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[Pasolini's Valorization of the Orient through Marxism in the Movie Arabian Nights](#)

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ABSTRACT

This paper argues that Pasolini includes the Orient as a cultural character in his movie though other critics believe Pasolini stereotypes the Orient. It is not Orientalism through which to discuss the film. This article reads the movie through Marxism to claim that Pasolini includes the Orient as a cultural character. His film creates very different symmetries from those in the Nights, emphasizing the relationship between the proletariat couple Zumurrud and Nur-ed-Din on the one hand and the bourgeois Arab sheikhs on the other, and ends by celebrating the union of Zumurrud and Nur-ed-Din victorious over the tyranny of their bourgeois Arab sheikhs through the lens of Marxism which is the methodology of this paper. The findings of the study show that through Arabian Nights it seems Pasolini materializes the promise of Marx and creates a revolution by making the slave Zumurrud the king and the protagonist of his film.

Keywords: *Pasolini, Culture character, Marxism, Valorization, the Orient*

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1. Introduction

Pier Paolo Pasolini's 1974 *Il Fiore Delle Mille e Una Notte*, famous in English as both *The Flower of the Thousand and One Nights* and *Arabian Nights*, has been examined in the context of Orientalism and colonialism (Roozbeh, & Anushiravani, 2015, p. 123) (Trento, 2012, p. 143) (Boone, 1993, p. 30) (Macbean, 1984, p. 16), (Sisto, 2014, p. 171), (Eisele, 2002, p. 90) (Shaheen, 2012, p. 78). The purpose of this article is to argue otherwise. This article, contrary to the above scholarship on orientalism in Pasolini's, claims that Pasolini's movie has nothing to do with orientalism but rather it is based on Marxism. So this article is a direct response to the above scholarship on orientalist interpretation of Pasolini's movie. Instead, this paper reads the movie in the light of Marxism to argue that Pasolini's movie does not exclude the Orient; quite otherwise it includes the Oriental proletariats as cultural characters. Thus, this paper rejects the idea that Pasolini is an orientalist director because of the depiction of sexuality. Pasolini's depiction of sexuality is not at all meant to vilify Arabs as sexual, demented, and lascivious people. Depiction of sexuality is Pasolini's style. In point of fact, Pasolini is well known for his guileless and open

portrayals of sexuality (Lundell, 2012, p. 121). Over again sexuality is Pasolini's method, a method at the service of his greater cause, that of his artistic vision. Some critics attest to this fact of sexuality and believe "Pier Paolo Pasolini had already revealed in both the carnality and the potential political satire found in the original stories" (Heffernan, 2017, p. 341). Sexuality exists in almost all movies of Trilogy and if the depiction of sexuality is meant to stereotype the East, it should do the same to the West itself since this movie is placed within *The Trilogy of Life*, which itself should be studied as one film. Not only is the depiction of sexuality evident in the Trilogy, but it is also observable in other movies of Pasolini. Therefore, Pasolini is not after misrepresenting the Orient at all. Pasolini deals instead, with popular culture, which is because of his Marxist frame of mind. Pasolini was a passionate Marxist. He became a Communist of sorts, and read Antonio Gramsci and other major Marxist writers. As appositely argues "the proletariat (and subproletariat) becomes the object of his films and poems. Films are this form of class struggle" (Hamza, 2016, p. 177). Pasolini showed a deep affection for Italian peasant culture, which was to have a profound impact on his life and work. At

variance with fascist sentiment he published a set of poems in the local Friulian dialect in 1942, the *Poesie a Casarsa*, showing his search for cultural authenticity persisting in the local and historical traditions of rural Italy. His time in Friuli was also a period of politicisation as he learnt of the hardships endured by the agricultural braccianti (day labourers) under the repressive control of wealthy landowners. These experiences sparked a deep interest in Marxism, knowledge of which he gained primarily through the writings of Antonio Gramsci, and led to his joining the Italian Communist Party in 1948. So his movie *Il Fiore* should be studied in the context of Marxism rather than Orientalism. His Marxism is evident in each of the movies of *The Trilogy* which includes three texts from different contexts, Arabic, Italian, and English. The simplest explanation of choosing three texts from different contexts is that adaptation offers Pasolini the possibility of moving beyond national cultural identities to experience cosmopolitan life. Equally likely, he adapts these three texts on the grounds that these masterpieces are cultural treasures. These cultural treasures are "sacralized by a social symbolic order as the key texts of history, texts that produce and validate a society's dominant self-image" (Wilson, 1995, p. 141). It may seem Pasolini chooses these cultural treasures to turn them on their heads by showing that words are not enough to express reality but images can bring about a truer sense of reality and by indicating that these bourgeois texts are documents of barbarity and are deeply implicated in the political processes of their own time. He may be interpreted to indicate that these texts treat the proletariat barbarously in the *Trilogy of Life*. Thus, Pasolini changes barbarity of the text to humaneness of the image. He does it through shifting his sympathy and reading against his acquiescence to the sympathetic identification intended by these works. He reads in opposition to the sympathy with bourgeois protagonists, and the derogation of proletariat characters, that is written into these canonical works. It does not mean that the image is wholly humane. Rather the image foregrounds the reality of bourgeois and proletariat life.

