

salò o le 120

salò o le 120 è uno dei titoli cinematografici più discussi e controversi della storia del cinema italiano. Diretto da Pier Paolo Pasolini nel 1975, il film è un'opera complessa e disturbante che esplora temi profondi come la violenza, il potere, la brutalità e la degenerazione morale. La sua natura provocatoria e il suo contenuto disturbante hanno suscitato reazioni contrastanti sia all'interno del pubblico che della critica, rendendolo un film di grande importanza storica e culturale. In questo articolo, analizzeremo dettagliatamente **salò o le 120**, affrontando la sua trama, il contesto storico, le tematiche principali e il suo impatto nel panorama cinematografico e sociale.

Origine e contesto storico di *salò o le 120*

Il contesto storico e politico

Il film è ambientato nell'Italia del XXI secolo, in una repubblica totalitaria chiamata Salò, Repubblica Sociale Italiana, che rappresenta una parodia e una critica feroce del fascismo e delle dittature in generale. La scelta di ambientare il film in questa epoca storica serve a sottolineare la perpetuazione della violenza e dell'oppressione attraverso i secoli.

Pasolini, noto per il suo impegno politico e sociale, ha realizzato *salò o le 120* come una denuncia delle degenerazioni del potere assoluto e delle pratiche di violenza sistematica. La sua produzione si inserisce nel contesto degli ultimi anni della sua vita, in cui il regista si confrontava con le ingiustizie sociali, le ingiustizie politiche e le contraddizioni della società italiana.

Il processo di realizzazione

Il film si basa su *Le centoventi giornate di Sodoma*, scritto dall'illustre scrittore francese Marquis de Sade. Pasolini ha deciso di trasporre questa opera estreme in un contesto contemporaneo, reinterpretandola come una critica alla degenerazione del potere e alle pratiche di violenza e sfruttamento.

La produzione di *salò* è stata ardua e controversa, con numerose censure e divieti di distribuzione in vari paesi. La sua proiezione pubblica ha spesso suscitato scandali e proteste, riflettendo la natura provocatoria e disturbante del film.

Trama e struttura di *salò o le 120*

La struttura narrativa

Il film si articola in tre grandi sezioni, ognuna delle quali rappresenta un capitolo delle 120

giornate di Sodoma:

1. La prima parte introduce i protagonisti e il contesto, con scene di violenza e crudeltà che mostrano l'inizio delle pratiche sadiche.
2. La seconda parte approfondisce le torture e le umiliazioni, con scene sempre più disturbanti e simboliche.
3. La terza parte culmina con il totale annichilimento dei personaggi e la fine della narrazione, lasciando lo spettatore con un senso di vuoto e sdegno.

Personaggi principali

Il film presenta quattro gruppi di protagonisti, ognuno dei quali rappresenta una categoria sociale o un ruolo di potere:

- **I cardinali:** figure autoritarie che esercitano il controllo sui prigionieri.
- **I giornalisti:** testimoni e complici delle atrocità, rappresentano la complicità della stampa.
- **I mercanti:** che commerciano e sfruttano il dolore altrui.
- **I giovani:** vittime e complici, simbolo della perdita di innocenza.

Le vittime sono sottoposte a pratiche di violenza, umiliazione e tortura, che vengono rappresentate senza filtri, come una critica alla complicità

Frequently Asked Questions

What is the film 'Salò o le 120 giornate di Sodoma' about?

It is a controversial 1975 film directed by Pier Paolo Pasolini that depicts a fictionalized account of extreme violence and depravity set in the Republic of Salò during World War II, serving as an allegory for tyranny and human cruelty.

Why is 'Salò o le 120 giornate di Sodoma' considered so controversial?

The film is controversial due to its graphic scenes of violence, sexual abuse, and torture, which challenge viewers and often provoke debates about artistic expression versus moral boundaries.

What are the main themes explored in 'Salò o le 120 giornate di Sodoma'?

