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ALBERTO GRIMALDI

presents

**THE FLOWER OF THE
ARABIAN NIGHTS**

Directed by Pier Paolo Pasolini

Screenplay by Pier Paolo Pasolini

With :

Ninetto Davoli

Franco Citti

Ines Pellegrini

Tessa Bouchet

Musical Direction : Ennio Morricone

Settings : Dante Ferretti

Costumes : Danilo Donati

Photography : Giuseppe Ruzzolini

Editing : Nino Baragli and Tatiana Casini

Produced by Alberto Grimaldi

ALF LAILA WA-LAILA

... is the original title of the familiar classic known as both The Arabian Nights and The Thousand and One Nights, the most famous literary work of Arabic civilization. In the beginning of the 18th century, a French traveler and Oriental scholar, Antoine Gallard, revealed to Western culture for the first time this narrative treasure-trove, presenting his translation, Contes Arabes traduits en Français, to the Sun King with great success. The first, incomplete English translation was by Edward Lane in 1840; the great unexpurgated translation by Sir Richard Burton in 1885-8. The work is an enormous collection of tales which represent the typical case of many-layered material from anonymous, popular traditions of many origins: India, Iran, Iraq, Egypt. The great mass of the work, the richness and variety of the material swarming with characters and thick with sometimes rather complicated inter-weavings, the differences of language and style, the analogies with other narrative cycles : all this bears witness to a slow and laborious process of formation and a vast area of diffusion.

The major group of tales are of Egyptian origin and the most ancient go back to the X-XIIIth centuries,

while the most recent are from the XVIth century and in them, among other things, appears the Venetian fleet with its cannon.

Of Indian origin is the frame-story of Scheherezade and King Shahriyar, often interlacing with one or another of the tales. The world of djinns or genies, of spirits as free and autonomous wills in relation to men, is of Iranian origin. To Iraq belongs the cycle of tales of Haroun-al-Raschid which chronologically are linked to a period about 1000 A.D.. In its totality The Thousand and One Nights is the product of a mature urban civilization, ethnically composite, a documentary kaleidoscope of mediaeval Islam where, as Andre Gide has written : "As in the Bible, a world, an entire people appears and reveals itself: the tale no longer has anything personally literary, and only the lyrical parts remain to say that there was a man, and that he was singing..."

THE FLOWER OF THE ARABIAN NIGHTS

The Flower of the Arabian Nights is the third variation in the argument Pasolini began with the Decameron and which he carried forward with The Canterbury Tales: that is, this is the third part of a trilogy based on famous literary works each of which has fostered in turn a literature.

The Thousand and One Nights or Arabian Nights is the most famous book of the Arab civilization and is a heterogeneous work. Pasolini has wished to maintain this composite character in realizing the film, changing sites, settings and costumes.

What, in this work, has attracted Pasolini is not so much the fabulous, exotic, and magical character so much as its realism: the existential sense of daily life in the ancient Arabic world and the representation of society observed with almost ethnological rigor.

"To read this book today..." says Pasolini, "... is not only to reconsider Arabic civilization but also reconsider the innumerable suggestions and traces it has left in all our literature, beginning with the pre-romantics, the rationalists, and coming down to the decadence and decline."

In order to realize this film Pasolini under-

took a long itinerary of ten thousand kilometers through Asia and Africa. He was in North Yemen, South Yemen, in Eritrea, Persia and Nepal, with his route penetrating to savage places unknown to tourism and to the ancient cities of the Orient which still preserve their architectonic marvels. "I was seeking," explains Pasolini, "not an archeological antiquity, but that still alive and fermenting."

The characters were chosen from the most part in the places where the scenes were filmed, and before, during the long voyages in search of locations: so many "real faces" chosen with absolute rigor: "I chose real actors," says Pasolini, "whose mere physical presence is enough to give the feeling of reality." Very few professional actors were used, among them Ninetto Davoli and Franco Citti.

