourgeois world, sustained as it is by an alienating and destructive rationality. A number of formal innovations described by Pasolini in an

interview published in *Jeune Cinema* deserve mention:

"The death of Glauce is shown twice, and the second time one realises that the first was a dream-version. What is the meaning of this dream?"

"The dream has an ideological meaning. You understand that *MEDEA* is a somewhat monstrous cross between a philosophical tale and a love story. And in the totality formed by these two types of films one can discern, simplifying things a little, an abstract structure: it is inevitable that between an old religious world and a new secular world, there should be a dramatic conflict. In this conflict, the one who belongs to the old world will succumb in a spiritual crisis, but this very presence will disturb the new world. Medea came from a religious world and arrives in the rich world of Corinth where everything is secular, modern, refined, cultured. When she experiences a sense of tremendous pain and anxiety, she regresses. The original script gave far more space to this regression. Medea had a dream in which she returned to her country in Colchis and she sees the rites in which she once participated as if in a nightmare. But this dream gives her the strength to carry out her vengeance. It was in fact this regression to her old world which enabled her to accomplish her revenge. So, the first time, Glauce's death is a dream of regression, the second time, death actually occurs in reality, not mythically, but for psychological reasons. Destiny accomplishes itself twice over: once on the level of myth and once on the level of psychology . . . . ."

Don Ranvaud

## THE DECAMERON

(IL DECAMERONE)

"What I need now is stories". (Molley in Samuel Beckett's *Molley*)



Box Office: 4,214,334,000



Having originally conceived of his move to film-making as a 'natural' extension of his literary project, Pasolini returns to confront more classical texts with the aim of weaving together a tapestry of narratives celebrating the virtues of popular culture(s). His direct attack on the language and values of the bourgeoisie (from *ACCATTONE* and *MAMMA ROMA* to *TEOREM* and *PORCILE*) is strengthened by his awareness of the effectiveness of greater box-office appeal.

The "Trilogy of Life", as the next three films come to be known, is therefore a joyful and still very aggressive testimony in support of his previous, timely, strategies. But Pasolini now takes his place next to his characters: in *THE DECAMERON*, he plays the part of a Northern Italian master commissioned to fresco a church in Naples. By this time, the never-ending quest for an uncontaminated dialect-system has led Pasolini to abandon Rome to immerse himself in Naples — the strongest possible socio-cultural contrast to Boccaccio's Florence — and through the use of Neapolitan in *THE DECAMERON*, he inflicts another (truly heretical) blow to the Italian language which was directly derived from the Florentine *volgare*.

What seems to be at the heart of this 'change of tack' (which incidentally, takes Pasolini for the first time to the dizzy heights of top box-office success and becomes the prey of unscrupulous dirty movie merchants who begin to see the opportunity of making quick returns by turning *THE DECAMERON* black or marking the *SEXBURY TALES* in a matter of days) is explained by Pasolini in these terms: "The exorcism of passion (*ACCATTONE*, *MAMMA ROMA*) generated in me first of all a great desire to smile, perhaps vicariously (as in

*PIGSTY*), then more cordially, until it became an immense wish for outright laughter — it was the overwhelming feeling for laughter that prompted *THE DECAMERON*"

This laughter which pervades the trilogy (explicitly in the physical presence of a bemused Pasolini/Chaucer and implicitly in *ARABIAN NIGHTS*, as Tony Rayns' MFB review adequately demonstrates) was subsequently to be violently rejected by Pasolini in the famous article which appeared in the *Corriere della Sera* (9th Nov., 1975, *Ho Abiurato La Trilogia Della Vita*). The reasons were clearly outlined: a) the progressive struggle for a democratisation of expression and sexual freedom has given way to an oppressive consumerist tolerance; b) the same forces of repression have violated the wholesomeness of the body; c) the fake liberal tolerance has destroyed the right to private fantasies. Another crucial article in the same newspaper only a month before Pasolini's murder firmly contextualize the causes for the abrupt, innocent and desperate disavowal of the joyful experience of the trilogy (see *Accattone today* in Framework No.3, pp.21–23, reproduced in this dossier). The genocide and overall mass standardisation operated by the bourgeoisie at all levels from the fascist 20-year regime through the 30-year reign of the Christian Democrat Party had made it impossible to conceive of the trilogy without the a mere instrument of those same repressive systems — a mere chronicler of the dissolution of difference. The emphasis is on the present as destroyer of innocence expasperated by the careless annihilation propitiated by a capital-based social structure.

Don Ranvaud

# THE CANTERBURY TALES

(*I RACONTI DI CANTERBURY*)

"I, today, surrender to print these pages as a *document*, but also as another token cause for my 'enemies' to despise me: in so doing, I am aware of offering them once more an opportunity to go to hell". (Preface to *La Divina Mimesis*, Einaudi, 1974)

Box Office: 1,900,908,000

The least successful of Pasolini's later films, largely because of the systematic ransacking of the formula inaugurated by his own *DECAMERON*. Perhaps the tight production schedule (to capitalize on the success of *THE DECAMERON* and to prevent other versions coming out before it) and Pasolini's limited knowledge of Chaucer, when compared to his deep familiarity with Boccaccio are the main factors in the creation of this rather stilted work. It feels very much

like a transitional film lacking the clarity the *THE DECAMERON* or the vision on *ARABIAN NIGHTS*.

The tales that eventually make up Pasolini's *THE CANTERBURY TALES* are:

- The Miller's Tale
- The Ploughman's Tale
- The Cook's Tale
- (The Prologue) — cut at the editing stage
- Wife of Bath's Tale
- Merchant's Tale





Friar's Tale  
Prologue to and Nun's Priest Tale  
Pardoner's Tale

*"Pasolini has selected mainly the stories about low life in Chaucer, rather than those with aristocratic subjects. We asked Pasolini why he had chosen this way and whether he saw a strong class aspect to THE CANTERBURY TALES.*

"I picked the stories which were realistic in a poetic sense rather than fantastic or mythological. Chaucer stands astride two epochs. There is something medieval and Gothic about him, the metaphysics of death. But often you get the feeling you could be reading Shakespeare or Rabelais or Cervantes. He is a realist, but he is also a moralist and a pedant and he has some extraordinary poetic insights into the future. Of course, when I say 'realist', I don't mean 'naturalist'. I hope that's clear.

"Chaucer still has one root in the Middle Ages, but he is not 'of the people', even though he took his stories from the people. He is already a bourgeois. He looks forward to the Protestant Revolution, in so far as the two were combined in Cromwell. But whereas Boccaccio, for example, who was also a bourgeois, had a clear conscience, with Chaucer there is already a kind of unhappy feeling, an unhappy conscience.

"Chaucer foresees all the victories and triumphs of the bourgeoisie, but he also foresees its rottenness. He is a moralist but he is ironic too. Boccaccio doesn't foresee the future in this way. He catches the bourgeoisie at its moment of triumph, when it was being born. In Italy the bourgeoisie was blocked. There were the princely Courts and then there was the Counter-Reformation. There was no bourgeois revolution, as there was in England. This is what Gramsci described. The Italian bourgeoisie

suddenly found itself in the modern world, after the end of Fascism, dragged there by the others.

*"Generally Pasolini uses non-professionals as actors in his films, as for example in THE GOSPEL ACCORDING TO ST. MATTHEW. We asked him how he had set about casting THE CANTERBURY TALES and what he was doing about the problems of language involved.*

"I tried to do what I did with THE DECAMERON. I set the whole of THE DECAMERON in and around Naples and I made all the characters speak in the Neapolitan dialect of today. I could not use Chaucer's English, so I have used the most simple vernacular possible, with some dialect elements. I've used Chaucer's words but I've translated them into modern idiom.

"For instance, in the Pardoner's Tale, which is the one about the three boys on the margins of society, living on their wits, etc., I found three boys like that on the road. Completely by chance all three happened to be Scottish, so they will be talking with Scottish accent. I shall be shooting The Cook's Tale, the story of Peterkin, in the London docks, so that one will be in Cockney. I'm making it into a homage to Chaplin. And then when I was down near Bath and at Wells, I really liked the way people spoke down there, so some bits will be in a Somerset accent. I am using live language, with a lot of different dialects put together.

"One thing that surprised me about the working class boys and women who I've used for small parts here is that they don't seem to have the same sense of humour as the privileged English bourgeoisie. Chaucer has the bourgeois qualities of moralism, pragmatism and a sense of humour. He is already a privileged English bourgeois in these respects.