The film explores themes such as power, corruption, human depravity, political tyranny, and the loss of innocence, using shocking imagery to critique authoritarian regimes and societal cruelty.

Is 'Salò o le 120 giornate di Sodoma' based on a literary work?

Yes, the film is loosely inspired by Marquis de Sade's book 'The 120 Days of Sodom,' but Pasolini's adaptation incorporates historical and political allegories specific to the Italian context.

How has 'Salò o le 120 giornate di Sodoma' been received critically and publicly?

The film has received mixed reactions: some critics praise its boldness and artistic intent, while many viewers find its content disturbing and it remains banned or censored in certain countries.

What is the significance of the setting in 'Salò o le 120 giornate di Sodoma'?

Set in the Italian Social Republic of Salò, the setting symbolizes the horrors of fascist dictatorship and serves as a stark backdrop for exploring themes of oppression and human cruelty.

Why is 'Salò o le 120 giornate di Sodoma' still discussed today?

The film continues to be discussed for its provocative content, its artistic and political symbolism, and its role in challenging censorship and sparking debates about the boundaries of cinema and free expression.

Additional Resources

Exploring the Depths of Salò o le 120: An In-Depth Analysis of Pasolini's Controversial Masterpiece

Salò o le 120 is undeniably one of the most provocative and analyzed films in cinematic history. Directed by Pier Paolo Pasolini in 1975, the film's full title, Salò o le 120 giornate di Sodoma ("Salò or the 120 Days of Sodom"), immediately signals its controversial nature, drawing from the notorious book by Marquis de Sade. Known for its unflinching depiction of cruelty, power, and corruption, Salò challenges viewers to confront uncomfortable truths about human nature, authority, and societal decadence. This long-form guide aims

to unpack the film's themes, historical context, stylistic choices, and its enduring legacy, providing a comprehensive understanding of why *Salò o le 120* remains a pivotal, yet divisive, work in film history.

The Origins and Historical Context of *Salò*

Pasolini's Artistic Vision and Political Climate

Pier Paolo Pasolini, a renowned Italian filmmaker, poet, and intellectual, was known for his sharp social critique and fearless exploration of taboo topics. His decision to adapt de Sade's *120 Days of Sodom* into a film set during the final days of Benito Mussolini's Italian Social Republic was driven by a desire to confront the darkest aspects of fascism, authoritarianism, and human depravity.

The film was completed in 1975, a period marked by political turmoil, social upheaval, and widespread disillusionment in Italy. The country was grappling with the legacy of fascism, terrorism, and cultural shifts. Pasolini saw in the story a metaphor for the corrupting influence of absolute power, and a reflection of societal decay.

Why Set the Film in *Salò*?

Instead of a direct adaptation of de Sade's work, Pasolini chose to situate the narrative in the town of *Salò*, a symbolic location representing fascist Italy's last stronghold. This contextual shift added layers of political allegory, emphasizing the complicity of societal institutions and the pervasive nature of authoritarian control.

The Narrative and Structure of *Salò*

Plot Overview

Salò is structured around four powerful men—The Duke, The Bishop, The Magistrate, and The President—who abduct a group of teenagers and subject them to four increasingly brutal sections:

1. The Outings - The victims are taken on outings, but their freedom is an illusion.
2. The Rituals - The men organize elaborate ceremonies involving humiliation and violence.
3. The Acts of Violence - Physical and sexual abuse escalate, with the victims stripped of their agency.
4. The Persecution - The victims are ultimately destroyed, both physically and psychologically.

Throughout, the film features a series of vignettes illustrating acts of cruelty, power dynamics, and the loss of innocence.

Stylistic Approach

Pasolini employs stark, documentary-style cinematography, often utilizing static shots and minimalistic framing to create a sense of inevitability and cold detachment. The use of natural lighting, muted colors, and long takes contribute to a visceral, unsettling atmosphere.

Major Themes Explored in *Salò*

Power, Authority, and Corruption

At its core, *Salò* examines the corrupting influence of absolute power. The four men represent different facets of authoritarian regimes—religion, politics, justice—each complicit in the perpetuation of violence.