The most ample section of the film, the backbone, is laid in North Yemen: landscapes of a desert plateau with little gardens and palm groves. The framework of Oriental splendor is furnished by the great mosques of Isphahan in Persia.

In at least one instance the scenes of the film were played in particularly dangerous places, such as Agordat in Eritrea, where all about the Eritrean partisans were in full civil combat against the Negus. In other

cases the danger came from the reactions of peaceful inhabitants, who saw violations of sacred prohibitions, as when Pasolini wished to introduce some asses into the famous mosque of Mesjed-esh-Shah in Isphahan.

Pasolini, in commenting on this his twelfth film, which concludes the "trilogy of life", has said : "It has been my most ambitious attempt, that which has cost me the most formal attention and stylistic commitment. A political-ideological film is easy. But rather more difficult to make a pure film, seeking pure affabulation as in the classics, keeping oneself outside ideologies but at the same time avoiding escapism. More than one ideological element is hidden in these three films of mine: the principal one is the nostalgia for that past which I have sought to recreate on the screen. Seen from inside, seen by me, I must say that these last films of mine, the films of the "trilogy of life" constitute for me a fascinating and marvelous experience. But the critics have not managed to understand the sense this experience has for me, independant of the results, this entering into the most mysterious inner workings of the artistic process, this procedure in the ontology of narration, in the making of film film, film as one saw as a child, without, with this, giving in to commercialism and the common place. I go forward on this path in spite of the fact

that everybody asks me: 'When will you go back to making films like you once did?'... They haven't understood that if they expect scandal from me, then that is the scandal!"

As in the literary work, the happenings in the film for the most part mirror the life of the people and that of the upper classes as seen by the curious and avid eyes of the people, and as in the literary work, the sexual relationships, in the love stories, are shown with total liberty.

"A moralism profoundly rooted in all," affirms Pasolini, "makes it seem that the wish to watch a reproduced love scene is a mere vulgar weakness, if not worse. So everybody is led to suppose that a poet who reproduces a scene of sexual love does so because he has nothing to say. Naturally I do not understand -- as the old set-up would have it -- that it is they who remove what the poet wants to say. In the best of cases, they create a hierarchy of interests. Nobody would ever accuse a spectator going to see The Battleship Potemkin of being urged by a "political interest", attempting thereby to take away the value of the film, whereas everybody agrees in accusing the spectator who goes to see a film where sex is shown in its complete nudity of being pushed by a miserable "sexual interest" which is thus hierarchically considered inferior to other interests. This detracts objectively

from the value of the film, which in turn is considered of inferior grade. Instead, how truly inferior are "religious interests" and "political interests" to sexual interests! This last at least has the quality of being innocent, of being, all things summed up, antecedent to social conditioning which often cheapens and lessens it. But even having feelings of guilt about it, in the spectator who chooses to go and see a film which freely depicts sexual relations, that interest is infinitely freer than all others: if for no other reason than it concerns the thing which in life a man obscurely puts before all others. That which a moralistic judge doesn't want to know or admit is the culminating expressive finale of a formal research, carried out for a recipient who has a complete and rigorous notion of such a research: the brown Eritrean prick of Fessazion Gherentiel and the sweet little cunt of Giana Idris."

THE ARGUMENT

The drama of the film has been elaborated on a choice of ten tales with different contaminations and concatenations. The narrative structure obeys a complex

disposition, concentric: the various takes grow one out of the other, with interruptions and interweavings. The first to appear are the characters of Nur-ed-Din and Zumurrud: their story contains all the others. Zumurrud relates the first, laid in Eritrea, which takes its impetus from the famous characters of the King Haroun-el-Raschid and Queen Zobeida, who, in the film, are called Tiffané and Zeudì, since this story, in being transferred to the Eritrean world, which is only partly Musulman, has undergone a substantial manipulation. The second tale is recounted by the girl Munis whom Nur-ed-Din meets during his pilgrimage in search of the lost Zumurrud: this is the tale of Tagi and his meeting with Aziz who in turn relates his own story. Aziz vanishes after having helped Tagi to find two holy men ready to help him in his amorous undertaking.. The two holy men, in turn, relate their adventures to Tagi. When Tagi's story is finished, the film closes with the final meeting between Nur-ed-Din and Zumurrud.