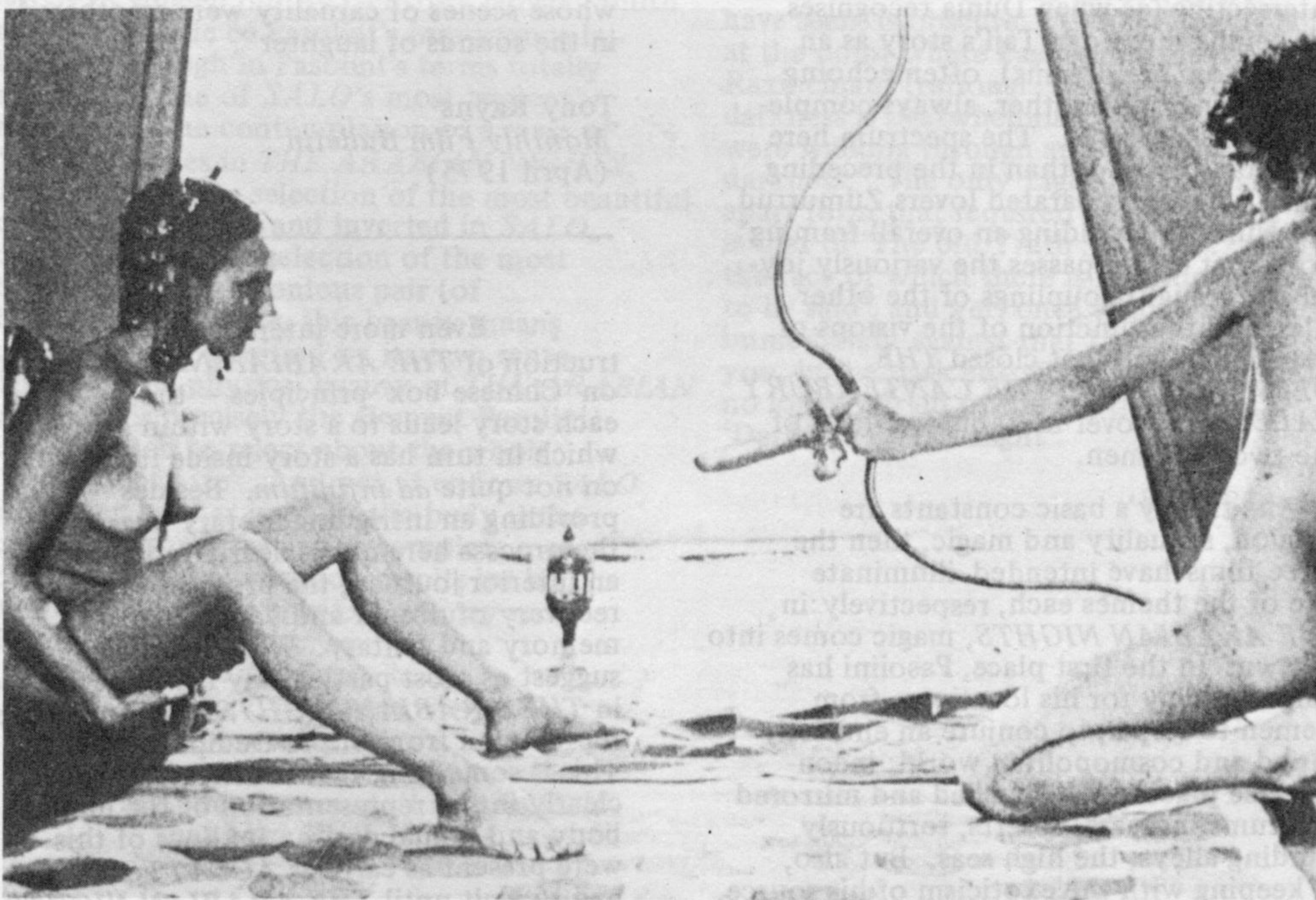
Perhaps humour is a class privilege in England. I didn't realise that before I came here".

Extract from an interview with Pasolini conducted by Rosamund Lomax and Oswald Stack (pseudonyms for Rosalind Delmar and Jon Halliday), and first published in *Seven Days*, 17th November 1971.

# THE ARABIAN NIGHTS

(IL FIORE DELLE MILLE E UNA NOTTE)

"Fourteen years old!  
A body warmed with beauty!  
I touched my thighs  
through the immaculate creases of my breeches". (Extract from a Friulan poem in *La Nuovo Gioventu*, Finaudi, 1974).



Box Office: 882,755,000

"Since the final segment of Pasolini's 'Trilogy of Life' is nothing if not mysterious, it's perhaps as well to open discussion of it by clearing up the 'mystery' of its present running time. As premiered at Cannes last year (1974), it ran for 155 minutes; following the initial screenings, Pasolini acceded to the producer's request that the film be somewhat shortened and himself reduced it to 130 minutes by dropping two complete stories; and from that, in an adequately if none the less needlessly dubbed version, the British censor has snipped away a further two minutes for reasons of his own. That said, it's possible to broach the film's greater mysteries, the qualities that make it Pasolini's most beautiful film, and a triumphant vindication of the entire trilogy.

"Pasolini has said that he turned to the great story-cycles of the Middle Ages as a means of evading what he sees as the impasse of 'committed' film-making today; he found in Boccaccio, Chaucer and *Thousand and One Nights* something akin to storytelling in its 'raw' state, tales of the basic human passions without ideological axes to grind, and set himself the challenge of realising the stories in the spirit that informed their original telling. His task was essentially to preserve the autonomous identity and significance of the people, places and objects that he chose to film, without interposing any interpretative analysis, of his own; his aim was a fresh kind of 'realist' cinema, free of ideological dogma of all kinds, dedicated to the celebration of pre-industrial society in all its energy and



spontaneity. These pictures of the past — part history, part memory, part myth — are, of course, designed as a critique of the present.

“As the trilogy has proceeded, Pasolini has progressively phased out his own role as narrator, preserving his careful stylistic neutrality while shifting from *THE DECAMERON*’s painter *selecting* faces and figures from the street for his mural, inventing nothing, to the portrayal of Chaucer as an impulsive (compulsive?)—chronicler of gossip — the latter helping to emphasise the large number of random factors in the choice and in the telling. *THE ARABIAN NIGHTS* has not one narrator but many: the film is prefaced with the motto ‘The complete truth does not lay in one dream but in several dreams’. And, indeed, the structure is a web of dreams, its several stories giving way to each other without pause or distinction, sometimes intersecting (as when Dunia recognises the ceiling mosaic in Taji’s story as an image from her dreams), often echoing or mocking one another, always complementing each other. The spectrum here is perhaps broader than in the preceding films, with the separated lovers Zumurrud and Nuredin providing an overall framing story that encompasses the variously joyful and fraught couplings of the other tales, and the function of the visions of heaven and hell that closed *THE DECAMERON* and *THE CANTERBURY TALES* taken over in ‘fabulous’ tales of the two holy men.

“If the trilogy’s basic constants are religion, sexuality and magic, then the three films have intended to illuminate one of the themes each, respectively: in *THE ARABIAN NIGHTS*, magic comes into its own. In the first place, Pasolini has ranged widely for his locations, from Yemen to Nepal, to conjure an endlessly varied and cosmopolitan world: inconceivable places with jewelled and mirrored sanctums, bazaars, deserts, tortuously winding alleys, the high seas. But also, in keeping with the exoticism of his source, he has chosen this time to admit tales with a strong element of the fantastic: prophecies fulfilled, mysterious kinesic languages, intuitions and premonitions, levitations, transmogrifications. (The latter, incidentally, are executed with the same overt visual trickery that Pasolini used to show the ‘miracles’ in his *GOSPEL* and *THEOREM*, and staged very much in the spirit of the Korda *THIEF OF BAGHDAD*.)

“What is really remarkable, both here and in the preceding films, is that this unforced sense of wonder, and the films’ sensate pleasures generally, can lie so happily with Pasolini’s undiminished critical intelligence. It’s not hard, for example, to see what drew an artist as self-consciously Oedipal as Pasolini to the tale of Zumurrud, where elements of fantasy merge with the notion of switching sexual roles (not to mention kingship) in a delicious mixture of magical and

sexual motifs; or to see why he chose a Haroun-al-Rachid tale that illustrates the equality of the sexes (this being anyway a variation of the May/January story that launches *THE CANTERBURY TALES*, with its graden gods intervening in the affairs of the human characters) to be the film’s first interjection. But intellectual reasoning cannot account for the stories’ consuming delight, at once relaxes and euphoric, in the act of love, or the enthralled but irreverent appreciation of the human body. And this, finally, is the trilogy’s greatest achievement; it has managed to show the broadest range of human passions, with sexuality rightfully prominent, in a form that expresses boundless affection but not a trace of prurience. Even without its extraordinary visual beauties, and the innovative aesthetic position that it represents, *ARABIAN NIGHTS* would go down in film history as the first movie whose scenes of carnality were smothered in the sounds of laughter”.

Tony Rayns  
*Monthly Film Bulletin*  
 (April 1975)

Even more interesting is the construction of *THE ARABIAN NIGHTS*, which is on ‘Chinese box’ principles — that is, each story leads to a story within a story, which in turn has a story inside it and so on not quite *ad infinitum*. Besides providing an intriguing literary puzzle, the process here quite clearly represents an interior journey, the progressive recovery of deeper and deeper levels of memory and fantasy. What I would suggest as most particularly being ‘recovered’ in *THE ARABIAN NIGHTS* is some fantasised, reprojected form of pre-Oedipal sexuality. This is something that comes across most clearly in the representation of the human body and sexual desire. Inkings of this were present as early as *ACCATONE*, but it had to wait until *THE ARABIAN NIGHTS* for the full significance of what was happening to be revealed.

In most films men and women are differentiated (over and above their pre-existing real differentiation) by different roles in the narrative and a difference of photographic treatment — who looks how at whom and how the audience is situated in relation to these different ways of looking. The usual pattern, simplifying somewhat, normally sets up women as the objects of sexual desire on the part of men. Certain directors, e.g. Visconti, have found ways of inserting into this basic structure another form of differentiation which allows a certain tentative representation of homosexual desire. With Pasolini something far more radical is happening — the beginnings of an effectively un-differentiated treatment, in which there is no privileged role attributed to the male heterosexual vision, but all are, so to speak, within the reach



of all. This is most clearly exemplified (with additional help from the dialogue) in the scene in *THE ARABIAN NIGHTS* where the older man and woman are watching the sleeping bodies of the adolescent boy and girl and speculate over which one is (to them) the more beautiful, and which will fall in love with the other first and most passionately.

In the last analysis it is for moments like the one I have just described that Pasolini's cinema deserves to be taken seriously and recognised as original and important.

Geoffrey Nowell-Smith from *Pier Paolo Pasolini*, Ed. Paul Willemen; BFI, 1977.