- **The Abuse of Power:** The film portrays how authority figures manipulate and dehumanize others to maintain control.
- **Corruption of Morality:** The boundary between morality and depravity is blurred, illustrating the moral decay endemic to totalitarian systems.

The Loss of Innocence and Human Dignity

Victims in the film are stripped of their dignity, subjected to acts that annihilate their humanity. The film underscores the fragility of innocence in the face of systemic brutality.

Sexual Violence and Dehumanization

Salò is notorious for its explicit scenes of sexual violence, which serve as a commentary on the misuse of sexuality as a tool of domination and humiliation.

Political Allegory and Societal Critique

Pasolini's *Salò* is as much a political statement as it is an artistic work. It critiques societal complicity in oppressive regimes and questions the foundations of authority and conformity.

Stylistic and Cinematic Techniques

Visual Style

- **Minimalism:** The film's sparse set design and restrained cinematography emphasize the bleakness of the subject matter.
- **Long Takes and Static Shots:** These techniques create a sense of voyeurism, making viewers passive witnesses to atrocities.
- **Natural Lighting:** Adds realism and coldness to the scenes, intensifying discomfort.

Sound and Score

Pasolini's use of silence, ambient sounds, and sparse music heightens tension and

emphasizes the horror unfolding on screen.

Symbolism and Allegory

- The Four Men: Represent different facets of oppressive power.
- The Setting: The isolated, decaying villa reflects societal moral decay.
- The Victims' Silence: Symbolizes the voicelessness of the oppressed.

Reception and Controversy

Initial Reception

Upon release, *Salò* was met with outrage, bans, and censorship worldwide. Its explicit content led to accusations of gratuitous violence and exploitation.

Critical Reassessment

Over time, critics have re-evaluated the film as a profound political and artistic statement. Some view it as a necessary confrontation with the darkest aspects of human history, while others remain disturbed by its explicit content.

Ethical and Moral Debates

Salò raises questions about the boundary between art and atrocity. Is depicting violence and cruelty an act of artistic expression or moral transgression? These debates continue to fuel discussions around the film's significance.

Legacy and Influence

Impact on Cinema

Salò has influenced countless filmmakers interested in exploring taboo topics, political allegory, and experimental filmmaking. Its unflinching approach has set a benchmark for confronting difficult subject matter.

Cultural and Artistic Significance

Despite, or because of, its controversy, *Salò* remains a powerful critique of authoritarianism, cruelty, and societal complicity. It challenges viewers to reflect on the capacity for evil within society and ourselves.

Preservation and Accessibility

Due to its content, *Salò* is often censored or restricted. However, it continues to be studied in academic settings as a prime example of avant-garde and politically engaged cinema.

Final Thoughts: Why Salò o le 120 Remains a Necessary, if Difficult, Work

Pier Paolo Pasolini's *Salò o le 120* endures as one of the most controversial films ever made because it refuses to shy away from the uncomfortable truths about human cruelty and societal corruption. Its unflinching portrayal of violence and power serves as a mirror to the darkest aspects of history and human nature. While it challenges moral boundaries and evokes visceral reactions, its artistic and political significance cannot be overstated.

For those willing to confront its disturbing imagery and complex themes, *Salò* offers a profound meditation on authority, morality, and the potential for evil. It remains an essential work in understanding the intersections of cinema, politics, and philosophy—an uncompromising mirror held up to society's most shadowed corners.

Note: Due to the explicit nature of *Salò o le 120*, viewer discretion is strongly advised. The film's purpose is to provoke thought and reflection, not gratuitous sensationalism.