In the body of these long stories, other tales appears briefly as marginal episodes.

Disentangling this narrative development, like Chinese boxes, the various tales can be summed up as follows:

During a migration of their tribe, Tiffané and Zeudî meet up with two creatures of surpassing beauty: the boy Berhané and the girl Giana. A dispute springs up between them as to which of the young persons is more beautiful: the queen vaunts the girl's beauty, while for the king the most beautiful creature in the world is the boy. They decide to put the two to a test which will settle their strife. They put the young people to sleep in order to compare them. The decision as to which is lovelier is left to them in this way: whichever falls in love with the other will be considered the less beautiful. But these two, waking up in turn, falls in love with the other: first the boy makes love with the girl, then the girl makes love with the sleeping boy. In this episode is inserted the figure of Abu Nuwas, who is called Seium in the film, one of the most popular figures of the Arabian Nights: the court poet, with his disputes with the king and his love for boys.

Then follows the Tale of Aziz and Aziza (a divine story which would merit music by Stravinsky). The youthful Aziz meets, during hunting party, the young Prince Tagi and they confide to each other the accounts

of their loves. Aziz has been much struck by "a mysterious lady" and has broken his engagement with his cousin Aziza. The sweet Aziza sacrifices herself for love and, after having helped her cousin to conquer the "mysterious lady" she lets herself die of sorrow. After some time Aziz abandons the "mysterious lady" to marry a girl by whom he has a child. After a year Aziz goes back to the "mysterious lady", who, in order to punish him for his infidelity, has him emasculated by her slaves. When his tale is finished Aziz listens to the confession of Prince Tagi, in love with Dunya, a very beautiful princess who hates all men and has sworn never to marry. Aziz offers his help to Tagi to conquer this princess. They reach Dunya's city, where they persuade two holy men to help them in their endeavors. The two holy men each relates his own history, during a night of waiting.

The first holy man is Prince Shahzaman who, because of rivalry in love, has been turned into a monkey by a demon. Thanks only to the sacrifice of the king's young daughter, who dies during a duel of magic with the demon, has he been able to reassume his human form. Grieving for the death of the princess who has saved him, Shahzaman has become a holy man.

The second holy man, Yunan, is also son of a king. Bored with life at court, he has embarked on a

ship which is wrecked on the reefs around a magnetic mountain which rises from the ocean. Helped by the voice of Allah, Yunan manages to strike down the gigantic brass knight on the peak of the enchanted mountain, thus putting an end to the torments suffered heretofore by sailors. But the murder of the brass knight requires a human sacrifice, which Yunan makes, unwittingly killing a young man who has become his friend. The tale ends as dawn comes.

Tagi, thanks to the help of a gardener, manages to approach Dunya and she at once falls in love with the young man, forgetting her oath never to marry. But the King, Dunya's father, is opposed to the matrimony and imprisons Tagi in a tower. The same night, Tagi is liberated by a knight completely covered in steel armor. They flee into the desert, pursued by the King with his army. The mysterious cavalier, after having killed the King in hand-t-hand combat, takes off her armor and before Tagi's startled eyes appears his beloved Dunya.

The last story is that of Nur-ed-Din, son of a rich merchant, who after many perilous adventures, manages to be reunited with the very beautiful Zumurrud, the slave he has set free.

NOTES ON THE FILM

The first block of the film, with the tale of Tiffané and Zeudì, and a part of that of Tagi and Aziz, was filmed in Eritrea, between Cheren and Agordat ant the Buri peninsula near Massaua.