Thus, Pasolini's empathy for and attraction to working-class lay at the heart of much of his *Trilogy*. Scholarship on *Decameron* and *Canterbury Tales* movies has noted Marxist elements. It remains for this article to apply Marxist ideas to the third

chapter of *The Trilogy* through which to prove that it is not the question of west versus east in his movie but rather the question of the poor versus the rich. The textual *Nights'* social agenda, its economic concerns, and its symbolic register all work to create a reading that elevates middle and upper class concerns. Pasolini's movie, however almost unswervingly overturns the text by being infidel to it. The movie reflects class struggle and materialism. This paper views issues of power and money, and any of the following kinds of questions: What role does class play in the film; what is Pasolini analysis of class relations? How do characters overcome oppression? What does the movie say about oppression; or are social conflicts ignored or blamed elsewhere? Does the movie propose some form of a utopian vision as a solution to the problems encountered in the film? Which class does the movie claim to represent? What values does the movie represent or subvert?

2. Background

Roozbeh & Anushirvani (2015) tried to study the representation of the Orient in Pasolini's film *Arabian Nights* (1974). Since this film is a faithful adaptation of *Thousand and One Nights* it will be examined as carrying the same ideology which the text carries. This is not true since as many other critics have argued "No film faithfully recreates all the tales in the *Arabian Nights*, or the *Thousand and One Nights*, mainly because they are so numerous, but also because some would be objectionable to a modern sensibility." (Haase, 2008, p. 60) Rumble (1996) in *Allegories of contamination: Pier Paolo Pasolini's Trilogy of life* provides a perceptive critical and theoretical examination of *Trilogy* films and the Marxist filmmaker's multifaceted, original notion of the cinematic medium. Therefore, Thorsen(2016) argues Pasolini's sexually provocative *Il fiore delle Mille e unanotte* known as *Arabian Nights* nurtures the epic and the mythical at the same time presenting the violence of the world.

3. Discussion

The researcher has discussed Pasolini's movie in the light of Marxist ideas to reject the orientalist interpretation of the scholarship on the movie, which take into account the vilification of the Orient as *Other*. The movie is very much obsessed with class relation as is the main trajectory in applying Marx's ideas to works which smack of such Marxist ideas. The obsession with class relation is evident from the initial scene which begins with a long-shot of a



Yemeni bazaar full of a crowd of people in the morning who travel through the bazaar. Then it shows a group of bourgeois men. On the one hand, there is a crowd of poor people who gather in the bazaar to observe who will buy Zumurrud, on the other; there is a small group of rich bourgeois Arab sheikhs who have gathered in the bazaar to buy the slave Zumurrud. Pasolini introduces these two groups as two ideas. The group of bourgeois Arab sheikhs wears expensive and new clothes while the working class wears shabby clothes. This shows the contrast between the two classes. The two classes are in conflict which arises between Zumurrud and the rich bourgeois sheikhs. This conflict represents the impersonal and dehumanizing structure of class relations. The bourgeois sheikhs want her for her body while she wishes to find her real love. She opts for Nur-e-din, who is young and innocent showing that she does not want to be sold and turns the sheikhs on their heads. While in the markets goods are sold; here in the movie it is a human being who is about to be sold.

