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City of Women

(La città delle donne)

Italy/France, 1980

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

Director:

Federico Fellini

Screenplay & Story:

Federico Fellini,
Bernardino Zapponi

Script Collaborator:

Brunello Rondi

Photography (Kodak colour):

Giuseppe Rotunno

Editor:

Ruggero Mastroianni

Art Director:

Dante Ferretti

Set Designer:

Italo Tomassi

Paintings & Frescoes:

Rinaldo and Giuliano Geleng

Costumes:

Gabriella Pescucci

Music:

Luis Bacalov

Choreography:

Leonetta Bentivoglio

Sound:

Tommaso Quattrini,
Fausto Ancillai

Cast:

Snaporaz

Marcello Mastroianni

Katzone

Ettore Manni

Snaporaz' Wife

Bernice Stegers

Woman on the Train

Donatella Damiani

The Maid

Jole Silvani

Onlio

Fiametta Baralla

The Judge

Sibilla Sedat

Katzone's 10,000th

Lover

Carla Terlizzi

Production managed by
Alessandra Sammartino
and Sergio Bologna for
Opera Film Productions
(Rome) and Gaumont
(Paris), in association
with Franco Rossellini

140 minutes.

Italian dialogue/English
subtitles.

Source: Gaumont, Ser-
vice Étranger, 30
avenue Charles de
Gaulle, 92200 Neuilly
sur Seine, France.

The Film

A middle-aged man, Snaporaz, is intrigued by a severe looking woman he meets on a train journey. He gets off the train to follow her, and she leads him to a huge congress of feminists in a country mansion. The only man present, he wanders around observing and occasionally clashing with the thousands of women. Finally he succeeds in making his escape, only to encounter Katzone, an old schoolfriend, who invites him to his villa. Katzone prides himself on being a modern Don Juan, with countless sexual conquests to his credit, but Snaporaz cannot help seeing him as an infantile figure, desperately isolating himself from the realities around him. Once again seeking an escape route, Snaporaz feels his whole world crumbling around him. . .

From an Interview with Federico Fellini

My film is like an after-dinner chat with a man who has had a little too much to drink. It is a tale of the women of yesterday and today, told by a man who cannot understand them because he sees himself inside them, like a kind of Little Red Riding Hood wandering about in the forest. As the film is a dream, it uses the symbolic language of dreams. I would like people to see it without trying to understand it, as there is nothing to be understood. I hate that contemporary sickness which manifests itself in a desperate need for an ideology, a mania for false clarity. Everything has to be tried in a kind of 'court of reason' which analyses, diagnoses and orders treatment for the unintelligible. The subconscious, that hidden part of us which is nourished by confusion, the unpredictable and change, makes people uneasy, it frightens them. Nevertheless this is a very precious part of us; why suppress it and thus mutilate ourselves?

Your film presents a rather grotesque view of feminism, doesn't it?

I don't think it is a caricature, and I insist that I have not invented a single word. Obviously you cannot avoid a certain effect of accumulation and condensation, but I have not falsified the usual feminist arguments, their invectives against 'phallocracy', their insistence on the distinction between masculine and feminine expres-