"The Eritrean landscape," explains Pasolini, "is so original and absolute that two words are enough to give an idea of it: the mountainous earth is red; this red interrupts the disorderly green band; all has the immensity and silence of Africa but it is not Africa. Christianity seems to have culturized even nature, giving that particular "Coptic" character: the climate of the plateau, the white clothes and dark capes, the bejewelled umbrellas, and the rustic monasteries with conical roofs."

In Eritrea, Pasolini also found many male and female characters: "The Eritrean women are of a particular, apprehensive beauty". Ines Pellegrini, half-Italian, half-Eritrean, born twenty years ago at Asmara, was the first to be chosen, and plays the salve Zumurrud: "I was almost moved to tears before those little slightly irregular features, but perfect as those of a statue, and by that twittering, interrogative Italian, and those eyes lost in an imploring uncertainty."

For the part of Queen Zobeida, the choice was

Zeudì, she, too, Eritrean and wife of an Italian: "She doesn't have the touching bird-like thinness of the other Eritrean girls; one feels she is rich and wealth means corpulence in all the universe of the Bandungs.

Zeudì is on the plump side. Her face is radiant. Her humility shows in her discretion and silence. Her graceful speech however is resounding and assured, that of a Queen.

The pseudo Haroun-al-Raschid, that is to say Tiffané, Pasolini found sitting on the steps in a street in the market of Asmara. He is an old Copt holy man who at the last was preferred to the other two candidates: a young man found in a small restaurant in Cheren and a football player from the principal Asmara team.

In the "night vice" sections of Asmara and other centers were found other characters, such as Abadit Ghi-dei, prostitute by profession, who plays the Princess Dunya: "I searched for her among all the whores of Asmara, those sweet, touching little girls who even when they become women, never lose their purity (sex there seems to have no connection with sin). In an ill-famed bar he found the boy Fessazion Gherentiel for the Haroun-al-Raschid sequence: "A dazzling appearance, his smile bursts over his face like a silent light". More adventurous was the search for his partner, until Pasolini

found her at last in an agricultural center, busy canning greens. Her name is Giana Idris : "... the little forehead under the hair pulled back in parallel lines, the high cheekbones polished like those of the poor or the ill, the slight, moulded nose like a stamp which commits no errors, the fleshy but sweetly drawn mouth...."

* * *

The central block of the film, with the tales of Aziz and Aziza, of Nur-ed-Din and Zumurrud, was shot in North and South Yemen, and in the almost inaccessible region of the Hadramut and lastly in Iran.

Aziz is played by Ninetto Davoli who, since the time of Uccellacci and Uccellini has interpreted all the films of Pasolini. Aziza is Tessa Bouchet, a French girl of sixteen who studies classical ballet in Paris. Nur-ed-Din is Franco Merli, a Roman boy who works as helper in a gasoline station.

"In Yemen", said Pasolini, "one feels the most profoundly fantastical, a sense which comes from the admirable architecture, all vertical, of the high poor old houses, one alongside the other in those narrow streets. Yemen is the most beautiful country on earth.

Sana'a, the capital, is a wild Venice in the dust: a formed city, a city where the beauty resides not in decaying monuments but in the incomparable design. One of the few city complexes which an urbanist should preserve intact from the outside, remaking only the interiors. One of my dreams is to save Sana'a. There are other incredible cities in the Yemen, above all, two in the middle of the country: Jib and Jibba. They have remained intact, perfectly mediaeval."

The other characters are: Alberto Argentino, a fisherman from Palermo, thirty-three years old, who plays Prince Shahzaman in the film. Franco Governale, a mason sixteen years old from Corleone in Sicily, plays Prince Tagi. Salvatore Sapienza, twenty, a plumber from Palermo, plays Prince Yunan.

In Ispahan, Pasolini filmed crowd scenes in the famous mosques: "I remember a stupendous city and hoped to be able to use all of it. However, when we went looking for locations, I found the excavators and bulldozers destroying the last houses and cranes erecting on the rubble a mediocre modern city. Fortunately a few blocks were left, the monuments and the very beautiful temples."