Sal O Le 120

sal o le 120: Salo Gary Indiana, 2019-07-25 Beneath the extreme, taboo-breaking surface of 'Salo' (a controversial and scandalous film made in 1975), Gary Indiana argues that there's a deeply penetrating account of human behaviour which resonates as an account of fascism and as a picture of the corporate world we live in. 'Salo' was Pier Pasolini's last film (he was murdered shortly after completing it). An adaptation of Sade's vicious masterpiece, it is an unflinching, violent portrayal of sexual cruelty which many find too disturbing to watch.

sal o le 120: From Self-fulfilment to Survival of the Fittest Ewa Mazierska, 2015-01-01 Contrary to the assumption that Western and Eastern European economies and cinemas were very different from each other, they actually had much in common. After the Second World War both the East and the West adopted a mixed system, containing elements of both socialism and capitalism, and from the 1980s on the whole of Europe, albeit at an uneven speed, followed the neoliberal agenda. This book examines how the economic systems of the East and West impacted labor by focusing on the representation of work in European cinema. Using a Marxist perspective, it compares the situation of workers in Western and Eastern Europe as represented in both auteurist and popular films, including those of Tony Richardson, Lindsay Anderson, Jean-Luc Godard, Andrzej Wajda, Dušan Makavejev, Jerzy Skolimowski, the Dardenne Brothers, Ulrich Seidl and many others.

sal o le 120: The Vatican Versus Horror Movies Matt Rogerson, 2025-02-14 Since public audiences were first introduced to the medium of film in 1895, the Catholic Church has sought to impose its will on the distribution and exhibition of movies. These activities include the fortnightly publication of the *Segnalazioni Cinematografiche*, which passed Catholic moral judgment on every film released. In this pamphlet and in other settings, no set of filmmakers has invited the ire of the Vatican as much as those working in the genres of horror and exploitation. At times, filmmakers have responded in kind, attacking the Catholic church directly and indirectly, presenting clergy as outright antagonists and shining a light on the Vatican's crimes past and present, including its collusion with fascism. Translating the judgments of the *Segnalazioni Cinematografiche* into English for the first time and juxtaposing them with film content and social and historical context, this book presents in full the cultural conflict between the Vatican and horror movies.

sal o le 120: Offensive to a Reasonable Adult Robert Cetti, 2014-09-01 Thoroughly

researched and fully APA referenced chronological history of film censorship and classification in Australia. Case by case histories of banned films punctuate a detailed account of the evolution of the Australian Film Classification system and the concurrent development of the Australian adult XXX industry, culminating in the establishment of the Australian Sex Party. Former SAR Research Fellow at Australia's National Film & Sound Archive Robert Cettl gained exclusive access to both the national collection and the highly restricted Australian adult industry archive, the Eros Collection, at the Flinders University of South Australia Library to piece together the complete history of film censorship in Australia. Progressing through individual banned and censored films - including works by such internationally renowned directors as Hitchcock, Whale, Bunuel, Forman, Godard, Oshima, Pasolini, Hopper, Lyne, Breillat, Noe, Brass, Bertolucci, Fellini, Ford, Clark, Despentès, Winterbottom, Von Trier - Cettl maps out the specification of "offensive" material in parallel to the emergence of Australia's adult XXX industry and the Christian morals-driven pressure groups that advocate tighter censorship restrictions. In a country that has the dubious honor of being the most censorial of Western democracies, film censorship is based on the principle of "offense to a reasonable adult", an undefined refrain that religious minorities have used to manipulate censorship decisions in their favor. The history of these groups and the political support for their right-wing Christian agenda - driven by what Australians term "Wowserism" - makes Australian film censorship unique in its delineation of :the "aesthetics of offense" as grounds for the suppression of free dissemination, to the point of seeking mandatory ISP Internet filtering and Internet blacklisting of all material classified RC (or "refused classification"), much of which is available for dissemination throughout Europe and the USA, in violation of UN Human Rights Article 19. In this comprehensive study of the socio-political ideology surrounding the censorship of primarily sexually explicit material ("pornography"), Cettl delineates the aesthetic construction of "offense" as a transgressive genre and charts the morality-driven religiosity behind their construction as Other to a civilized society, questioning whether the categorization of such material as other makes of it legitimate discourse. With extensive case histories, never-before-published government censorship reports, press clippings and secret internal memos between some of Australia's most powerful and influential politicians, *Offensive to a Reasonable Adult* exposes the quagmire of Australian censorship law and the morals-cabal of "wowsers" that dominate the censorship agenda in the so-called "Clever Country".

