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Some Ideas on the Cinema

CESARE ZAVATTINI

Cesare Zavattini (1902–89) was the central theoretician of neorealism, although he owes a debt, as do almost all intellectuals of the left, to the Marxist philosopher Antonio Gramsci (1891–1937). In turn, Zavattini's writings in realist film theory were extended by André Bazin and Siegfried Kracauer in the 1950s. Zavattini scripted scores of films but his most outstanding are those that he made with De Sica. The two men shared a close personal relationship from about 1940 to De Sica's death in 1974. Most of Zavattini's work has the moral agenda of awakening people to the actualities of the world around them, to the connection of human being to human being, relationships that had been blurred or effaced by twenty years of Fascist rhetoric.

I

No doubt one's first and most superficial reaction to everyday reality is that it is tedious. Until we are able to overcome some moral and intellectual laziness, in fact, this reality will continue to appear uninteresting. One shouldn't be astonished that the cinema has always felt the natural, unavoidable necessity to insert a 'story' in the reality to make it exciting and 'spectacular.' All the same, it is clear that such a method evades a direct approach to everyday reality, and suggests that it cannot be portrayed without the intervention of fantasy or artifice.

The most important characteristic, and the most important innova-

Cesare Zavattini, 'Some Ideas on the Cinema,' *Sight and Sound* 23:2 (October–December 1953), 64–9. Edited from a recorded interview published in *La rivista del cinema italiano* 2 (December 1952). Translated by Pier Luigi Lanza

tion, of what is called neorealism, it seems to me, is to have realised that the necessity of the 'story' was only an unconscious way of disguising a human defeat, and that the kind of imagination it involved was simply a technique of superimposing dead formulas over living social facts. Now it has been perceived that reality is hugely rich, that to be able to look directly at it is enough; and that the artist's task is not to make people moved or indignant at metaphorical situations, but to make them reflect (and, if you like, to be moved and indignant too) on what they and others are doing, on the real things, exactly as they are.

For me this has been a great victory. I would like to have achieved it many years earlier. But I made the discovery only at the end of the war. It was a moral discovery, an appeal to order. I saw at last what lay in front of me, and I understood that to have evaded reality had been to betray it.

Example: Before this, if one was thinking over the idea of a film on, say, a strike, one was immediately forced to invent a plot. And the strike itself became only the background to the film. Today, our attitude would be one of 'revelation': we would describe the strike itself, try to work out the largest possible number of human, moral, social, economic, poetic values from the bare documentary fact.

We have passed from an unconsciously rooted mistrust of reality, an illusory and equivocal evasion, to an unlimited trust in things, facts and people. Such a position requires us, in effect, to excavate reality, to give it a power, a communication, a series of reflexes, which until recently we had never thought it had. It requires, too, a true and real interest in what is happening, a search for the most deeply hidden human values, which is why we feel that the cinema must recruit not only intelligent people, but, above all, 'living' souls, the morally richest people.

II

The cinema's overwhelming desire to see, to analyse, its hunger for reality, is an act of concrete homage towards other people, towards what is happening and existing in the world. And, incidentally, it is what distinguishes 'neorealism' from the American cinema.

In fact, the American position is the antithesis of our own: while we are interested in the reality around us and want to know it directly, reality in American films is unnaturally filtered, 'purified,' and comes out at one or two removes. In America, lack of subjects for films causes a crisis, but with us such a crisis is impossible. One cannot be short of

themes while there is still plenty of reality. Any hour of the day, any place, any person, is a subject for narrative if the narrator is capable of observing and illuminating all these collective elements by exploring their interior value.

So there is no question of a crisis of subjects, only of their interpretation. This substantial difference was nicely emphasised by a well-known American producer when he told me: 'This is how *we* would imagine a scene with an aeroplane. The 'plane passes by ... a machine-gun fires ... the 'plane crashes ... And this is how *you* would imagine it. The 'plane passes by ... The 'plane passes by again ... the 'plane passes by once more ...'

He was right. But we have still not gone far enough. It is not enough to make the aeroplane pass by three times; we must make it pass by twenty times.

What effects on narrative, then, and on the portrayal of human character, has the neorealist style produced?

