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1900

(Novecento)

Italy/France/W. Germany, 1976

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The 5th. Di H.K. International Film Fest. 1981. 04

Director:
Bernardo Bertolucci

Screenplay:
Bernardo Bertolucci,
Franco Arcalli, Giuseppe Bertolucci

**Photography
(Technicolor):**
Vittorio Storaro

Editor:
Franco Arcalli

Art Director:
Ezio Frigerio

Costumes:
Gitt Magrini

Music:
Ennio Morricone

Sound Recording:
Claudio Maielli

Production Manager:
Mario Di Biase

Cast:
Alfredo Berlinghieri
Snr
Burt Lancaster
Alfredo Berlinghieri
Robert De Niro
Olmo Dalco
Gérard Depardieu
Leo Dalco
Sterling Hayden
Anita Foschi
Stefania Sandrelli
Ada Berlinghieri
Dominique Sanda
Attila
Donald Sutherland
Regina
Laura Betti
Giovanni
Romolo Valli

Produced by Alberto
Grimaldi for PEA
(Rome)/Artistes
Associés (Paris)/ Artemis
(West Berlin).
248 minutes.
English version. (Original
Italian version
320 minutes)

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The Film

On the first day of the 20th century, boys are born into two families on an estate in Emilia. Alfredo is the grandson of the estate owner, Alfredo Berlinghieri; Olmo is the son of tenant farmer Leo Dalco. The boys maintain a sparring friendship through childhood, until the First World War separates them: Olmo is drafted, while Alfredo is kept at home. Thereafter, their lives run very different courses. Olmo marries the socialist school-teacher Anita, and the two are active in the local struggle against Fascism; Olmo is eventually forced to flee the estate when he is framed for a murder committed by the brutal new manager Attila. Alfredo marries the futurist Ada and inherits the estate when his father Giovanni dies; but Ada is disgusted by his unreadiness to denounce Fascism and fire Attila, and leaves him. The film follows these two lives – sometimes opposed, sometimes intersecting – through to 1945, and the Liberation at the end of World War Two.

From Interviews with Bernardo Bertolucci

1900 is a desperately optimistic picture, but surely not one that crows in triumph. There is the somewhat determined optimism of the man who is active in a left-wing party and who cannot help but believe that in the end all the effort made by the masses of the people will be victorious. That, shall we say, is the optimistic side of the film, but at the same time there is the despair of knowing that all this is, for the moment, a dream, a utopia. For that reason, the film is highly despairing. But *1900* attempts to overcome despair by prefiguring a revolutionary movement – although this, too, is in the realm of utopia. And it is an optimistic picture because it is conscious of the fact that it permits a great moment of communication with the public...

... I realised while shooting the picture and especially while it was being edited, that *1900* is constructed according to the principle of contradiction: the contradiction between Olmo and Alfredo, between the peasants and the landowners, between the Hollywood actors and the real country people, between fiction and the docu-

mentary film, between the most careful preparation and the most unruly improvisation, between archaic rural culture and a truly upper-class culture.

The picture is born of a sentiment of guilt, the guilt of having been born into the well-to-do bourgeoisie of that region. That may be why I seem to look more lovingly upon the peasants than the upper classes... I wanted, as well, to establish a dialogue with Pasolini, who affirmed that the consumer society is a form of Fascism that tends to destroy all cultures. I wanted to show that in Emilia Romagna, miraculously, this phenomenon has not taken place. In this 'haven', the rural people have managed to preserve the archaic culture of their origins. They have succeeded, thanks to socialism, then communism, in becoming aware of the fact that their culture is an important treasure. Pasolini's discourse was highly apocalyptic, and I wanted to soften it through everyday reflection. I wanted to make him see that I had discovered hundreds of faces which had not been effaced, rendered banal, by consumer society, that had remained the same as when I was eight.

– from interviews compiled and edited by Twentieth Century-Fox

Bernardo BERTOLUCCI

For biographical and filmographical details of Bertolucci's career, please see the note on *La Luna*.