The moment in *THE ARABIAN NIGHTS* singled out by Geoffrey Nowell-Smith as paradigmatic of Pasolini's importance is, logically enough in Pasolini's terms totally reversed in one of *SALO*'s most 'violent' moments. The contemplation of a mass of 'sexless' bodies in *THE ARABIAN NIGHTS*, leading up to the selection of the most beautiful couple, is repeated and inverted in *SALO*, culminating in the selection of the most beautiful and harmonious pair (of buttocks). But here, this beauty means death; a death glorified by its own senselessness. The physical beauty of *THE ARABIAN NIGHTS* is precisely the element Pasolini later claimed to reject about the whole "Trilogy of Life". And yet, it endows *SALO* with even greater impact: the body is the temple that may be at the complete mercy of Power; its brutalisation results in the annihilation of the spirit. One may recall Rosaura's cry in *Calderon*:

'Give me back my body  
It is mine, it is mine  
it is not a thing  
that you can put where you like  
my body is sacred, it is through it  
that I live.'

Roberto Escobar, in his excellent article on *SALO* claims to have seen, in the final shot of the Manias Circle, the word Hate scrawled on the floor in blood. If this is the case, a forceful parallel with *La Divina Mimesis* and Pasolini's whole activity becomes evident, since the dominance of a National Language is ultimately categorised by the author (in the *Mimesis*) as being contained in a Language of Hate feeding on our Epoch of Hate. In the end, though the object of this unmitigated hatred is, always, (in Pasolini's terms) an attempt at furthering a condition of class dominance far beyond its historical justification. At this point, the Reichian analysis of Nazism/Fascism as the ultimate expression of the bourgeoisie's death wish achieves particular significance.

*La Divina Mimesis* tends towards similar conclusions: the future, as we have seen, is obscure. And here, indeed, at the point where Pasolini meets the Raziocinant (rational thinkers), the darkness is overwhelming: 'By not, we were walking through an unknown darkness.' The only Light for Pasolini, apart from that required to make films is that of 'The old Truth . . . . . that in the face of which there is nothing more to be said', and yet, once again, he is immediately against that Light ('Against you, in the dark entrails . . . . .'), at last no longer afraid of the contradiction: 'Darkness equals Light'.

Don Ranvaud

# SALO, OR 120 DAYS OF SODOM

(SALO O LE CENTOVENTI GIORNATE DI SODOMA)

In 1967 Pasolini wrote: "We need death to make sense of our lives. Without it we lack meaning and the manners of expression that we hold so dear in life are totally inadequate: they represent a chaos of possibilities, a search for relations and meanings without a coherent chain of re-solution. Death operates a sudden montage of our lives; that is, it selects the most truly significant moments (no longer modifiable by other possible moments in contradiction or in-coherence) and places them in a chronological order that turns our present — infinite, uncertain and unstable — into a *past* that is clear, stable, certain. Only the latter may be accountable in language; only through death can our lives serve us to express ourselves". (from "Osservazioni sul piano-sequenza", originally published in *Rinascita*, August 25, 1967 and collected in *Empirismo Eretico* pp. 244, Garzanti, 1972)





Box Office: 40,458,000 (first 12 days only)

All the 'definitive studies' of Pasolini that have been produced since November 2nd 1975 are marked by an exasperated desire to file, pigeon-hole and cathartically 'lay down the ghost' once and for all. These attempts, coupled with the self-defeating practice of redundant censorship boards, have enshrouded Pasolini's work in an echo-chamber of mystification that has served only one purpose: Pasolini's 'existential' refusal to be assimilated and explained. Of the numerous and often pernicious trials endured by him in his lifetime, none can compare with the posthumous, ultimate triumph of *SALO*. On the one hand, the repressive arrogance of the watchdogs of public morality prove the magnitude and effect of Pasolini's project; on the other, the irrepressible adulation of even his staunchest enemies in the massive effort to defend the 'artist' has led to the acceptance of ideological commitments, with grave consequences emerging from the ramifications of debates that range far beyond the specific issue of *SALO*.

The film rests on a double transposition: that written by the Marquis de Sade in 1785 (*120 Days of Sodom*) and that experienced and transmitted orally by the witnesses of the apotheosis of the Fascist Regime between September 9 1943 and (General Badoglio's surrender to the Allied Troops) and April 20, 1945 (with the execution of Mussolini and his companion Claretta Petacci in Piazza Loreto in Milan) known as the Salò (and Marzabotto) Republic.

Superimposed on to these simultaneous and mutually re-inforcing allegorical narratives lies a Dante-esque structure which lends a dynamic focus to

the "descent into hell" experienced by the characters and the audience.

The victims are rounded up and taken to the palace of tortures where they are stripped and made to listen to stories geared to inspire their executioners in the creation of sado-masochistic scenarios for them to perform and eventually die in. Horrors follows horrors inexorably as the self-perpetuating machinery of power grinds tortures and victims into extinction.

The following notes aim to clarify Pasolini's claims for the formal perfection of the film.

The allegorical (cyclical) moment in history depicted in *SALO* represents the apotheosis of absolute power that occurs when an ideologically gutted social class is about to perish. The camouflage of the senseless void surrounding the ultimate perversions committed in this context is exposed in a key scene central to the Manias' circle/cycle and occurs after the second marriage. The four tortures are engaged in a discussion on the authorship of the maxim "There will be no forgiveness without bloodshed". The President suggests Baudelaire and is contested by the Monsignore and the Duke, who offer Nietzsche and St. Paul as alternatives. Final agreement is reached on Dada. Any cultural fragment may be begged, borrowed or stolen to justify the self-gratifying course of the action. This statement is reinforced by the laboriously conceived setting (aptly, the 'quiet' room) which supports the 'strategic' considerations of the law of the black book (the concept of 'bad mother' is reversed throughout). The proceedings are watched over by a wide range of art objects



explored by the camera in some detail. The cluttered room contains works by Feininger, Severini, Duchamp, and the general assemblage of cultural junk prefigures the conclusion of the discussion finally solidified at the level of popular, semi-contemporary bourgeois bric a brac by means of the concluding ditty sung by the President ("da da da da" being the refrain of a late Sixties TV advert for chocolates).

The same degree of empty-headedness is evidence in an even more striking sequence which also reveals another 'deep structure'. On the way to the villa, the son of a well-known partisan is killed while attempting to escape. The sequence gives rise to a seemingly irrelevant joke. The President (as usual the 'initiator') formulates it as a question: "What is the different between 2 x 4, the doctor and the family?". The answer is divided into two parts: the first relies on a play on words, wight (*otto*) and doctor (*dottore*), the second is a further descent into corny dissolution. "And the family?" asks the Monsignore; "They are fine, thank you!" The indirect sanctioning of the 'family' by its glowine 'absence' in the film raises questions that are too complex (in view of Pasolini's previous work) to be tackled here, but there is a further element in the joke that may be usefully exposed. The film is divided into four parts. Four is also the number of torturers present and 4 x 12 is the intended number of movers of the action (4 torturers, 4 narrators). There are eight collaborators (soldiers) and eight victims of each sex (16 overall). Within each section of the film there is a marriage ceremony and a meal. With the moments of communal 'participation'. Both marriages and meals move from 'normal' depiction to ultimate perversion. Thus the first marriage between the torturers and each other's daughters (*not* incestuous and curcial in an analysis of the role of the family in the film) is a pure formality conducted as if it is centred around the collective thanksgiving celebrated by the singing of a patriotic song (curiously it was *this* which prompted the obscenity trial in Italy through a complaint filed by the Alpini — mountaineering section of the Italian army — offended by the use of the hymn in this context). The two episodes feed into each other (formally) in reverse order: on the one hand, the two most beautiful bodies are chosen to fulfil the marriage rites in front of and with the (anal) participation of the tireless President, while on the other the meal that follows has for man course the consumption of excrement (death wish). These 'conclusions' of episodes are both sacrilegious: on the one hand the

perversion of the religious ceremony conducted by a pagan Monsignore; on the other the overlapping prologue to the circle/cycle of blood with its vicious betrayal of trust demonstrated in the spiked polenta cakes. One more detail is heavily drawn out in this final marriage. There are two rings on the silver plate; the camera makes the spectator concentrate on that single element, and the figure traced on the plate is an 8 made up of two zeroes (the rings). Tortures and victims are indeed coming together. The subsequent betrayal of fellow victims is the triumph of the conspiracy of evil — the restoration formal perfection unabalnced by the suicidal refutation of one narrator and one soldier (the two moments of "allegorico-poetical return" in Pasolini's words)

Two further elements should be mentioned. The bibliography which opens the film for the first time invites the reader/spectator to analyse the material offered to him and warns of the impossibility of 'consuming' this film like any other (see Paul Willemsen in *Pier Paolo Pasolini*, pp. 64). The great importance of th soundtrack is that it leads the action towards the voyeuristic silence of the conclusion (reversed only at the very end by the popular song to which the two boys dance). We move from the more delicate and harmonious use of Chopin's preludes to the triumphal harshness of Puccini (*Hymn to Rome*) and the disordant abstraction of Orff's *Carmina Burana*. The pianist is ultimately unable to make these transitions and the silence of the final sequence is a further demonstration of the total isolation in which the Absolute power must extinguish itself.

Ultimately what drives home Pasolini's indictment and releases him from any possible charge of mere obscenity is contained in the final sequence. The author is at pains to avoid the possibility of any kind of identification on the part of the spectator. As Moravia pointed out, identification with either victims *or* torturers would be truly unbearable and suspect. If we were to identify with the victims there would be no escape or 'catharsis', while identification with the torturers is at any stage unthinkable. [Moments of narrative dislocation—that is, the moments in which the narrators respond to questions geared to greater 'excitement' by engaging in odd, ritualist dances — jar with the detailed horrors they recount (notice the close-ups used to displace the audience from the subject matter) and are synthesised in the final sequence by the voyeuristic/distanced 'pleasures' screened through the bars on the windows]

Don Ranvaud.



# Pasolini's *SALO*: Sade to the Letter

Fascists don't like *SALO*, and from another quarter too, since for some of us Sade has become a kind of precious heritage, come loud protests: 'Sade has nothing to do with fascism!' And everyone else, neither pro-fascist nor pro-Sade, holds to the unchangeable and convenient proposition that Sade is 'boring'. Thus Pasolini's film can't garner support from anybody. Still, it obviously touches a nerve — but which one?