To begin with, while the cinema used to make one situation produce another situation, and another, and another, again and again, and each scene was thought out and immediately related to the next (the natural result of a mistrust of reality), today, when we have thought out a scene, we feel the need to 'remain' in it, because the single scene itself can contain so many echoes and reverberations, can even contain all the situations we may need. Today, in fact, we can quietly say: give us whatever 'fact' you like, and we will disembowel it, make it something worth watching.

While the cinema used to portray life in its most visible and external moments – and a film was usually only a series of situations selected and linked together with varying success – today the neorealist affirms that each one of these situations, rather than all the external moments, contains in itself enough material for a film.

Example: In most films, the adventures of two people looking for somewhere to live, for a house, would be shown externally in a few moments of action, but for us it could provide the scenario for a whole film, and we would explore all its echoes, all its implications.

Of course, we are still a long way from a true analysis of human situations, and one can speak of analysis only in comparison with the dull synthesis of most current production. We are, rather, still in an 'attitude' of analysis; but in this attitude there is a strong purpose, a desire for understanding, for belonging, for participating – for living together, in fact.

III

Substantially, then, the question today is, instead of turning imaginary situations into 'reality' and trying to make them look 'true,' to make things as they are, almost by themselves, create their own special significance. Life is not what is invented in 'stories'; life is another matter. To understand it involves a minute, unrelenting, and patient search.

Here I must bring in another point of view. I believe that the world goes on getting worse because we are not truly aware of reality. The most authentic position anyone can take up today is to engage himself in tracing the roots of this problem. The keenest necessity of our time is 'social attention.'

Attention, though, to what is there, *directly*: not through an apology, however well conceived. A starving man, a humiliated man, must be shown by name and surname; no fable for a starving man, because that is something else, less effective and less moral. The true function of the cinema is not to tell fables, and to a true function we must recall it.

Of course, reality can be analysed by ways of fiction. Fictions can be expressive and natural; but neorealism, if it wants to be worthwhile, must sustain the moral impulse that characterised its beginnings, in an analytical documentary way. No other medium of expression has the cinema's original and innate capacity for showing things that we believe worth showing, as they happen day by day – in what we might call their 'dailiness,' their longest and truest duration. The cinema has everything in front of it, and no other medium has the same possibilities for getting it known quickly to the greatest number of people.

As the cinema's responsibility also comes from its enormous power, it should try to make every frame of film count, by which I mean that it should penetrate more and more into the manifestations and the essence of reality.

The cinema only affirms its moral responsibility when it approaches reality in this way.

The moral, like the artistic, problem lies in being able to observe reality, not to extract fictions from it.

IV

Naturally, some film-makers, although they realise the problem, have still been compelled, for a variety of reasons (some valid, others not),

to 'invent' stories in the traditional manner, and to incorporate in these stories some fragments of their real intuition. This, effectively, has served as neorealism for some film-makers in Italy.

For this reason, the first endeavour was often to reduce the story to its most elementary, simple, and, I would rather say, banal form. It was the beginning of a speech that was later interrupted. *Bicycle Thieves* provides a typical example. The child follows his father along the street; at one moment, the child is nearly run over, but the father does not even notice. This episode was 'invented,' but with the intention of communicating an everyday fact about these people's lives, a little fact – so little that the protagonists don't even care about it – but full of life.

In fact *Paisà*, *Open City*, *Sciuscià*, *Bicycle Thieves*, *La terra trema*, all contain elements of an absolute significance – they reflect the idea that everything can be recounted; but their sense remains metaphorical, because there is still an invented story, not the documentary spirit. In other films, such as *Umberto D.*, reality as an analysed fact is much more evident, but the presentation is still traditional.

We have not yet reached the centre of neorealism. Neorealism today is an army ready to start; and there are the soldiers – behind Rossellini, De Sica, Visconti. The soldiers have to go into the attack and win the battle.

We must recognize that all of us are still only starting, some farther on, others farther behind. But it is still something. The great danger today is to abandon that position, the moral position implicit in the work of many of us during and immediately after the war.