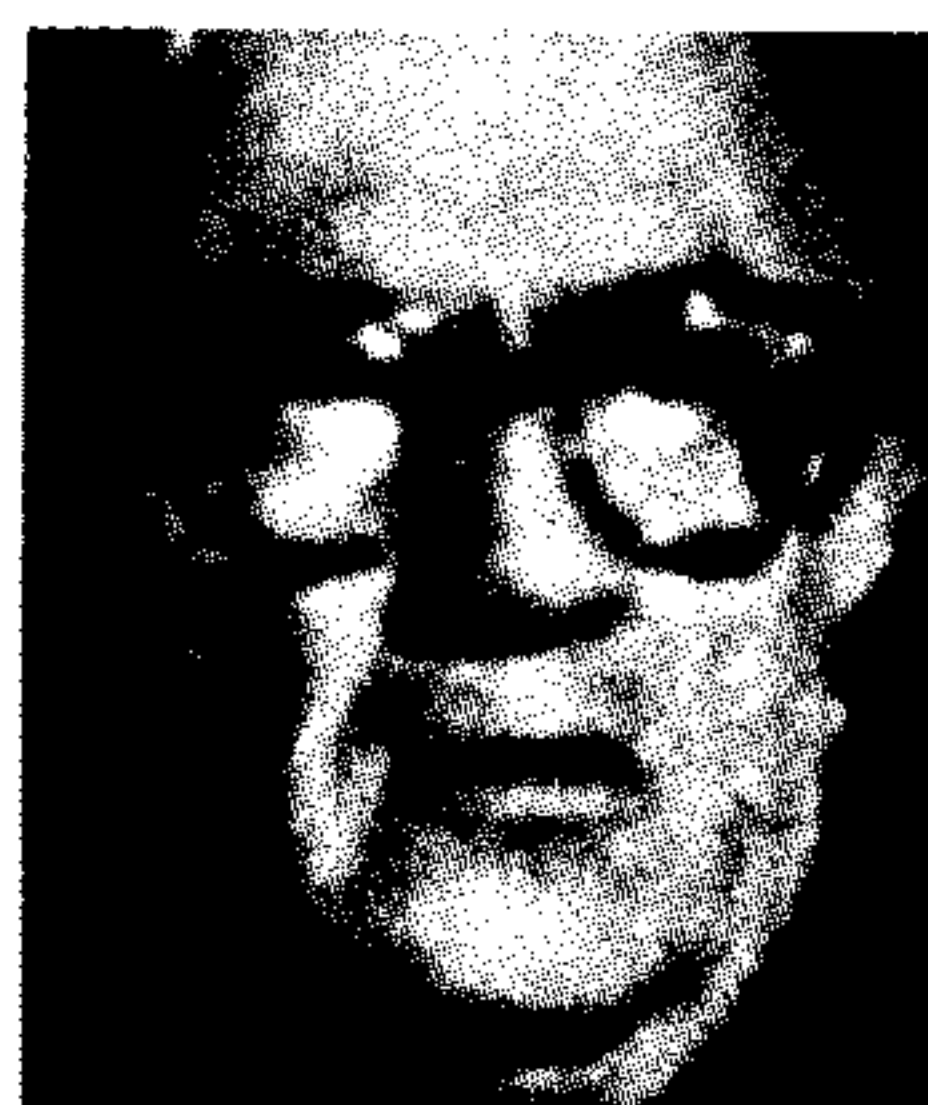
ions, and their attempt to find a new name for the vagina and avoid the brutal and ugly terms men use to refer to it. Although this buzz of protest descends to mediocrity when it becomes collective, and is rather pathetic in its limited outbursts, it is nonetheless as vital as water. Like water, it flows in rivers and fills every available space. I don't think I have misrepresented or given a negative impression of this world by working within the limits I have chosen. On the contrary, I have presented Katzone's world from a feminist point of view.

— from an interview by Lietta Tornabuoni, published in *La Stampa* (29 March 1980)

Federico FELLINI

was born in Rimini, Romagna, 1920. He began writing and drawing in his teens, and moved to Rome during the war to pursue a career as a cartoonist and variety-show comedian. It was in the latter field that he met Giulietta Masina, whom he married in 1943. He was brought into the film industry by Roberto Rossellini, for whom he worked on scripts and served as assistant director. After going on to write scripts for Alberto Lattuada and Pietro Germi, he co-directed his first film in 1951, and directed alone for the first time the following year. Almost all of his subsequent films have won major festival prizes and international awards.

Films: *Luci del Varietà* (*Variety Lights*, co-director: Alberto Lattuada, 1951), *Lo Sceicco Bianco* (*The White Sheik*, 1952), *I Vitelloni* (1953), *Agenzia Matrimoniale* (*Marriage Bureau*, episode in *Amore in città*, 1953), *La Strada* (1954), *Il Bidone* (*The Swindlers*, 1955), *Le Notti di Cabiria* (*The Nights of Cabiria*, 1957), *La Dolce Vita* (1960), *Le Tentazioni del Dottor Antonio* (*The Temptation of Dr. Antonio*, episode in *Boccaccio '70*, 1962), *Otto e Mezzo* (8½, 1964), *Giulietta degli Spiriti* (*Juliet of the Spirits*, 1966), *Toby Dammit* (episode in *Tre Passi nel Delirio/Histoires extraordinaires*, 1967), *Satyricon* (1968), *I Clowns* (*The Clowns*, TV film, 1970), *Roma* (1971), *Amarcord* (1973), *Il Casanova di Fellini* (*Fellini-Casanova*, 1976), *Prova d'Orchestra* (*Orchestra Rehearsal*, TV film, 1978), *La Città delle donne* (*City of Women*, 1980).