Where *SALO* gets to us, what's effective about it, is its literalness. Pasolini has filmed his scenes *literally*, the way they were described (I don't say 'written') by Sade. Thus they have the sad, frozen, precise beauty of big plates from an encyclopedia. Eat excrement? Gouge an eye, add a few needles to tonight's dinner? You see it all: the place, the turds, the mess, and packet of needles (bought at the local Upim, Italy's Woolworths), the granules of polenta. As they say, *you're spared nothing* (they very motto of literalism).

Pasolini's film (this, I think, is his own doing) is devoid of symbolism. On the one hand there's an obscene analogy (fascism, sadism); on the other hand, a scrupulously, insistently, egregiously literal approach, as overwrought as a primitive painting: allegory and literality, but no symbol, metaphor or interpretation (the same language was employed, but gracefully, in *THEOREM*).

This literal approach nevertheless exerts a strange and surprising effect. One might think that literality serves the cause of truth, or reality. Not at all: the letter distorts matters of conscience on which we are obliged to take a stand. By remaining faithful to the letter of the scenes in Sade,

Pasolini manages to distort Sade as matter-of-conscience and fascism as matter-of-conscience. Therefore, both the supporters of Sade and the politically minded have every right to wax indignant or censorious.

The pro-Sade faction (readers bewitched by Sade's text) will never recognise Sade in Pasolini's film, for the sweeping reason that Sade is unportrayable. Just as there is no portrait of Sade (except an imaginary one), no image of Sade's world is possible. By an imperious decision of Sade the writer, this world has been entrusted solely and totally to the power of the word.

That this should be the case is undoubtedly because there is a special harmony between literary style and fantasy isn't dream, it doesn't follow the thread, even twisted, of a story. And literary style isn't painting, it doesn't fully outline the object: fantasy can only be written, not portrayed. This is why Sade will never work in the cinema, and from a 'Sadian' vantage point (from the point of view of Sade's text), Pasolini could only end by making a mistake, which he has stubbornly succeeded in doing (literality is obstinacy).

From the political point of view, Sade is in error too; fascism is too grave and insidious a threat to be handled in a simple analogy, merely substituting fascists for Sade's libertines.

Facism is an object of constraint: it *obliges* us to imagine it precisely, analytically, politically: the only thing art can do if it takes it on, is to make it credible, to *demonstrate* how it happens, not to show what it looks like. All in all, I can't see any way to treat it other than a la Brecht. More: there is a responsibility





to present fascism as a perversion: who wouldn't sigh with relief, faced with 'Salo's' libertines: 'I'm not like them; I'm not a fascist because I'm not a coprophiliac!'

In short, Pasolini did two things he shouldn't have done. From a value standpoint, his film misses on two counts: everything that renders fascism unreal is bad, and everything that renders Sade real is wrong.

And still . . . what if, all the same, at the effective level there were (tritely enough) some Sade in fascism and, much more important, what if there were some fascism in Sade? Some fascism isn't the same as fascism with a capital F. There is 'fascism-as-system' and 'fascism-as-substance'. To the extent that 'system' demands an exact analysis and detailed differentiation which ought to prevent treating just any form of oppression as

fascism, 'substance' ranges far and wide. Basically it is only one of the modes with which political 'reason' colours the death wish, which can never be perceived, Freud says, unless tinged by phantasmagoria. It's this substance which *SALO* brings to the fore in a political analogy which here serves only as a 'signature'.

A failure as figuration (whether of Sade or of the fascist system), Pasolini's film has value as hazy recognition of something in each of us, poorly mastered but definitely embarrassing: it embarrasses us all, thanks to Pasolini's own *naviety*; it prevents us from redeeming ourselves. This is why I wonder if, as the outcome of a long string of errors, Pasolini's *SALO* isn't when all is said and done, a peculiar 'Sadian' object: absolutely irreclaimable. Nobody, in fact, seems to be able to.

Roland Barthes.

# THE GRIM REAPER

## (LA COMMARE SECCA)

Director: Bernardo Bertolucci.  
Italy. 1962  
Script: Bernardo Bertolucci, Sergio Citti, Pier Paolo Pasolini.  
Photography: Gianni Narzisi.  
Music Carlo Rustichelli, Piero Piccioni.  
Leading Players: Francesco Ruiu (*Luciano Maiale*), "Canticchia", Giancarlo de Rosa (*Nino*), Vincenzo Ciccora (*Mayor*), Alvaro d'Ercole (*Francolicchio*), Romano Labate (*Pipito*), Lorenza Benedetti (*Milly*).  
Black and white. English subtitles.

91 minutes (cut from 100).

Bernardo Bertolucci's stunning debut as a director was the product of chance. Having been an assistant to Pier Paolo Pasolini on *ACCATTONE*, he was recommended (with Sergio Citti) for his project only because Pasolini was already otherwise engaged on his second feature (*MAMMA ROMA*) from one of his original stories. The producer (Tonino Cervi) had already been in contact with another director (Leopoldo Savona) but was persuaded to risk everything on this 20-year-old novice largely because of 'guarantees' that Pasolini would continue to 'collaborate' on the project as best he could.

The film is based on the investigation of a prostitute's murder. There are six suspects: Canticchia, a small-time thief who 'specialises' in stealing handbags from amorous couples in the pine forest near the EUR district of Rome (where, incidentally, Pasolini was murdered); Il Califfo, a pimp who is about to abandon his woman; Teodoro,

a soldier; Cosentino, a southern 'peasant' who is out of his depth in the big city; Francolicchio and Pipito, two adolescents who are caught making love with their girlfriends. Each character is cross-examined and appears to have a solid alibi, but at the end one of them is convicted.

The plot is really an excuse. What Bertolucci is essentially interested in is an exploration of each character's relation of Rome and their lives in general. As a first feature, *THE GRIM REAPER* is exceptional in every sense, and much of the critical antagonism it received at the premiere in Venice in 1962 was due precisely to the virtuosity it displayed in the texture of the narrative as well as the now familiar agility of Bertolucci's camera. Although clearly in debt to Pasolini, the film differs from *ACCATTONE* and *MAMMA ROMA* on three important counts. (1) Bertolucci's cinematic culture is grounded in the American cinema, and here the debt to *film noir* codes produces an interesting combination with characters, situations



and settings determined by Pasolini's own interests. (2) The total rejection of 'the master's' frontality — here the camera is moving constantly, not looking characters in the face but embracing them, moving around and among them and their environment. (3) What Bertolucci would define as a sensual rather than a religious relationship with the subject.

These stylistic features emphasise the fact that Bertolucci is deliberately forging a personal, formal strategy *in response* to his experience with Pasolini. The narrative moves smoothly from first person narration to flashbacks and 'other variations' so as to construct an overall sense of subjectiveness that relies on the inability to choose one variation over another. But if the murder is a McGuiffin and the

formal structure is the primary area of concern which allows the director to find his own identity as a film-maker, the content is also a transformation/appropriation of Pasolinian choices. Bertolucci changes the victim (from a homosexual to a prostitute) *and* the murderer (to some extent he plays actively on the fact that all suspects are interchangeable). Moreover, the inner story of the two adolescents (one of whom, incidentally, gives Bertolucci's date of birth as his own) is rendered more dramatic in the film by their attempt to escape via the river. The soldier also plays a significantly more important role in the film than in the original story, and a number of Accattone-like sub-proletarian bystanders disappear altogether.

Don Ranvaud



# Filmography

## 作品年表

### A. Collaboration on scenarios and scripts 編劇作品

- 1954 **La Donna del Fiume**  
Directot: Mario Soldati  
Script: Basilio Franchina, Giorgio Bassani, Pier Paolo Pasolini, Florestano Vancini, Antonio Altovitti and Mario Soldati  
Produced by Excelsa-Carol Ponti  
Distributed by Minerva Film
- 1955 **Il Prigioniero della Montagna**  
Director: Luis Trenker  
From the novel by C. G. Bienek  
Script: Luis Trenker, Giorgio Bassani, Pier Paolo Pasolini  
Produced by Bardo Film  
Distribution: regional in Italy
- 1956 **Le Notti di Cabiria**  
Direcgor: Federico Fellini  
Subject and script: Federico Fellini, Ennio Falaiano and Tullio Pinelli  
Adviser/collaborator on the script: Pier Paolo Pasolini  
Produced by Dino De Laurentiis Cinematografica  
Distributed by Paramount
- 1957 **Marisa La Civetta**  
Director-scenarist: Mauro Bolognini  
Scrip: Mauro Bolognini, Pier Paolo Pasolini, Titina Demby  
Produced by Carlo Ponti (Rome)/Balcazar (Barcelona)  
Distribution: Cei-Incom
- 1958 **Giovani Marti**  
Director: Mauro Bolognini  
Subject: Massimo Franciosa and Pasquale Festa Campanile  
Script: Enzo Curreli, Luciano Martino, Mauro Bolognini and Pier Paolo Pasolini  
Produced by Nepi Film  
Distributed by Lux Film
- 1959 **La Notte Brava**  
Director: Mauro Bolognini  
Subject: from *Ragazzi di vita* by Pier Paolo Pasolini  
Script: Pier Paolo Pasolini and Laurence Bost  
Produced by Antonio Cervi and Oreste Jacovoni for Ajace Film (Rome)/Franco-London Film (Paris)  
Distributed by Euro International Films
- 1960 **Morte di un Amico**  
Director: Franco Rossi  
Subject: Giuseppe Berto, Oreste Biancoli, Pier Paolo Pasolini, Franco Riganti  
Script: Franco Riganti, Ugo Guerra, Franco Rossi  
Produced by Alfredo Bini for Cino Del Duca-Arco Film-Lyre Cinematographique  
Distribued by Cino Del Duca
- Il Bell'Antonio**  
Director: Mauro Bolognini  
Subject: from the novel by Vitaliano Brancati  
Script: Pier Paolo Pasolini, Gino Visentini, Mauro Bolognini  
Produced by Alfredo Bini  
Distributed by Cino Del Duca
- La Canta delle Marane**  
Director: Cecilia Mangini  
Story: from a chapter in *Ragazzi de vita* by Pier Paolo Pasolini  
Commentary by Pier Paolo Pasolini  
Produced by Giorgio Patara