This is commodification of Zumurrud. The bourgeois people commodify the proletariat people when they structure their relations with the proletariat people to promote their own advancement financially or socially. An object becomes a commodity; however, only when it has exchange value or sign exchange value. They want to buy Zumurrud based on how much they think they will impress their friends by offering higher prices. The movie of Pasolini subverts this value of bourgeois life. It does so by letting Zumurrud choose Nur-e-din and by depicting their love story. Thus in this class relation of poor and rich group, the movie of Pasolini glorifies the working class Zumurrud and Nur-e-din and his movie can be an attempt to reach, experience and speak with the voices of the proletariat, to hear them speak in their own voices. In his movie, the frame story of Scherazade and Shahryar has been crossed out. There are no characters named Scheherazade and Shahryar who belonged to the upper class in the tales of the Nights. The two have been replaced with Zumurrud and Nur-ed-Din as a couple who belong to the working-class.

This deletion of Shahryar and Scheherazade can be explained in terms of Pasolini's romanticizing the proletariat class. Pasolini dethrones kings and queens and valorizes the class of people who work hard to earn their living. He keeps narration and

for him, "the *Arabian Nights* in particular offers a model of 'unlimited narration'" (Rumble, 1994, p. 211). Instead of the narrator Scherazade, there is Zumurrud as a narrator who is a slave and belongs to the masses and instead of Shahryar, there is the poor Nur-e-din. The movie valorizes and romanticizes the proletariat Zumurrud and Nur-ed-Din as an oppressed group. Zumurrud and Nur-ed-Din are the focal characters; hence, they are considered the frame tale's protagonists whom the audience loves. This is further endorsed via cut ins and aways of close-ups of their faces and those of the various storytellers that imply it is from their eyes that the audience views the storytellers. Stories rendered in the film are woven together by episodes that elaborate the character of Zumurrud and Nur-ed-Din. Narrative frame is animated by the elaboration of Zumurrud and Nur-ed-Din, who are taken from the Nights. Pasolini takes Zumurrud and Nur-ed-Din from the story of "Ali Shar and Zumurrud" whose sombre visualization leads to one of Nights' lesser-read tales a new depth and complexity. "Ali Shar" becomes the framing story of Pasolini's film. Ali Shar, the chief character of "Ali Shar and Zumurrud", is self-indulgent, reckless, and disorderly; he neglects his duties and spends his wealth extravagantly. Pasolini chooses the name Nur-ed-Din for Ali Shar of the tale of the Nights and makes him into a sympathetic and engaging figure. Nur-ed-Din's sexuality and lighthearted attitudes are the expression of a liberated and innocent personality; his turpitude and frivolity are appealing rather than disgusting. Having lost Zumurrud, Nur-e-din leaves no stone unturned in finding her and vigorously runs around towns and villages calling the name of Zumurrud.

In Zumurrud's actions we see a determined, practical sort of a person capable of quick-witted resolute responses. Her name remains the same and she has the same good qualities of the text where she is also a slave and is about to be sold to rich Arab Sheikhs in the slave auction where she chooses Nur-e-din as her lover. Their story is the story of exploitation and oppression and it is obvious the movie takes their side. Pasolini himself remarks he has made a realistic film full of dust and the faces of the poor. He is a realist director (Viano, 1993, p. 2). He depicts their exploitation in the hands of rich people. This exploitation exists from the very beginning of the movie where rich Arab sheikhs exploit the poor. This exploitation finds expression in the slave

auction in Pasolini's movie where Zumurrud as a slave is about to be sold to Arab bourgeois sheikhs but chooses Nur-e-din. It reveals an overarching metaphor that gives the movie a great deal of relevance to the structure of society. The bourgeois sheikhs are after exploiting the poor represented by Zumurrud.

They abduct her after they cannot have her as their slave. Not only is she abducted, she is also whipped and placed into a dark, dank, deep dungeon and deprived of her labour (tapestry) which is her and Nur-e-din's only way of living. The story of abduction of Zumurrud is very instructive because it shows how the bourgeois people take advantage of religion. According to Marx religion plays a critical role in maintaining an unequal status quo, in which certain groups of people have radically more resources and power than other groups of people. Marx argued that the bourgeois people use religion as a tool to keep the less powerful proletariat pacified. Marx argued that religion was able to do this by promising rewards in the after-life, instead of in this life. Marx believed "religion is the sigh of the oppressed creature, the feeling of a heartless world, and the soul of soulless circumstances. It is the opium of the people." (Moberg, 2012, p 84).