女兒國

義大利 / 法國

1980

《女兒國》回復了費里尼早期作品的風格：幻影繽紛的映象效果，天馬行空的想像力及變幻多端的佈景設計，加上一貫的超現實手法，構成一部風趣幽默的作品。

影片講述一個男子的幻想旅程，在旅程中遇上一連串光怪陸離的女性形象，在這裏，費里尼是有意諷刺婦解運動及中年男性的色迷心態。費里尼嬉笑怒罵的態度惹來不少影評人的惡評，影片在康城放映時反應熱烈，曾經在片中演出的婦解份子大為反感。聲言費里尼在片中醜化她們的形象。

《女兒國》有很多地方和費里尼的前作回應，首先他選擇那種馬戲班式的幻想旅程，跟《八部半》和《神遊茱麗葉》結構相似，對女性的各種崇拜來自《露滴牡丹開》及《花街春夢》，燦爛奪目的服裝佈景設計則來自《費里尼薩泰麗康》、《費里尼羅馬》等作品。

馬斯杜安尼在片中飾演一個五十多歲風流倜儻的男子，仍然不脫天真的性格。有一次乘火車往外地旅行，在車上邂逅年輕貌美的女郎，於是在中途下車，跟蹤她去一個「女人的城市」，碰見形形色式的女人。這些女人包括婦女解放組織成員、大肥婆、歌劇舞女、癡婦、妓女，正在開婦解的會議，馬斯杜安尼是唯一的男性，自然遭受百般虐待，但終於逃過大難。他在一座城堡裏重逢舊同學吉翁，並被他挽留在此。吉翁終生在脂粉叢中打滾，正準備慶祝他征服第一萬國女人的儀式，女人對吉翁來說，是一種男性的玩物。馬斯杜安尼逃出城堡後，却進入另一個新境界，他困在地下室裏被一些女人及「第三性」的人拿來審判。他再次乘汽球逃脫，汽球卻被地面追蹤的人擊落。他醒來後，知道剛才只是南柯一夢，但發覺妻子對着他曖昧地微笑，而夢中出現的人物連續在他眼前一一經過。

費里尼談及本片時：「我這部電影可以比作和飲飽食醉的人的飯後談話，影片講述昨日和今日女性的故事，敘述故事的人本身由於太過投入，以致對這些女性不太明白，仿如童話故事裏的小紅帽，在森林中迷失了方向。既然影片是一個夢幻，也就採用夢的象徵性語言。我希望觀眾看本片時，不要企圖理性地解釋它的象徵含意，因為只會企圖他們變得盲目。」

費里尼在一九二〇年生於意大利的羅曼那，少年時代已經開始繪畫和表演諧劇為生，一九四三年他與女演員茱莉雅達·馬仙娜結婚。在羅塞里尼的介紹下，費里尼投身電影工作，他開始在羅塞里尼的電影中擔任劇本助理和副導演的工作。一九五一年，費里尼與亞拔圖·納士達合導了《五光十色》，翌年他執導了《白色酋長》。費里尼早期的作品走新寫實主義路線，常以低下層小人物的生活為題材，重要的作品包括五四年的《大路》，五五年的《騙子》，五七年的《花街春夢》，六〇年的《露滴牡丹開》及六二年的《誘惑》（其中一段）。自六四年的《八部半》開始，費里尼的創作方向轉向以現實與夢幻交替的超現實主義，以後作品的佈景和攝影極盡華麗奪目的效果，視覺風格上有別出心裁的設計。費里尼後期作品計有：《神遊茱麗葉》（一九六六），《攝魄勾魂》（一九六七 其中一段），《費里尼薩泰麗康》（一九六九），《草莊》（一九七〇年 電視片集），《費里尼羅馬》（一九七一），《想當年》（一九七三），《費里尼卡薩奴華》（一九七六），《樂隊排演》（一九七八 電視片）及《女兒國》一九七九）。

導演：

費達利哥·費里尼

編劇：

費里尼·貝納甸奴，
薩邦尼·布魯洛·隆迪

攝影（彩色）：

吉西比·洛東奴

剪接：

羅哲魯·馬斯杜安尼

音樂：

路易斯·巴卡洛夫

佈景：

鄧尼·伐拉提

服裝：

嘉比莉亞·柏斯古茲

音响：

杜馬素·葛仙尼

主演：

馬些路·馬斯杜安尼，
伊多奴·文尼，安娜·
布克魯·貝妮絲，
史得加斯

片長：140分

1980 康城 / 蒙特利爾
電影節