**La Giornata Balorda**

Director: Mauro Bolignini

Subject: Pier Paolo Pasolini and Alberto Moravia from *Racconti Romani* and *Nuovi Racconti Romani* by Alberto Moravia

Script: Pier Paolo Gractz for Produzioni Intercontinentali

Distributed by Euro International Films

**La Lunga Notte del' 43**

Director: Florestano Vancini

Subject: from the story *Una notte del' 43* (part of the cycle *Le Storie Ferraresi*)  
by Giorgio Bassani

Script: Ennio De Concini, Pier Paolo Pasolini, Florestano Vancini

Produced by Antonio Cervi and Alessandro Jacovoni for Ajace Film-Euro  
International Films

Distributed by Euro International Films

**Il Carro Armato dell'8 Settembre**

Director: Gianni Puccini

Subject: Rodolfo Sonego, Tonino Guerra, Elio Petri

Script: Gianni Puccini Baratti, Elio Bartolini, Pier Paolo Pasolini, Giulio Questi

Produced by Film Napoleon

Distributed by Euro International Films

**1961 La Ragazza in Vetrina**

Director: Luciano Emmer

Subject: Emanuele Cassuto, Luciano Emmer, Rodolfo Sonego

Script: Luciano Emmer, Pier Paolo Pasolini, Luciano Martino, Vincio Marinucci

Produced by Nepi Film-Sofidetip-Zodiaque

Distributed by Lux Film

**1962 Una Vita Violenta**

Directors: Paolo Heusch and Brunello Rondi

Subject: from the novel *Una Vita Violenta* by Pier Paolo Pasolini

Treatment: Ennio De Concini and Franco Brusati

Script: Paolo Heusch, Brunello Rondi, Franco Solinas

Produced by Zebra Film (Rome)/Area Films (Paris)

Distribution: Variety

**\* La Commare Secca (The Grim Reaper)**

Director Bernardo Bertolucci

Subject: from a story by Pier Paolo Pasolini

Script: Bernardo Bertolucci and Sergio Citti

Produced by Antonio Cervi for the Compagnia Cinematografica Cervi-Cineriz

Distribution: Cineriz

**1969 Ostia**

Director: Sergio Citti

Script: Pier Paolo Pasolini, Sergio Citti

Artistic and Technical Supervision: Pier Paolo Pasolini

Produced by Salvatore Gerbino for Mancori-Chretien

**1973 Storie Scellerate**

Director: Sergio Citti

Script: Pier Paolo Pasolini, Sergio Citti

Produced by Alberto Grimaldi for Produzione Europee Associate / United Artist

**B. Acted in 演出**

**1960 Il Gobbo**

Director: Carlo Lizzani

**1966 Requiescant**

Director: Carlo Lizzani



## C. Directed 導演作品

### 1961 \* ACCATTONE 乞丐

Director: Pier Paolo Pasolini  
Original Idea: Pier Paolo Pasolini  
Screenplay: Pier Paolo Pasolini  
with special dialogue collaboration by Sergio Citti  
Assistant Directors: Bernardo Bertolucci, Leopoldo Savona  
Cinematographer: Tonino Delli Colli (b/w)  
Art Director: Flavio Mogherini  
Set Decoration: Gino Lazzari  
Editor: Nono Baragli  
Music: J. S. Bach, co-ordinated by Carlo Rustichelli  
Sound: Luigi Puri, Manilo Magara  
Cast: Franco Citti (*Accatone/Vittorio*), Franca Pasut (*Stella*),  
Silvana Corsini (*Maddelena*), Paola Guidi (*Ascenza*),  
Adrian Asti (*Amore*), Mario Cipriani (*Balilla*),  
Umberto Bevilaqua (*Don Salvatore*), Robert Scaringelia (*Cartagine*)  
Accatone's Voice: Paolo Ferrari  
Producer: Alfredo Bini for Cino del Duca-Arco Film  
Location: Rome  
Country of Origin: Italy  
Distributors: Cindo del Duca (Italy), Harris (Britain)  
Running Time: 120 minutes

### 1962 MAMMA ROMA 羅馬媽媽

Director: Pier Paolo Pasolini  
Original Idea: Pier Paolo Pasolini  
Screenplay: Pier Paolo Pasolini  
with special dialogue collaboration by Sergio Citti  
Assistant Directors: Carlo Di Carlo, Gianfrancesco Salina  
Cinematographer: Tonino Delli Colli (b/w)  
Art Director: Flavio Mogherini  
Set Decoration: Massimo Tavazzi  
Editor: Nino Baragli  
Music: A. Vivaldi, co-ordinated by Carlo Rustichelli  
Sound: Leopoldo Rosi  
Cast: Anna Magnani (*Mamma Roma*), Ettore Garofolo (*Ettore*),  
Franco Citti (*Carminie*), Silvana Corsini (*Bruna*),  
Luisa Loiano (*Biancofiore*), Paolo Volpini (*Priest*),  
Luciano Gonnini (*Zacaria*), Vittorio La Paglia (*Signor Pellissier*),  
Piero Morgia (*Piero*)  
Producer: Alfredo Bini for Arco Film  
Location: Rome  
Country of Origin: Italy  
Distributor: Cineriz (Italy)  
Running Time: 114 minutes





1963 \* LA RICOTTA 乳酪(《四重奏》一段)

(Episode in *RoGoPaG*, other episodes directed by Roberto Rossellini, Jean-Luc Godard and Ugo Gregoretti)

Director: Pier Paolo Pasolini  
Original Idea: Pier Paolo Pasolini  
Screenplay: Pier Paolo Pasolini  
Assistant Directors: Sergio Citti, Carlo Di Carlo  
Cinematographer: Tonino Delli Colli (b/w and colour)  
Art Director: Flavio Mogherini  
Set Decoration: Massimo Tavazzi  
Editor: Nino Baragli  
Music: Carlo Rustichelli  
Sound: Leopoldo Rossi  
Costumes: Donilo Donati  
Case: Orson Wells (*the Director*), Mario Cipriani (*Stracci*),  
Laura Betti (*the Star*), Edmonda Aldini (*another Star*),  
Vittorio La Paglia (*the Journalist*), Ettore Garofolo (*an Extra*),  
Maria Bernardini (*Extra who does Striptease*)  
The Director's Voice: Giorgio Bassani  
Producer: Alfredo Bini for Arco Film-Cineriz (Rome)/Lyre Film (Paris)  
Country of Origin: Italy-France  
Distributors: Cineriz (Italy), Ziv International (U.S.A.)  
Running time: 35 minutes

N.B.: At first banned in Italy because of the Pasolini episode,  
*RoGoPaG* was re-released under the new title of *LA VIVAMOCI  
IL CERVELLO*, with some cuts in *LA RICOTTA*.

LA RABBIA (1963), First Part 瘋狂

(Second Part by Giovanni Guareschi)

Director: Pier Paolo Pasolini  
Screenplay: Pier Paolo Pasolini  
Assistant Director: Carlo Di Carlo  
Editor: Nino Baragli  
Commentary Spoken By: Giorgio Bassani, Renato Guttuso  
Producer: Gastone Ferrante for Opus Film  
Country of Origin: Italy  
Distributor: Warner Brothers  
Running Time: 50 minutes

N.B.: *LA RABBIA (THE FRENZY)* was withdrawn by Warners immediately  
because of controversy over Guareschi's episode and has never been  
commercially released anywhere since.

The film is composed entirely of documentary material. Pasolini claims not to have shot a single frame. The newsreel footage deals with the Algerian war, Pope John, and the return of Italian prisoners of war from Russia. Pasolini composed poetry and commentary which is delivered by his friend, Giorgio Bassani, the writer, and Renato Guttuso. The tone is that of Marxist denunciation. Pasolini felt the only thing in his part of the film worth keeping was a sequence devoted to the death of Marilyn Monroe. Pasolini's part was coupled with another episode, directed by Giovanni Guareschi, of the opposite side of the political spectrum. Racist overtones of this part, however, caused the film to be blocked.

1964 COMIZI D'AMORE 愛的聚會

(Original title: 100,000 PAIA DI BUOI)

Director: Pier Paolo Pasolini  
Original Idea: Pier Paolo Pasolini  
Screenplay: Pier Paolo Pasolini  
Cinematographers: Mario Bernardo, Tonino Delli Colli  
Editor: Nino Baragli  
Commentary Spoken by: Lello Bersani, Pier Paolo Pasolini  
Cast: Pier Paolo Pasolini, Cesare Musatti, Giuseppe Ungaretti,  
Camilla Cederna, Adele Cambria, Oriana Fallaci,  
Antonella Lualdi, Graziella Granata (and, suppressed in the  
editing, Giuseppe Ravegnani, Eugenio Montale and Susanna Pasolini)  
Producer: Alfredo Bini for Arco Film



Locations: Palermo, Calabria, Naples, the Po Valley and various sites throughout Italy  
 Country of Origin: Italy  
 Distributor: Titanus (Italy)  
 Running Time: 90 minutes

N.B.: *COMIZI D'AMORE (ASSEMBLY OF LOVE)* has never been subtitled for English speaking audiences. It is composed entirely of interviews and as Pasolini admits, "Someone who does not know Italian properly could not take the film in." In the film, Pasolini interviews a cross-section of Italian society from children in the Palermo slums to a Bologna football team, speaks with Oriana Fallaci and Alberto Moravia. Between discussions of politics and homosexuality, he examines the structure of the Italian family, concluding with shots from a real wedding at which he reads his own poetry.