V

A woman is going to buy a pair of shoes. Upon this elementary situation it is possible to build a film. All we have to do is to discover and then show all the elements that go to create this adventure, in all their banal 'dailiness,' and it will become worthy of attention, it will even become 'spectacular.' But it will become spectacular not through its exceptional, but through its *normal* qualities; it will astonish us by showing so many things that happen every day under our eyes, things we have never noticed before.

The result would not be easy to achieve. It would require an intensity of human vision both from the creator of the film and from the audience. The question is: how to give human life its historical importance at every minute.

VI

In life, in reality today, there are no more empty spaces. Between things, facts, people, exists such an interdependence that a blow struck for the cinema in Rome could have repercussions all over the world. If this is true, it must be worthwhile to take any moment of a human life and show how 'striking' that moment is: to excavate and identify it, to send its echo vibrating into other parts of the world.

This is as valid for poverty as for peace. For peace, too, the human moment should not be a great one, but an ordinary daily happening. Peace is usually the sum of small happenings, all having the same moral implications at their roots.

It is not only a question, however, of creating a film that makes its audience understand a social or collective situation. People understand themselves better than the social fabric; and to see themselves on the screen, performing their daily actions – remembering that to see oneself gives one the sense of being unlike oneself – like hearing one's own voice on the radio – can help them to fill up a void, a lack of knowledge of reality.

VII

If this love for reality, for human nature directly observed, must still adapt itself to the necessities of the cinema as it is now organised, must yield, suffer and wait, it means that the cinema's capitalist structure still has a tremendous influence over its true function. One can see this in the growing opposition in many places to the fundamental motives of neorealism, the main results of which are a return to so-called 'original' subjects, as in the past, and the consequent evasion of reality, and a number of bourgeois accusations against neorealist principles.

The main accusation is: *neorealism only describes poverty*. But neorealism can and must face poverty. We have begun with poverty for the simple reason that it is one of the most vital realities of our time, and I challenge anyone to prove the contrary. To believe, or to pretend to believe, that by making half a dozen films on poverty we have finished with the problem would be a great mistake. As well believe that, if you have to plough up a whole country, you can sit down after the first acre.

The theme of poverty, of rich and poor, is something one can dedicate one's whole life to. We have just begun. We must have the courage

to explore all the details. If the rich turn up their noses especially at *Miracolo a Milano*, we can only ask them to be a little patient. *Miracolo a Milano* is only a fable. There is still much more to say. I put myself among the rich, not only because I have some money (which is only the most apparent and immediate aspect of wealth), but because I am also in a position to create oppression and injustice. That is the moral (or immoral) position of the so-called rich man.

When anyone (he could be the audience, the director, the critic, the State, or the Church) says, 'stop the poverty,' i.e. stop the films about poverty, he is committing a moral sin. He is refusing to understand, to learn. And when he refuses to learn, consciously, or not, he is evading reality. The evasion springs from lack of courage, from fear. (One should make a film on this subject, showing at what point we begin to evade reality in the face of disquieting facts, at what point we begin to sweeten it.)

If I were not afraid of being thought irreverent, I should say that Christ, had He a camera in His hand, would not shoot fables, however wonderful, but would show us the good ones and the bad ones of this world - in actuality, giving us close-ups of those who make their neighbours' bread too bitter, and of their victims, if the censor allowed it.

To say that we have had 'enough' films about poverty suggests that one can measure reality with a chronometer. In fact, it is not simply a question of choosing the theme of poverty, but of going on to explore and analyse the poverty. What one needs is more and more knowledge, precise and simple, of human needs and the motives governing them. Neorealism should ignore the chronometer and go forward for as long as is necessary.

Neorealism, it is also said, *does not offer solutions. The end of a neorealist film is particularly inconclusive.* I cannot accept this at all. With regard to my own work, the characters and situations in films for which I have written the scenario, they remain unresolved from a practical point of view simply because 'this is reality.' But every moment of the film is, in itself, a continuous answer to some question. It is not the concern of an artist to propound solutions. It is enough, and quite a lot, I should say, to make an audience feel the need, the urgency, for them.

In any case, what films *do* offer solutions? 'Solutions' in this sense, if they are offered, are sentimental ones, resulting from the superficial way in which problems have been faced. At least, in my work I leave the solution to the audience.

