

แนวคิด ESCAPE FROM FREEDOM  
รายวิชาการวิเคราะห์วิจารณ์ภาพยนตร์



**Salò, or the 120 Days of Sodom review: Allegory of Absolute Power is hard to stomach**

**Simon Foster**

**29 SEP 2 [HTTPS://WWW.SBS.COM.AU/MOVIES/REVIEW/SALO-OR-120-DAYS-SODOM-REVIEW-ALLEGORY-ABSOLUTE-POWER-HARD-STOMACH010](https://www.sbs.com.au/movies/review/salo-or-120-days-sodom-review-allegory-absolute-power-hard-stomach010)**

The Marquise de Sade's notorious novel has been transposed and updated to 1944. The scene is Salò, in northern Italy, when Mussolini is briefly freed from Italian partisans by Nazi forces. In a remote chateau, four powerful and prominent men, leaders of the local fascist mechanism, host a group of kidnapped young men and women, expressing their ultimate desires as the world crumbles around them. Four aging courtesans relate stories of their carnal pasts, which are then acted out with the 'guests' of the party. By exercising their power to degrade and destroy, the fascists illustrate how the misuses of power lead to the murder of innocents.

**Pasolini's provocation lives up to its reputation**

Minus the thematic context and symbolism, Pier Paolo Pasolini's notorious 1975 adaptation of the Marquis de Sade's novel is cinematic - but putrid. It is inconceivable that any mainstream cinema-goer of the mid-1970s could have endured the horrific acts perpetrated onscreen, regardless of the freethinking shift in that decade's social mores or any argument that represents it as a valid work of cinematic European art.

Nor do I imagine that any 2010 DVD collector, regardless of how desperately they treasure the depth and breadth of their home library, would ever make it to the end of this film. By reputation alone, owning *Salò* should be enough to impress your cinephile friends; watching it with them will be whole lot harder.

The film tells the story of 17 innocents who are taken into the walled grounds and inescapable rooms of a chateau in the northern Italian town of Salò. The teenagers are at the mercy of four powerful men and four ageing prostitutes, who relate their most sordid tales from many decades serving the debauched tastes of the Italian aristocracy. The men – known only by

their titles *The President* (Aldo Valletti), *The Bishop* (Giorgio Cataldi), *The Magistrate* (Umberto P. Quintavalle) and *The Duke* (Paolo Bonacelli) – then recreate the most disturbed acts of torture and sexual degradation with their terrified young prisoners.

The film is set within a short period in 1944, when Mussolini ruled after being freed by Nazi forces. In this context, the film is a none-too-subtle metaphor for Fascism, the dehumanising and destructive influence of ultimate power upon the helpless masses and the very nature of lust and evil. Supporters of the film, many of whom have fought to give the film the cinema screenings it had long been denied in many countries, point to Pasolini's utter disregard for accepted social and artistic boundaries as groundbreaking. Technical contributions by some of Italy's most renowned industry names – composer Ennio Morricone, DOP Tonino Delli Colli, production designer Dante Ferreti – also add weight to the film's artistic pedigree.

But it is impossible to watch the film without being overwhelmed by the horribly immersive visceral and guttural experience that *Salò* ultimately provides. Flame and blade torture, anal and oral rape and urine consumption are all filmed with a detached coldness; an extended sequence involving the force-feeding of faecal matter was ultimately too graphic for this reviewer, who caught glimpses whilst shielding his eyes. Regardless of the film's effectiveness as a socio-political statement (which is certainly debatable), *Salò* is most powerfully a weapon against bourgeois complacency and established cinema boundaries from a director of supreme intellect, artistic integrity and volatile political beliefs.

This premiere Australian DVD two-disc release contains documentaries that chronicle the film's making and release history, with specific regard to its British run – the only Western country that did not ban the film outright upon its initial release (Australia banned it for 17 years). Other bonus material includes colour footage from the set of the film, interviews with *Salò* aficionados Noam Chomsky and Neil Bartlett and, most interestingly, the [short film](#) that accompanied the release of the 1986 song 'Ostia (the Death of Pasolini)' by English avant garde band Coil which dramatises the details of Pasolini's murder at the hands of a 17 year-old hustler (a story later recanted).

## Fascism

- Created in 1919 by Benito Mussolini (ruler of Italy) and expanded by Adolf Hitler (ruler of Germany)
- Fascists believe that the strength of the country is more important than the rights of the people.
- Their leaders rule as dictators and use violence and modern techniques of propaganda and censorship to forcibly suppress political opposition, engages in severe economic and social regimentation
- Fascists embrace nationalism and sometimes racism (ethnic nationalism). Nazism is usually considered as a kind of fascism.
- Politically speaking it is the opposite of socialism.
- <http://encyclopedia.kids.net.au/page/fa/Fascism>



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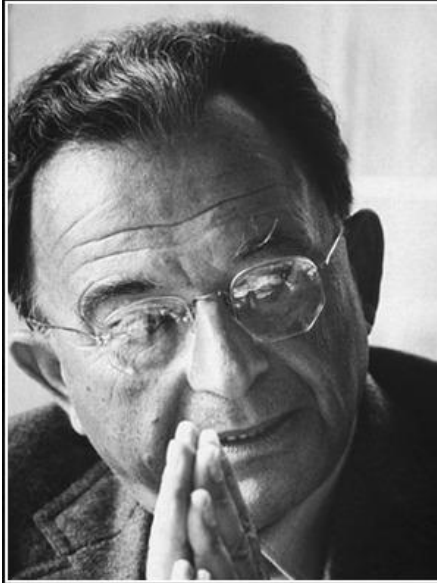
Posted by u/dak0j0

[https://www.reddit.com/r/coolguides/comments/hp9pbv/fascism\\_checklist/](https://www.reddit.com/r/coolguides/comments/hp9pbv/fascism_checklist/)

# FASCISM

## CHECK LIST

- A Strong Sense of Nationalism.
- Patriotism Revolves Around The Defeat of a Common Threat or Cause.
- Human Rights are Unworthy of Consideration or Respect.
- Government Controlled Mass Media.
- Glorification and Ascendancy of the Military.
- Fixation on National Security.
- Power for Corporations is Preserved and Protected.
- Power for Labor Unions is Suppressed.
- Widespread Sexism.
- Fixation with Crime And Punishment.
- Contempt for Academia And The Arts.
- The Government and Religion Are Strongly Connected To Each Other.
- Widespread Corruption.
- Counterfeit Elections.



Can freedom become a burden, too heavy for man to bear, something he tries to escape from?..Is there not also, perhaps, besides an innate desire for freedom, an instinctive wish for submission?

— *Erich Fromm* —

AZ QUOTES

Escape from Freedom attempts to show, modern man still is anxious and tempted to surrender his freedom to dictators of all kinds, or to lose it by transforming himself into a small cog in the machine, well fed, and well clothed, yet not a free man but an automaton.

-Erich Fromm

**To feel completely alone and isolated leads to mental disintegration just as physical starvation leads to death.**

Erich Fromm, *Escape from Freedom*

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