**SOPRALUOGHI IN PALESTINA PER 'IL VANGELO SECONDO MATTEO'**  
**《馬太福音》拍攝實錄**

Director: Pier Paolo Pasolini  
 Original Idea: Pier Paolo Pasolini  
 Screenplay: Pier Paolo Pasolini  
 Cinematographer: Aldo Pennelli (b/w)  
 Cast: Pier Paolo Pasolini, Don Andrea Carraro  
 Commentary: Pier Paolo Pasolini  
 Producer: Alfredo Bini for Arco Film  
 Country of Origin: Italy  
 Running Time: 55 Minutes

N.B. *SOPRALUOGHI IN PALESTINA PER "IL VANGELO SECONDO MATTEO"* (ON LOCATION IN PALESTINE FOR "THE GOSPEL ACCORDING TO MATTHEW") was put together hurriedly by an unnamed laboratory technician, without Pasolini's supervision, from materials shot by a cameraman working for the company producing *THE GOSPEL ACCORDING TO ST. MATTHEW*; it was never intended for commercial distribution.

**\* IL VANGELO SECONDO MATTEO**  
**(THE GOSPEL ACCORDING TO ST. MATTHEW) 馬太福音**

Director: Pier Paolo Pasolini  
 Screenplay: Pier Paolo Pasolini  
 Assistant Director: Maurizio Lucidi  
 Cinematographer: Tonino Delli Colli (b/w)  
 Art Director: Luigi Scaccianoce  
 Costumes: Danilo Donati  
 Editor: Nino Baragli  
 Music: Original score by Luis Enriquez Bacalov, other selections include Congolese's *Miss Luba*, Bach's *St. Matthew Passion*, *Sometimes I Feel Like a Motherless Child* sung by Odetta, and pieces from Mozart, Webern and Prokofiev.  
 Sound: Mario Del Fezzo  
 Special Effects: Ettore Catallucci



Still Photography: Angelo Novi  
 Cast: Enrique Irazoqui (*Christ*), Margherita Caruso (*the Young Mary*),  
 Susanna Pasolini (*Old Mary*), Marcello Morante (*Joseph*),  
 Mario Socrate (*John the Baptist*), Settimo di Porto (*Peter*),  
 Otello Sestili (*Judas*), Ferruccio Nuzzo (*Matthew*),  
 Giacomo Morante (*John*), Alfonso Gatto (*Andrew*),  
 Enzo Siciliano (*Simon*), Giorgio Agamben (*Philip*),  
 Guido Cerretani (*Bartholomew*), and a cast of hundreds.  
 (Not credited on the film but appearing, Anna de Gregorio,  
 Ninetto Davoli and Pasolini.)  
 Christ's Voice: Enrico Maria Salerno  
 Producer: Alfredo Bini for Arco Film (Rome)/Lux Cie Cinematographique  
 de France (Paris)  
 Location: Southern Italy (Calabria, Lucania, Puglie)  
 Country of Origin: Italy-France  
 Distributors: Titanus (Italy), Supreme (Britain)  
 Running Time: 142 minutes  
 N.B.: The word 'St' was introduced against Pasolini's expressed wishes  
 into the English title. The dedication to John XXIII was likewise  
 truncated in English.

1966 \* UCCELLACCI E UCCELLINI (HAWKS AND SPARROWS) 鷹與麻雀

Director: Pier Paolo Pasolini  
 Original Idea: Pier Paolo Pasolini  
 Screenplay: Pier Paolo Pasolini  
 Assistant Directors: Sergio Citti, Carlo Morandi, Vincenzo Cerami  
 Cinematographers: Mario Bernardo, Tonino Delli Colli (b/w)  
 Art Director: Luigi Scaccianoce  
 Costumes: Danilo Donati  
 Editor: Nino Baragli  
 Music: Ennio Morricone  
 Sound Pietro Ortolani, Armando Bondant  
 Cast: Toto (*Innocenti Toto/Brother Ciccillo*),  
 Ninetto Davoli (*the Son, Innocenti Ninetto/Brother Ninetto*),  
 Femi Benussi (*Luna*), Rossana Di Rocco (*friend of Ninetto*),  
 Lena Lin Solaro (*Urganda*), Rosina Moroni (*Peasant Woman*),  
 Renato Capogna and Pietro Davoli (*Medieval Lotus*),  
 Gabriel Baldini (*Dante's Dentist*), Riccardo Redi (*Ingegnere*)  
 The Crow's Voice: Francesco Leonetti  
 Producer: Alfredo Bini for Arco Film  
 Location: around Rome, at Tuscania, Near Fiumicino, near the EUR,  
 and various other places  
 Country of Origin: Italy  
 Distributors: Cidif (Italy), Ziv International (U.S.A.)  
 Running Time: 88 minutes

1967 LA TERRA VISTA DALLA LUNA  
 (THE EARTH SEEN FROM THE MOON) 從月亮看地球(《女人百態》一段)

(Episode in *LE STRECHE (THE WITCHES)*, other episodes by Luchino Visconti,  
 Mauro Bolognini, Vittorio De Sica and Franco Rossi)

Director: Pier Paolo Pasolini  
 Original Idea: Pier Paolo Pasolini  
 Screenplay: Pier Paolo Pasolini  
 Assistant Directors: Sergio Citti, Vincenzo Cerami  
 Cinematographer: Giuseppe Rotunno (Technicolor)  
 Art Director: Mario Garbuglia, Piero Poletto  
 Costumes: Piero Tosi  
 Editor: Nino Baragli  
 Music: Ennio Morricone  
 Sculptures: Pino Zac  
 Cast: Toto (*Cianciato Miao*), Ninetto Davoli (*Basciu Miao*),  
 Silvana Mangano (*Assurdina Cai*), Laura Betti (*Tourist*),  
 Luigi Leone (*Tourist's Wife*), Mario Cipriani (*Priest*)  
 Producer: Dino De Laurentiis for Dino De Laurentiis Cinematografica (Rome)/  
 Les Productions Artistes Associes (Paris)  
 Location: Rome and surroundings (Fiumicino)  
 Country of Origin: Italy-France  
 Distributor: Dear Film/United Artists (Italy)  
 Running Time: 30 minutes



N.B.: Pasolini considered *LA TERRA VISTA DALLA LUNA* to be one of his most successful pieces. The film was motivated by Pasolini's desire to use Toto and Ninetto (from *HAWKS AND SPARROWS*) in a story which did not smother their comic gifts with ideology. The story concerns Toto as a deaf and dumb protagonist who participates in a miracle of sorts in which Sylvana Mangano is transformed.

\* **EDIPO RE (OEDIPUS REX)** 伊迪帕斯王

Director: Pier Paolo Pasolini  
Screenplay: Pier Paolo Pasolini, inspired by Sophocles' *Oedipus Rex* and *Oedipus at Colonus*.  
Assistant Directors: Sergio Citti, Jean-Claude Biette  
Cinematographer: Giuseppe Ruzzolini (Technicolor)  
Art Director: Luigi Scaccianoce  
Set Decoration: Andrea Fantacci  
Editor: Nino Baragli  
Music: *Quarter in C. Major* by Mozart, Rumanian folksongs, and ancient Japanese music, plus original music coordinated by Pier Paolo Pasolini  
Sound Carlo Tarchi  
Costumes: Danilo Donati  
Cast: Franco Citti (*Oedipus*), Sylvana Mangano (*Jocasta*), Alida Vali (*Merope*), Carmelo Bene (*Creon*), Julian Beck (*Tiresias*), Luciano Bartoli (*Laius*), Francesco Leonetti (*Laius's slave*), Ahmed Bellashmi (*Polybux*), Giandomenico Davoli (*Shepherd of Polybus*), Ninetto Davoli (*Angelo, the boy guide*), Pier Paolo Pasolini (*High Priest*), Jean-Claude Biette (*Priest*)  
Producer: Alfredo Bini for Arco Film  
Location: Northern Italy, Morocco and Bologna  
Country of Origin: Italy  
Distributor: Euro International Films (Italy)  
Running Time: 110 minutes

1968      \* **CHE COSA SONO LE NUVOLE** 雲是甚麼(《意大利式狂想》一段)

(Episode in *CAPRICCIO ALL' ITALIANA*; other episodes by Stano, Mauro Bolognini (2), Pino Zac and Mario Monicelli)

Director: Pier Paolo Pasolini  
Original Idea: Pier Paolo Pasolini  
Screenplay: Pier Paolo Pasolini  
Assistant Director: Sergio Citti  
Cinematographer: Tonino Delli Colli (Technicolor)  
Art Director/Costumes: Jurgen Henze  
Editor: Nono Baragli  
Music: *Così Sono le Nuvole* by Domenico Modugno, Pier Paolo Pasolini  
Cast: Toto (*Iggo*), Franco Franchi (*Cassio*), Ingrassia (*Roderigo*), Domenico Modugno (*Dustman*), Ninetto Davoli (*Othello*), Laura Betti (*Desdemona*), Adriana Asti (*Bianca*), Carlo Pisacane (*Brabantio*), Francesco Leonetti (*Puppeteer*)  
Producer: Dino De Laurentiis for Dino De Laurentiis Cinematografica  
Country of Origin: Italy  
Distributor: Dear Film/United Artists  
Running Time: 22 minutes

N.B.: *CHE COSA SONO LE NUVOLE (WHAT ARE CLOUDS)* is another short piece centered on Toto and Ninetto. The one features a group of puppets who come to life briefly after being taken to a junkyard. They perform for a subproletarian audience.