India was chosen for the final scenes, but the government authorities would not give the necessary permits, since a documentary film made by Louis Malle had

offended the Indian leaders only because it showed the poorer aspects of the country and provoked the refusal for Pasolini's film. At Moravia's suggestion, Pasolini substituted Nepal for India. Nepal had been unknown to him and was a revelation: "Stupendous. A peasant world grown inside itself, far from external influences and which created what is Chinese civilization just as in the Egyptian world was born Western civilization. The buildings are of red brick with a taste with is really 14th century..."

THE ARABIAN NIGHTS (THE THOUSAND AND ONE NIGHTS)

PASOLINI : excerpts from an interview with Gian Luigi Rondi (IL TEMPO, April 28, 1974).

The principle source of inspiration is in a critical reading of the Thousand and One Nights. A strange critical reading. I'm not at all well-informed in Arabic literature, nor in Arabic history. Is it possible to make a critical reading of a work without any awareness of human behavior as related to historical background? Obviously not. But there are some compensations. For instance, my

existential knowledge of the Arab world. I can say that I know the Arabs better than I know the Milanese. (Something which fits in with my extravagant competence in things of the Third World). Thus I was able to historicize the Thousand and One Nights for what they are now in their popular context: to set them against the world -- even though partially evolved -- of which they speak. Besides, structuralism is a critical method which also allows one to analyze a text in its own right, how it comes out of circumstances, to study how it is made, how it works, what is the form of its universe.

Which is what I did. I should say, apropos of this, that the first, schematic discoveries of my critical observation were two: first... that the tales in the Thousand and One Nights are the products of a series of anomalies of destiny. In general Destiny is so much in the hands of God that it is unmentionable except in invocations or in parentheses; in all else it generates in a hidden fashion all commonplace happenings (births, marriages, deaths). Now and again, however, it wakes up, makes direct signs to us, "appears", and this is the anomaly. Every tale in the Thousand and One Nights begins with an "appearance" of destiny, which manifests itself through an anomaly. Now there is never an anomaly but what it produces another. So a chain of anomalies is

set up. And the more logical, tightly-knit, essential this chain the more beautiful the tale (that is, vital, absorbing, exhilarating). The chain of anomalies tends always to lead back to normality. The end of every tale in the Thousand and One Nights consists of a "disappearance" of Destiny, which sinks back into the happy somnolence of daily life.

So what inspired me in the film was seeing Destiny working with such alacrity, intent on confounding reality: not going toward surrealism or magic (of which there are rare and essential traces in my film) but toward the irrational as the revelation of life, which only if examined as "dream" or "vision" takes on significance. I have made, therefore, a realistic film, full of dust and poor faces. But I have also made a visionary film, where the characters are "entranced", forced into an involuntary cognitive anxiety directed toward the things which happen to them.

This cognitive anxiety makes their passivity strangely erotic.

In its "playing out" Destiny (the will of God) has its plan: that of making, even fleetingly, the humble "companions of Ulysses" seek to seguir virtude e conoscenza (in a framework of the vanity of all things to which they only know to solidly counterpose the rules of every-

day normality).

And the second discovery: the protagonist element is therefore Destiny, understood however as normality, as the essence of every happening and human condition (here the empiricism of popular "morals" is superimposed on the Koran, or better, reincorporates the Koran, "normalizing" through religion and convention so much which is abnormal in what it has revealed). Such an ontology of life, however, also has its antagonists. But they are never seen as such in the Thousand and One Nights. The antagonists not named in "normal" destiny are magic and homosexuality. And it is these -- apparently without being aware and certainly without showing it -- which Destiny uses to create anomalies. To magic and homosexuality, we can add Power, which in the Thousand and One Nights is depicted as very fragmented, since the various Potentates (Kings or Princes, with their Vizirs and their courts) are all alike as peas in a pod, to the point of being stereotypes. Yet it would be hard to demonstrate that "Power" is outside the ontology which explains life. But perhaps its dark antagonistic force consists in not being a central, national Power (the eternally lacking "United Arab Realm"). Still, certain it is that the protagonist (Destiny) makes wide use, in its game, of the fragmentation of Power. The chains of anomalies are generally