The fundamental emotion of *Miracolo a Milano* is not one of escape (the flight at the end), but of indignation, a desire for solidarity with certain people, a refusal of it with others. The film's structure is intended to suggest that there is a great gathering of the humble ones against the others. But the humble ones have no tanks, or they would have been ready to defend their land and their huts.

VIII

The true neorealist cinema is, of course, less expensive than the cinema at-present. Its subjects can be expressed cheaply, and it can dispense with capitalist resources on the present scale. The cinema has not yet found its morality, its necessity, its quality, precisely because it costs too much; being so conditioned, it is much less an art than it could be.

IX

The cinema should never turn back. It should accept, unconditionally, what is contemporary. *Today, today, today.*

It must tell reality as if it were a story; there must be no gap between life and what is on the screen. To give an example:

A woman goes to a shop to buy a pair of shoes. The shoes cost 7,000 lire. The woman tries to bargain. The scene lasts, perhaps, two minutes. I must make a two-hour film. What do I do?

I analyse the fact in all its constituent elements, in its 'before,' in its 'after,' in its contemporaneity. The fact creates its own fiction, in its own particular sense.

The woman is buying the shoes. What is her son doing at the same moment? What are people doing in India that could have some relation to this fact of the shoes? The shoes cost 7,000 lire. How did the woman happen to have 7,000 lire? How hard did she work for them, what do they represent for her?

And the bargaining shopkeeper, who is he? What relationship has developed between these two human beings? What do they mean, what interests are they defending, as they bargain? The shopkeeper also has two sons, who eat and speak: do you want to know what they are saying? Here they are, in front of you ...

The question is, to be able to fathom the real correspondences between facts and their process of birth, to discover what lies beneath them.

Thus to analyse 'buying a pair of shoes' in such a way opens to us a vast and complex world, rich in importance and values, in its practical, social, economic, psychological motives. Banality disappears because each moment is really charged with responsibility. Every moment is infinitely rich. Banality never really existed.

Excavate, and every little fact is revealed as a mine. If the gold-diggers come at last to dig in the illimitable mine of reality, the cinema will become socially important.

This can also be done, evidently, with invented characters; but if I use living, real characters with which to sound reality, people in whose life I can directly participate, my emotion becomes more effective, morally stronger, more useful. Art must be expressed through a true name and surname, not a false one.

I am bored to death with heroes more or less imaginary. I want to meet the real protagonist of everyday life, I want to see how he is made, if he has a moustache or not, if he is tall or short, I want to see his eyes, and I want to speak to him.

We can look at him on the screen with the same anxiety, the same curiosity as when, in a square, seeing a crowd of people all hurrying up to the same place, we ask, What is happening? What is happening to a real person? Neorealism has perceived that the most irreplaceable experience comes from things happening under our own eyes from natural necessity.

I am against 'exceptional' personages. The time has come to tell the audience that they are the true protagonists of life. The result will be a constant appeal to the responsibility and dignity of every human being. Otherwise the frequent habit of identifying oneself with fictional characters will become very dangerous. We must identify ourselves with what we are. The world is composed of millions of people thinking of myths.

X

The term neorealism – in a very Latin sense – implies, too, elimination of technical-professional apparatus, screen-writer included. Handbooks, formulas, grammars, have no more application. There will be no more technical terms. Everybody has his personal shooting-script. Neorealism breaks all the rules, rejects all those canons which, in fact, exist only to codify limitations. Reality breaks all the rules, as can be discovered if you walk out with a camera to meet it.

The figure of a screen-writer today is, besides, very equivocal. He is usually considered part of the technical apparatus. I am a screen-writer trying to say certain things, and saying them in my own way. It is clear that certain moral and social ideas are at the foundation of my expressive activities, and I can't be satisfied to offer a simple technical contribution. In films which do not touch me directly, also, when I am called in to do a certain amount of work on them, I try to insert as much as possible of my own world, of the moral emergencies within myself.

On the other hand, I don't think the screenplay in itself contains any particular problems; only when subject, screenplay and direction become three distinct phases, as they so often do today, which is abnormal. The screen-writer as such should disappear, and we should arrive at the sole author of a film.