\* **TEOREMA (THEOREM)** 定理

Director: Pier Paolo Pasolini  
Original Idea: Pier Paolo Pasolini  
Screenplay: Pier Paolo Pasolini  
Assistant Director: Sergio Citti  
Cinematographer: Giuseppe Ruzzolini (Technicolor)  
Art Director: Luciano Puccini  
Costumes: Marcella De Marchis  
Editor: Nino Baragli  
Music: Ennio Morricone  
Sound: Dario Fronzetti  
Special Pictorial Adviser: Giuseppe Zigaina  
Cast: Terence Stamp (*The Visitor*), Sylvana Mangan (*Lucia*), Massimo Girotti (*Paolo*), Anne Wiazemsky (*Odetta*),



Laura Betti (*Emilla*), Andre Jose Cruz (*Pietro*),  
Ninetto Davoli (*Angelino*), Susanna Pasolini (*Old Peasant*),  
Alfonso Gatto (*Doctor*)

Producer: Franco Rossellini, Manolo Bolognini for Aetos Film

Country of Origin: Italy

Distributor: Euro International Films

Running Time: 98 minutes

**LA FIORE DI CAMPO 廣場的花朵(《愛與憤怒》一段)**

1969 (Episode in *AMORE E RABBIA*; other episodes directed by Lizziani, Bertolucci, Godard and Bellocchio)

Director: Pier Paolo and Pasolini

Original Idea: Pier Paolo Pasolini

Screenplay: Pier Paolo Pasolini

Assistant Directors: Sergio Citti, Maurizio Ponzi

Cinematographer: Giuseppe Ruzzolini (Technicolor)

Editor: Nono Baragli

Music: Giovanni Fusco; J.S. Bach's *St. Matthew Passion*

Cast: Ninetto Davoli (*a Refugee*), Rochelle Barbieri

Production Company: Castoro Film (Rome)/Anouchka Film (Paris)

Location: Rome (Via Nazionale)

Country of Origin: Italy-France

Distributor: Italnoleggio (Italy)

Running Time: 12 minutes

N.B.: *LA FIORE DI CAMPO (THE FLOWER IN THE PIAZZA)* is one long tracking shot of Ninetto Davoli walking along the Via Nazionale in Rome with three other shots cut in. While Ninetto strolls along carrying a large papier-mache flower other images dealing with wars and world tensions are inserted to construct a picture of him as a somewhat mindlessly happy lad, blissful only by virtue of his innocence. In the middle of a traffic jam he hears the voice of God prompting him to wake-up. Unfortunately he fails to comprehend and must die.

The film was originally conceived as *VANGELO '70* and Pasolini's episode was then called *IL FICO INNOCENTE*.

**APPUNTI PER UN FILM SULL' INDIA 一部有關印度的電影的筆記**

Director Pier Paolo Pasolini

N.B.: Short television reportage made of materials shot on a location-scouting trip to India.

**APPUNTI PER UN'ORESTIADE AFRICANA**

(NOTES FOR AN AFRICAN ORESTIADE) 非洲奧列斯提亞筆記





Director: Pier Paolo Pasolini  
Original Idea: Pier Paolo Pasolini  
Screenplay: Pier Paolo Pasolini  
Cinematographer: Giorgio Pelloni (b/w)  
Editor/Voice: Pier Paolo Pasolini  
Music: Gato Barbieri  
Producer: Gian Vittorio Baldi for Idi Cinematografica  
Country of Origin: Italy  
Distributor: DAE  
Running Time: 55 minutes

N.B.: The film recounts a tale of lost spirit, based upon the *Orestiad*, intermingled with discussions with modern African students. The story of the Furies is treated as an allegory on the modern situation of the Africans — a people in transition from a mythological to a rational mentality, pursued by the apparition of their lost past. Pasolini shows the assumption of the consciousness involved with rational technology must create a spiritual crisis. The similarity of the story to that of *MEDEA*, filmed only shortly before, is quite obvious.

**\* PORCILE (PIGSTY) 猪欄**

Director: Pier Paolo Pasolini  
Original Idea: Pier Paolo Pasolini  
Screenplay: Pier Paolo Pasolini  
Assistant Directors: Sergio Citti, Fabio Garriba  
Cinematographers: Tonino Delli Colli, Armando Nannuzzi, Giuseppe Ruzzolini  
(Technicolor)  
Art Director/Costumes: Danilo Donati  
Editor: Nino Baragli  
Music: Benedetto Ghiglia  
Sound: Alberto Salvatore  
Cast: Pierre Clementi (*Cannibal*), Jean Pierre Leaud (*Julian*),  
Alberto Leonello (*Klotz*), Ugo Tognazzi (*Herdhitze*),  
Anne Wiazemsky (*Ida*), Margarita Lozano (*Frau Klotz*),  
Marco Ferreri (*Hans*), Franco Citti (*second Cannibal*),  
Ninetto Davoli (*Young Man/Marracchione*)  
Producer: Gian Vittorio Baldi for Idi Cinematografica-I Film dell'Orso-INDIEF  
(Rome)/ Capac (Paris)  
Country of Origin: Italy-France  
Distributors: INDIEF (Italy), Harris (Britain)  
Running Time: 100 minutes

1970 **APPUNTI PER UN ROMANZO NELL'IMMODISIMI**

Director: Pier Paolo Pasolini  
N.B.: Short documentary on a strike of street cleaners

**\* MEDEA 米迪亞**

Director: Pier Paolo Pasolini  
Screenplay: Pier Paolo Pasolini, inspired by Euripedes' *Medea*  
Assistant Director(s): Carlo Carunchio, Sergio Citti  
Cinematographer: Ennio Guarnieri (Technicolor)  
Art Director: Dante Ferretti  
Set Decoration: Dante Ferretti  
Editor: Nino Baragli  
Music: Folk and classical, supervised by Pier Paolo Pasolini, Elsa Morante  
Costumes: Piero Tosi  
Cast: Maria Callas (*Medea*), Massimo Girotti (*Creon*), Giuseppe Gentili (*Jason*),  
Laurent Terzief (*the Centaur*), Margareth Clementi (*Glauce*),  
Anna Maria Chio (*Nurse*)  
Producer: Franco Rossellini for San Marco Film (Rome)/Les Films Number One  
(Paris)/ Janus Film and Fernsehen (Munich)  
Location: Turkey  
Country Origin: Italy-France-Germany  
Distributor: Euro International Films (Italy)  
Running Time: 118 minutes

1971 **\* IL DECAMERON (THE DECAMERON) 十日談**

Director: Pier Paolo Pasolini  
Screenplay: Pier Paolo Pasolini, based upon Giovanni Boccaccio's *Decamerone*  
Assistant Directors: Sergio Citti, Umberto Angelucci



Cinematographer: Tonino Delli Colli (Technicolor )  
 Art Director: Dante Ferretti  
 Set Decoration: Andrea Fantacci  
 Editor: Nino Baragli, Tatinana Casini Morigi  
 Music: Pier Paolo Pasolini with Ennio Morricone  
 Sound: Pietro Spadoni  
 Costumes: Danilo Donati  
 Cast: Franco Citti (*Ciappelletto*), Ninetto Davoli (*Andreuccio*),  
 Angela Luce (*Peronella*), Patrizia Capparelli (*Alibech*),  
 Jovan Jovan Jovanovic (*Rustico*), Gianni Rizzo (*Head Friar*),  
 Pier Paolo Pasolini (*Giotto*), Silvana Mangano (*Madonna*),  
 Monique Vfn Vooren (*Queen of Skulls*), Elizabetta Davoli (*Caterina*)  
 Producer: Franco Resellini for Produzione Europee Associate (Rome)/  
 Les Productions Artistes Associes (Paris)/Artemis Film (Berlin)  
 Gountry of Origin: Italy-France-Germany  
 Distributor: United Artists Europa  
 Running Time: 111 minutes

1972

# **DODICI DICEMBRE (TWELVE OF DECEMBER)**

Director: Giovanni Bonfanti (and uncredited, Pier Paolo Pasolini)  
 Original idea: Giovanni Bonfanti and Goffredo Fofi  
 Collaboration of direction: Maurizio Ponzi, Lamberto Mancini, Fabio Pellarin,  
 Umberto Angelucci  
 Cinematographers: Giusppw Pinori, Dimitri Nicolau  
 Editor: Giovanni Bonfanti, Maurizio Ponzi  
 Music: Pino Masi  
 Interviews: Edoardo Di Giovanni, Marcello Gentili, Augusto Lodovichetti, Rosa  
 Malacarne, Liliano Paolucci, Licia Pinelli, Cornelio Rolandi, Achille  
 Stuani  
 Production Company: Lotta Continua/Circoli 'Ottobre'  
 Country of Origin: Italy  
 Distributor: Circoli 'Ottobre'/DAE  
 Running Time: 104 minutes

## **\* I RACCONTI DI CANTERBURY (THE CANTERBURY TALES)**

坎特培雷的故事

Director: Pier Paolo Pasolini  
 Screenplay: Pier Paolo Pasolini, based on Chaucer's *The Canterbury Tales*  
 Assistant Directors: Sergio Citti, Umberto Angelucci, Peter Shepherd  
 Cinematographer: Tonino Delli Colli (Technicolor)  
 Art Director: Dante Ferretti  
 Set Decoration: Kenneth Muygleston  
 Editor: Nino Baragli  
 Music: Ennio Morricone, historical selections coordinated by Pier Paolo  
 Pasolini  
 Sound: Primimiano Muratore  
 Costumes: Danilo Donati  
 Cast: Pier Paolo Pasolini (*Chaucer*), Hugh Griffith (*January*),  
 Josephine Chaplin (*May*), Laura Betti (*Wife of Bath*),  
 Ninetto Davoli (*the Cook's apprentice*), Franco Citti (*the Devil*),  
 George Datch (*Host of the Tabard*), Daniel Quckler (*Summoner*),  
 Michael Balfour (*John the Carpenter*), Jenny Runacre (*Alison*),  
 Dan Thomas (*Nicholas*)  
 Producer: Alberto Grimaldi for Produzione Europee Associate  
 Country of Origin: Italy  
 Distributor: United Artists Europa  
 Running Time: 111 minutes