sal o le 120: Screening the Tortured Body Mark de Valk, 2016-11-11 Inspired by Michel Foucault's examination of state subjugation and control, this book considers post-structuralist notions of the 'political technology of the body' and 'the spectacle of the scaffold' as a means to analyse cinematic representations of politically-motivated persecution and bodily repression. Through a critique of sovereign power and its application of punishment 'for transgressions against the state', the collected works, herein, assess the politicised-body via a range of cinematic perspectives. Imagery, character construction and narrative devices are examined in their account of hegemonic-sanctioned torture and suppression as a means to a political outcome. *Screening The Tortured Body: The Cinema as Scaffold* elicits philosophical and cultural accounts of the 'restrained' body to deliberate on a range of politicised films and filmmakers whose narratives and mise-en-scène techniques critique corporeal subjugation by authoritarian factions.

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many aspects of these broad presentational societies. Dramatic performances that are text-based form only one part of cultures where presentation is a major element of all social and political life. Individual chapters range across a two thousand year timescale, and include specific chapters on acting traditions, masks, properties, playing places, festivals, religion and drama, comedy and society, and commodity, concluding with the dramatic legacy of myth and the modern media. The book addresses the needs of students of drama and classics, as well as anyone with an interest in the theatre's history and practice.

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sal o le 120: *Marked Women* Russell Campbell, 2006-04-05 Julia Roberts played a prostitute, famously, in *Pretty Woman*. So did Jodie Foster in *Taxi Driver*, Jane Fonda in *Klute*, Anna Karina in *Vivre sa vie*, Greta Garbo in *Anna Christie*, and Charlize Theron, who won an Academy Award for *Monster*. This engaging and generously illustrated study explores the depiction of female prostitute characters and prostitution in world cinema, from the silent era to the present-day industry. From the woman with control over her own destiny to the woman who cannot get away from her pimp, Russell Campbell shows the diverse representations of prostitutes in film. *Marked Women* classifies fifteen recurrent character types and three common narratives, many of them with their roots in male fantasy. The “Happy Hooker,” for example, is the liberated woman whose only goal is to give as much pleasure as she receives, while the “Avenger,” a nightmare of the male imagination, represents the threat of women taking retribution for all the oppression they have suffered at the hands of men. The “Love Story,” a common narrative, represents the prostitute as both heroine and anti-heroine, while “Condemned to Death” allows men to manifest, in imagination only, their hostility toward women by killing off the troubled prostitute in an act of cathartic violence. The figure of the woman whose body is available at a price has fascinated and intrigued filmmakers and filmgoers since the very beginning of cinema, but the manner of representation has also been highly conflicted and fiercely contested. Campbell explores the cinematic prostitute as a figure shaped by both reactionary thought and feminist challenges to the norm, demonstrating how the film industry itself is split by fascinating contradictions.

sal o le 120: *Fictions of Youth* Simona Bondavalli, 2015-01-01 *Fictions of Youth* is a comprehensive examination of adolescence as an aesthetic, sociological, and ideological category in Pier Paolo Pasolini's prose, poetry, and cinema. Simona Bondavalli's book explores the multiple ways in which youth, real and imagined, shaped Pasolini's poetics and critical positions and shows how Pasolini's works became the basis for representations of contemporary young people, particularly Italians. From Pasolini's own coming of age under Fascism in the 1940s to the consumer capitalism of the 1970s, youth stood for innocence, vitality, and rebellion. Pasolini's representations of youth reflected and shaped those ideas. Offering a systematic treatment of youth and adolescence within Pasolini's eclectic body of work, *Fictions of Youth* provides both a broad overview of the changing nature of youth within Italian modernity and an in-depth study of Pasolini's significant contribution to that transformation.