Everything becomes flexible when only one person is making a film, everything continually possible, not only during the shooting, but during the editing, the laying of tracks, the post-synchronisation, to the particular moment when we say, 'Stop.' And it is only then that we put an end to the film.

Of course, it is possible to make films in collaboration, as happens with novels and plays, because there are always numerous bonds of identity between people (for example, millions of men go to war, and are killed for the same reasons), but no work of art exists on which someone has not set the seal of his own interests, of his own poetic world. There is always somebody to make the decisive creative act, there is always one prevailing intelligence, there is always someone who, at a certain moment, 'chooses,' and says, 'This, yes,' and 'This, no,' and then resolves it: reaction shot of the mother crying Help!

Technique and capitalist method, however, have imposed collaboration on the cinema. It is one thing to adapt ourselves to the imposed exigencies of the cinema's present structure, another to imagine that they are indispensable and necessary. It is obvious that when films cost sixpence and everybody can have a camera, the cinema would become a creative medium as flexible and as free as any other.

XI

It is evident that, with neorealism, the actor – as a person fictitiously lending his own flesh to another – has no more right to exist than the 'story.' In neorealism, as I intend it, everyone must be his own actor. To want one person to play another implies the calculated plot, the

fable, and not 'things happening.' I attempted such a film with Caterina Rigoglioso; it was called 'the lightning film.' But unfortunately at the last moment everything broke down. Caterina did not seem to 'take' to the cinema. But wasn't she 'Caterina'?

Of course, it will be necessary to choose themes excluding actors. I want, for example, to make a report on children in the world. If I am not allowed to make it, I will limit it to Europe, or to Italy alone. But I will make it. Here is an example of the film not needing actors. I hope the actors' union will not protest.

XII

Neorealism does not reject psychological exploration. Psychology is one of the many premises of reality. I face it as I face any other. If I want to write a scene of two men quarrelling, I will not do so at my desk. I must leave my den and find them. I take these men and make them talk in front of me for one hour or for twenty, depending on necessity. My creative method is first to call on them, then to listen to them, 'choosing' what they say. But I do all this not with the intention of creating heroes, because I think that a hero is not 'certain men' but 'every man.'

Wanting to give everyone a sense of equality is not levelling him down, but exalting his solidarity. Lack of solidarity is always born from presuming to be different, from a *But*: 'Paul is suffering, it's true. I am suffering, too, *but* my suffering has something that ... my nature has something that ...' and so on. The *But* must disappear, and we must be able to say: 'That man is bearing what I myself should bear in the same circumstances.'

XIII

Others have observed that the best dialogue in films is always in dialect. Dialect is nearer to reality. In our literary and spoken language, the synthetic constructions and the words themselves are always a little false. When writing a dialogue, I always think of it in dialect, in that of Rome or my own village. Using dialect, I feel it to be more essential, truer. Then I translate it into Italian, thus maintaining the dialect's syntax. I don't, therefore, write dialogue in dialect, but I am interested in what dialects have in common: immediacy, freshness, verisimilitude.

But I take most of all from nature. I go out into the street, catch

words, sentences, discussions. My great aids are memory and the shorthand writer.

Afterwards, I do with the words what I do with the images. I choose, I cut the material I have gathered to give it the right rhythm, to capture the essence, the truth. However great a faith I might have in imagination, in solitude, I have a greater one in reality, in people. I am interested in the drama of things we happen to encounter, not those we plan.

In short, to exercise our own poetic talents on location, we must leave our rooms and go, in body and mind, out to meet other people, to see and understand them. This is a genuine moral necessity for me and, if I lose faith in it, so much the worse for me.

I am quite aware that it is possible to make wonderful films, like Charlie Chaplin's, and they are not neorealistic. I am quite aware that there are Americans, Russians, Frenchmen and others who have made masterpieces that honour humanity, and, of course, they have not wasted film. I wonder, too, how many more great works they will again give us, according to their particular genius, with actors and studios and novels. But Italian film-makers, I think, if they are to sustain and deepen their cause and their style, after having courageously half-opened their doors to reality, must (in the sense I have mentioned) open them wide.