1974

## **\* IL FIORE DELLE MILLE E UNA NOTTE (THE ARABIAN NIGHTS)**

一千零一夜

Director: Pier Paolo Pasolini  
 Screenplay: Pier Paolo Pasolini, from *The Thousand and One Nights*  
 Assistant Directors: Umberto Angelucci, Peter Shepherd  
 Cinematographer: Giuseppe Ruzzolini (Technicolor)  
 Art Director: Dante Ferretti  
 Costumes: Danilo Donati  
 Editor: Nino Baragli, Tatiana Casini Morigi  
 Music: Ennio Morricone  
 Sound: Luciano Welisch  
 Cast: Inez Pellegrine (*Zumurrud*), Ninetto Davoli (*Aziz*),  
 Franco Citti (*the Demon*), Franco Merli (*Nur ed Din*), Tessa Bouche (*Aziza*)



Producer: Alberto Grimaldi for Produzione Europee Associate (Rome)/ Les  
Productions Artistes Associes (Paris)

Country of Origin: Italy-France

Distributor: United Artists Europa

Running Time: 130 minutes



1975

\* **SALO o LE CENTOVENTI CIORNATE DI SODOMA**  
(**SALO, OR THE ONE HUNDRED AND TWENTY DAYS OF SODOM**)  
沙勞

Director: Pier Paolo Pasolini

Original Idea: Pier Paolo Pasolini, Sergio Citti

Screenplay: Pier Paolo Pasolini with Sergio Citti, based upon *120 Days of Sodom*  
by the Marquis de Sade

Assistant Director: Umberto Angelucci

Cinematographer: Tonino Delli Colli (Technicolor)

Art Director: Dante Ferretti

Costumes: Danilo Donati

Editor: Nino Baragli, Tatiana Casini Morigi

Music: Ennio Morricone

Cast: Paolo Bonacelli (*Duke*), Giorgio Cataldi (*Bishop*),  
Umberto P Quinavalle (*Magistrate*), Elsa De Giorgi (*Signora Maggi*),  
Helene Surgere (*Signora Vaccari*), Sonia Savlange (*Virtuosa*)

Producer: Alberto Grimaldi for Produzione Europee Associate (Rome)/  
Les Productions Artistes Associes (Paris)

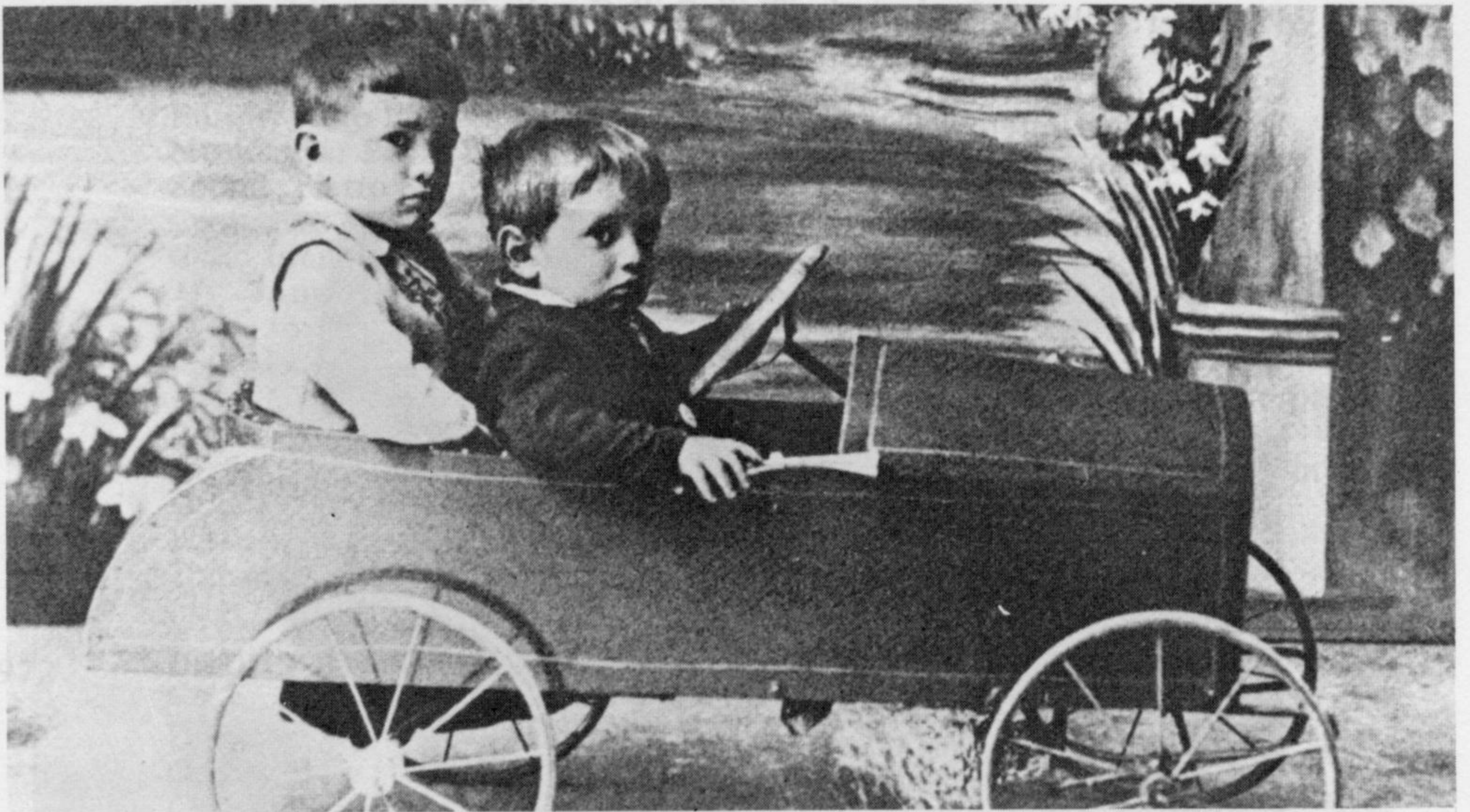
Country of Origin: Italy-France

Distributor: United Artists Europa

Running Time: 118 minutes

\*Featured in the HKIFF Retrospective.





With Brother Guido (Pasolini on the right).



With Mother, at 2.

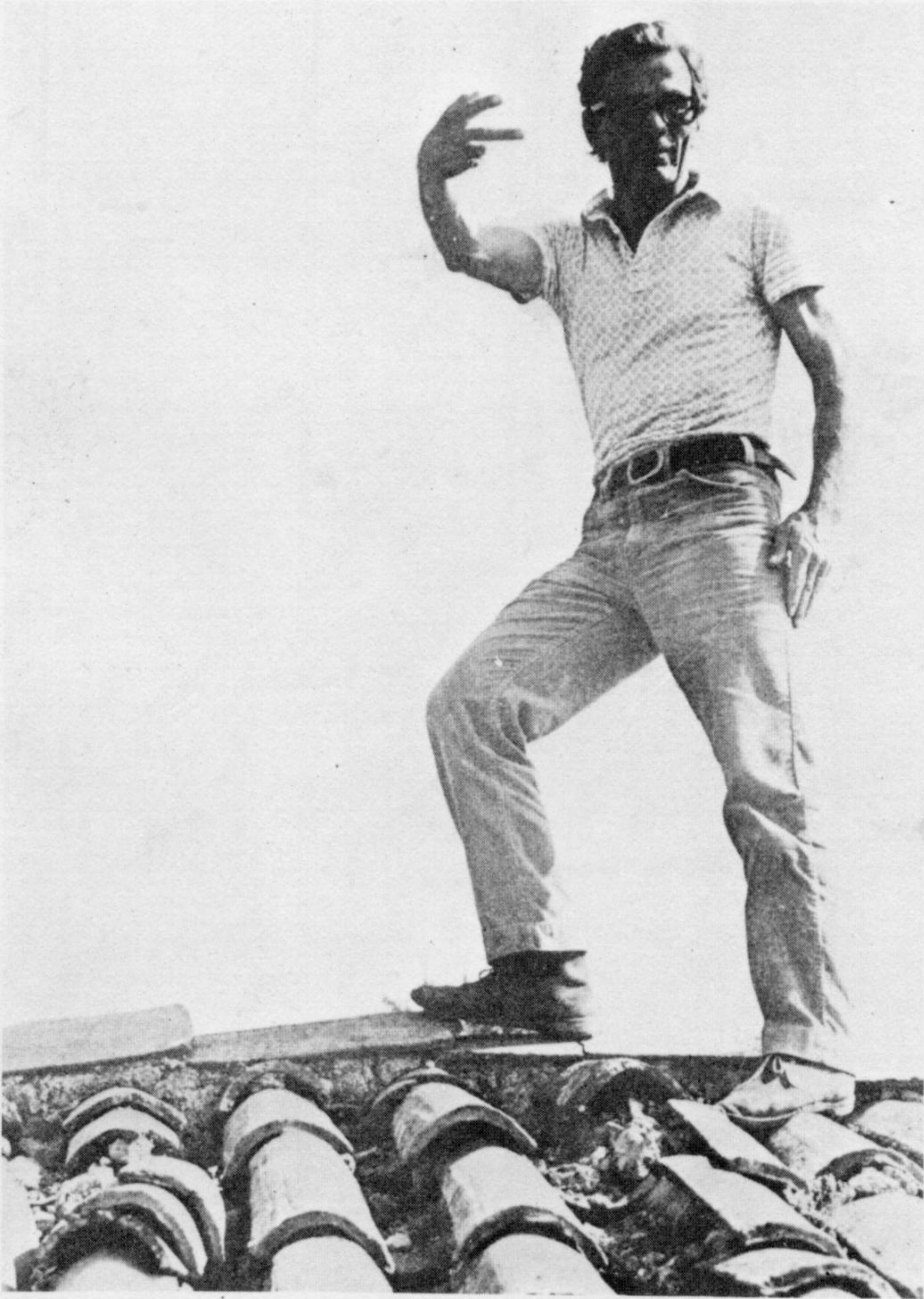




Pasolini in his youth.



With friends at the university.



Directing "Theorem"



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