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tour through the invention of the kinetoscope, the introduction of sound and color between the two world wars, and ultimately the computer generated imagery of the present day. They detail significant periods in world cinema, including the early major industries in Europe, the dominance of the Hollywood studio system in the 1930s and 1940s, and the French New Wave of the 1960s. Special attention is also given to small independent efforts in developing nations and the corresponding more personal independent film movement that briefly flourished in the United States, the significant filmmakers of all nations, censorship and regulation and how they have affected production everywhere, and a wide range of studios and genres. Along the way, the authors take great care to incorporate the stories of women and other minority filmmakers who have often been overlooked in other texts. Compact and easily readable, this is the best one-stop source for the history of world film available to students, teachers, and general audiences alike.

sal o le 120: The Encyclopedia of Film James Monaco, 1991 An alphabetical reference on the major film figures (stars, producers, directors, writers, et al.), past and present. Each entry provides a substantial career biography and a complete listing of all films the individual has been involved with. Annotation copyrighted by Book News, Inc., Portland, OR

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sal o le 120: Video and DVD Industries Paul McDonald, 2019-07-25 When the videocassette recorder was launched on the consumer market in the mid-1970s, it transformed home entertainment. Bringing together complementary but also competing interests from the consumer electronics industry and the film, television and other copyright industries, video created a new sector of media business. Two decades later, DVD reinvented video media for the digital age. DVD provided consumers with an innovative form of entertainment technology and almost instantaneously became the catalyst for a huge boom in the video market. Although the VCR and DVD created major markets for video hardware and software, the video business has been continually shaped by industry conflicts and tensions. Repeatedly the video market has become divided when faced with the introduction of competing formats. Easy reproduction of films and other works on cassette or disc made video software a lucrative market for the copyright industries but also intensified struggles to combat the effects of commercial piracy. 'Video and DVD Industries' examines the business of video entertainment and provides the first study looking at DVD from an industrial perspective. Detailing divisions in the video business, the book outlines industry battles over incompatible formats, from the Betamax/VHS war, to competing laserdisc systems, alternatives such as video compact disc or Digital Video Express, and the introduction of HDDVD and Blu-ray high-definition systems. Chapters also look at the formation of international markets in the globalization of video media, the contradictory responses of the Hollywood studios to video and DVD, and the legal and technological measures taken to control industrialized video piracy.

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sal o le 120: La Dolce Morte Mikel J. Koven, 2006-10-02 With the exception of die-hard aficionados of European or Italian horror cinema, most people may not have heard of giallo cinema or have seen many films in this subgenre of horror. Most academic film studies tend to ignore horror cinema in general and the giallo specifically. Critics often deride these films, which reveal more

about the reviewers' own prejudices than any problem with the works themselves. As a counter to such biases, Mikel J. Koven argues for an alternative approach to studying these films, by approaching them as vernacular cinema-distinct from popular cinema. According to Koven, to look at a film from a vernacular perspective removes the assumptions about what constitutes a good film and how a particular film is in some way artistic. In *La Dolce Morte: Vernacular Cinema and the Italian Giallo Film*, Koven explores the history and evolution of this aspect of cinema, and places these films within the context of Italian popular filmmaking. He addresses various themes, motifs, and tropes in these films: their use of space, the murders, the role of the detective, the identity of the killer, issues of belief, excess, and the set-piece. In addition to being the first academic study of the giallo film in English, this book surveys more than fifty films of this subgenre. In addition to filmmakers like Mario Bava and Dario Argento, Koven also looks at the films of Lucio Fulci, Sergio Martino, Pupi Avati, Umberto Lenzi, and others. In all, the works of twenty-five different filmmakers are considered in this book. Also explored are the inter-relationships between these films: how one influences others, how certain filmmakers take ideas and build off of them, and how those ideas are further transformed by other filmmakers. Koven also explores the impact of the giallo on the later North American slasher genre.

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