貝托魯奇自一九七二年完成了《巴黎最後的探戈》後，花了整整四年時間來完成這部史詩式的政治電影。《一九〇〇》是美國、義大利和西德的合作，原來的版本長達五小時二十分，在康城影展上放映時引起激烈的反應。《一九〇〇》由於題材尖銳，內容刻劃義大利共產主義的興起，製片人及美國發行公司要求將影片的英語版本幅度刪短，因此歐洲和美洲分別有兩個不同的版本的出現。

《一九〇〇》是貝托魯奇近作中最具政治野心的一部，時空廣闊，人物衆多，在題材的視野方面充滿義大利歌劇的豪邁奔放，莎士比亞的悲劇結構及一份敏銳的歷史觀察力。

影片以義大利北部愛米尼亞省的一條農村為背景，故事連續的時間進展幾達幾半個世紀，由一九〇〇年兩個嬰孩同時間誕生開始，至一九四四年二次大戰結束為止，可說是義大利歷史和社會發展的縮影。故事的開始是大地主亞佛烈度（畢·蘭加士打）與貧農里奧·戴高（史泰靈·希頓）的係兒同時出生。亞佛烈度是沒落的貴族階級，經常剝削農民生活，里奧·戴高一家人替他工作，兩人是舊朋友又是死對頭。影片的中心人物是這對同時出生的嬰兒，亞佛烈度（羅拔·迪·尼路）性格優柔寡斷，奧穆（謝勒·迪柏第爾）則活潑機智，兩人雖然階級懸殊，但一起長大，感情融洽。奧穆教曉亞佛烈度對性的認識，有一次兩人伏在草地，進行一次「跟大地造愛」的比賽。隨着年齡的漸長，思想的分歧，兩人日漸疏遠。第一次大戰爆發，奧穆被徵入伍，當他重返家園，發覺自己的農地被地主的管家阿提拉（當奴·修打蘭）所佔用。奧穆積極參予政治

運動，愛上美麗的教員安妮坦（史蒂凡尼·珊哲里），兩人志同道合。

影片下半部描寫義大利法西斯主義的興起至二次大戰爆發期間。阿提拉是墨索里尼屬下的黑衣黨黨員，爲了本身利益，替地主鎮壓農民的示威行動，向無辜的村民展開冷血的屠殺。亞佛烈度雖然反對父親及一批地主與黑衣黨黨員合作，採取血腥的鎮壓手段，但自己却無能爲力。亞佛烈度的表妹盧芝娜未獲得表哥的愛，傷心之餘與阿提拉結婚，兩人狼狽爲奸，等待時機霸佔亞佛烈度的家產農地。

亞佛烈度的父親病逝，他雖然是整個家族的繼承人，但權力却受阿提拉所控制。奧穆的妻子在分娩中逝世，此時，阿提拉佈下圈套，將自己姦殺一個男童的罪名，嫁禍於奧穆的身上。奧穆只好暫避風頭，離開故鄉。這一連串事件發生，亞佛烈度沒有阻止阿提拉的作惡，他的軟弱令艾達不滿。艾達終於決定離開，這更令亞佛烈度意志消沉。戰爭結束前夕，奧穆率領游擊隊回到故鄉，阿提拉被憤怒的村民痛毆一頓後槍決，盧芝娜也難逃劫數。

阿佛烈度被農民批鬥，被迫走頭無路。奧穆因念往日之情，幫他逃過大難。影片結局是兩個頭髮斑白的老人繼續作無休止的鬥爭，在火車軌上重覆了少年時代的遊戲。貝托魯奇似乎是暗示地主階級雖然在革命勝利中宣告死亡，但無產階級與資產階級的鬥爭是長期性的。（有關貝南杜·貝托魯奇的簡介，請參閱《月亮》內文。）

導演：
貝南杜·貝托魯奇

製片：
亞拔圖·謝柏迪

編劇：
貝南杜·貝托魯奇，
法蘭哥·亞格里，
吉拉斯·貝托魯奇

攝影（彩色）：
威陀里奧·史達拉奴

剪接：
法蘭哥·亞格里

音樂：
安里奧·莫里可尼

藝術指導：
伊素·費茲羅

佈景：
瑪莉亞·寶娜·曼奴

主演：
羅拔·迪·尼路，
畢·蘭加士打，
謝勒·迪柏第爾，
杜明妮嘉·珊黛，
當奴·修打蘭，
史泰靈·希頓，
史蒂凡尼·珊哲里

片長：248分

1976 康城影展 /
倫敦電影節