linked to long voyages. In fact, one might even formulate the hypothesis of a narrative structure in the Nights consisting of the fusion of the chain of anomalies with the long voyage. According to this scheme: anomaly... series of anomalies... elsewhere... return. That "elsewhere" -- other than a voyage in a new, although contiguous, zone of Power -- can be a magical locality or even a dream. We must remember that the idea of Calderon's drama Life is a Dream is found in the Thousand and One Nights.

Ideology: all the characters in the film are artisans, merchants, peasants besides, naturally, rulers and nobles (but as in all feudal societies, poor and rich think in the same way: this is revealed in indisputable fashion by the aesthetic sense which is identical in all). My Marxist condemnation of a world of "exploitation of man by man" is not retroactive, not the slightest bit. I don't consider the "poor" of the past "subhuman" just because they had no class consciousness and only infrequently rebelled with actions of sub-proletarian and peasant nature. I do not condemn nor scorn their resignation and passivity. These are also forms of life. If in the greater part of cases, though, they are "culturally extraneous" to the culture of Power, it doesn't seem to me that this is so in the Arab world of the Thousand and One Nights. The poor here have the same culture as the rich

(the world of magic, homosexuality, sense of community, fragmentation of power, which would seem archaic and strongly traditional elements, not elements of the culture of the poor, but also of the rich and privileged.)

Perhaps it is in this unity of rulers and subjects where lies the fascination of the world of the Thousand and One Nights, a fascination which, for me, is powerful. There is not one man, in the world of the Nights, who does not deeply sense his own dignity (not the most miserable of beggars is deprived of it). And then, I don't know by what mysterious ways, through what cultural unity -- in which everyone obtains his own right to human dignity -- there takes form and is experienced an eros which is particularly profound, violent, and happy (it is in moments of repression that the commerce of the senses is most dense, fortunate and exalting). What counts is popular tolerance, not the tolerance on the part of power. And every popular morality founded on honor is tolerant.

All of which -- in the same way but much more so than in the Decameron and The Canterbury Tales -- has fascinated me. I've come to hate the actual petit-bourgeois world, which pretends tolerance (by decision of consumer power). I place opposite it this vanished world, which survives in certain areas of the Third World, from Naples southwards, although by now much changed by the

petit-bourgeois examples of consumerism and feigned tolerance. There where these models begin to creep in, the older values are forsworn. For the sake of a westernized petit-bourgeois level of life the Arab peoples (as have already done the Roman people and the Sicilian people) abjure their ancient and real tolerance, and by reaction become horribly intolerant (while their elites begin to gratify themselves -- as has happened in the occidental world -- with a nominal tolerance.)

To exorcise such a future I have dreamed of a film like The Thousand and One Nights with inexpressible longing.

As for stylistic rules, I have obeyed my usual ones (no sequence plans, no offstage characters, no entering or leaving the camera range, etc.) but I have, in a certain way, increased the passivity of the camera. Except for two or three panning shots, it is not present. I let the pro-filmic world flow, just as dreams and reality flow (if it could be synthesized, as happens in a "film" as compared to "cinema"). Besides, in setting up its heroic play of events, Destiny certainly doesn't need the help of a camera. This machine can be nothing but contemplative.

Polemics? Protests against sexual taboos? I know that the critics are not very friendly toward my insisting on films which are not actualistic and not

ideological (at least, apparently, that is, in a rather vulgarly recognizable way. But I know what passionate actuality and what complex ideological hang-up pushed me to these films, and also what ambition.) If Fellini had paid any attention to the nagging of the critics he would never have made that very beautiful film which is Amar-cord. An author's "time" is never that of the newspapers. To satisfy himself he must always be exorbitant. Nor are an author's cultural problems those which make it easy for the critics. Even the representation of Eros in my last films (my Trilogy) does not have the function which they would like to attribute to it: that is, it is not a contribution to a liberalization of sexual relations. No. In fact, if my films should by chance contribute to the actual tolerance, I would abjure them. In fact, I find such tolerance planned and programmed by those in power : from above, then taken on by the people, above all by the young, who are made neurotic with the anxiety of being "up to" the liberties which have been conceded them. The free representation of eros in my last films is the representation of sexual relations in repressive epochs: from which derives (I think) the absolute lack of any form of vulgarity. As for the critics straining toward the future and impatient at delays, let them be at peace. With The Thousand and One Nights my trilogy is completed, my most

ambitious experiment. The next film will be frankly ideological. Thus explicitly ideological. But perhaps it will never be so deeply and radically ideological as in my last three films... and especially in The Thousand and One Nights.

PIER PAOLO PASOLINI

He has written, among other volumes of poetry : Poesie a Casarsa (Bologna, 1942); La meglio gioventù (Florence, 1954); Le ceneri di Gramsci (Milan, 1957); L'Usignolo della Chiesa cattolica (Milan, 1958); La religione del mio tempo (Milan, 1961); Poesia in forma di rosa (Milan, 1964); Poesie (Milan, 1970); Trasumanar e organizzare (Rome, 1971); and among works of fiction: Il ferrobèdò (Milan, 1951); Ragazzi di vita (Milan, 1955); Una vita violenta (Milan, 1959); Donne di Roma (Rome, 1960); Il sogno di una cosa (Milan, 1962); Ali dagli occhi azzurri (Milan, 1965); Teorema (Milan, 1968). His theatrical works include: Il vantone (Milan, 1963 - a translation of Plautus' Miles Gloriosus); Pilade (Milan, 1967); Orgia (Milan, 1968); Affabulazione (Milan, 1969). Critical works include: Poesia dialettale del Novecento (Parma, 1952); Passione e ideologia (Milan, 1960); La poesia popolare italiana (Parma, 1960); Empirismo eretico (Milan, 1972); Calderon (Milan, 1973). Pasolini's literary works are widely known abroad and almost all have been translated in various languages. The publishing house of Gallimard, in France, has brought out a wide selection of his poetry in French.

Pasolini initiated his intense cinematic activity as collaborator on screenplays, among which were : La donna del fiume, 1954; Il prigioniero della montagna, 1955;

Le notti di Cabiria, 1956; Marisa la civetta, 1957; Gio-
vani mariti, 1958; La notte brava, 1959; Il bell'Antonio,
1960; Morte di un amico, 1960; La giornata balorda, 1960;
La lunga notte del '43, 1960; as interpreter he appeared
in Il Gobbo, 1960. He wrote the screen stories from which
were made La notte brava, Morte di un Amico, La giornata
balorda, and La commare secca. In 1961, Pasolini wrote
and directed his first film, Accattone; in 1962 Mamma
Roma; in 1963 La ricotta (an episode in Rogopag - Laviamo-
ci il cervello!); La rabbia; in 1964 Comizi d'amore and
Il Vangelo secondo Matteo; in 1966 Uccellacci e uccellini
and La terra vista dalla luna (episode in Le streghe); in
1967 Che cose sono le nuvole? (episode in Capriccio alla
italiana, La sequenza del fiore di carta (episode in Amo-
re e rabbia), Oedipus Rex; in 1968 Teorema; in 1969 Por-
cile; in 1970 Medea, Appunti per un'Orestiade africana, in
1970 Il Decamerone; in 1972 I racconti di Canterbury. He
has published the following screenplays: Accattone, Rome,
1961; Mamma Roma, Milan, 1962; Il Vangelo secondo Matteo,
Milan, 1964; Oedipus Rex, Milan 1967; Medea, Milan, 1970;
Ostia, Milan, 1970 (with Sergio Citti).