Thus, the social conflict approach to religion highlights how religion, as a phenomenon of human behavior, functions to maintain social inequality by providing a worldview that justifies oppression. He believed that religion is a tool of social control used to maintain an unequal status quo. In the film the bourgeois sheikhs make use of religion in order to cheat people and thus subdue them to their own hegemony. To draw up their plan of abducting Zumurrud, the rich bourgeoisie Arab sheikhs wait for Nur-e-din in the bazaar to come and sell the tapestry. When he comes to do so, Nur-e-din is offered the highest price by the rich bourgeois agent Barsum. Nur-edin sells it to Barsum, who then follows Nur-e-din to learn where Nur-e-din lives. Nur-e-din notices he is being chased and stops to fathom why he is being chased. He says to Barsum why he follows him. Barsum says all he asks for is food because he is hungry. Nur-e-din says to Barsum 'go with God'. The agent of bourgeoisie sheikh, Barsum, says 'after all God wants us to help Each other. Doesn't he?' This religious sentence subdues Nur-e-din and thus Nur-e-din copes with Barsum's demand.

As a result of his subdual he goes to fetch something for Barsum to eat. As soon as Nur-e-din goes inside to bring something for Barsum, Barsum steps in, letting the door open. He waits in the yard and when Nur-e-din comes with food, Nur-e-din is shocked to see the man in the yard and asks him why he has come in. Barsum says it makes no difference. Then he starts spicing and eating the banana and offers a slice to Nur-e-din to show he is kind like Nur-e-din. As soon as Nur-e-din eats the spiced slice of banana, he collapses. In fact the spiced slice of banana beats him unconscious. Then Barsum signals a group of people at his beck and call to abduct Zumurrud. Zumurrud's abduction and the deprivation of their labour lead to Nur-e-din's alienation. As a consequence of his alienation Nur-e-din loses the ability to determine life and destiny. He becomes a poor person to the point that he begs in order to subsist. And then by a quirk of fate he becomes a porter and has no choice but to toil hours for a pitiful wage carrying the luxuriant fruits which three bourgeois sisters buy for themselves on the market. His calamitous condition shows that he is confronted by the symptoms of a morbid and acute social sickness.

Because Nur-e-din's alienation is based on the expropriation and exploitation of his labor force by the bourgeois sheikhs, the nature of this deep-seated disease points to the direction of its solution which can only be done through a socialist revolution which will establish a regime based upon a nationalized economy operated under the democratic control of Zumurrud. The new world order issuing from such a fundamental reconstruction of human relations creates the conditions for eradicating Nur-e-din's alienation. That makes Pasolini's film ideological and political. Pasolini is interested in analyzing literary masterpieces largely as an economic and political issue; he is interested in locating the ideological and political uses to which these masterpieces have been put:

My ambition in making films is to make them political in the sense of being profoundly 'real' in intent: in choosing the characters, in that which they say and in that which they do. That is why I refuse the political fiction film. One of the least appetizing things of the past few years are precisely those fashionable political films, these fictional political films, which are the films of half-truths, of reality-unreality, of consolation and of falseness. They are made to pacify the consciousness. Instead of arousing polemics they suffocate it. . . . I



avoid fiction in my films. I do nothing to console, nothing to embellish reality, nothing to sell the goods. (Buchmann, 1974, p. 25)

To make movies political is the promise of Marxism. The Trilogy is his most ideological and most Marxist film. It is ideological throughout. Of the three movies of The Trilogy, Arabian Nights is the most Marxist one. For his purposes, Pasolini chooses from Arabian Nights stories which serve Marxist ideas. He has chosen a story as the frame story of his movie which makes benefit of slave-master binary or proletariat-bourgeois duality. Pasolini's movie overtly ridicules and parodies the rich bourgeois sheikhs. The rich bourgeois sheikhs gather around in the bazaar to buy female slaves. These rich bourgeois sheikhs, the movie suggests, are willing to pay a lot of money to possess young slaves in order to have sex with and are associated purely with pleasure and extravagantly expensive sidelines. Pasolini parodies this by choosing not to allow the slave Zumurrud to be slave to any of these old rich bourgeois Arab sheikhs. The camera in Pasolini's movie focuses on these old rich Arabs one after another in close-up angle. The function of this closeup angle is to tell the viewers these rich bourgeois sheikhs are not suitable for Zumurrud and are a bunch of lustful bourgeois sheikhs who are after the body of Zumurrud. Pasolini uses close-up angles to make the audience feel extremely uncomfortable about these bourgeois Arab sheikhs. Pasolini also makes use of another means, that of colour. Pasolini makes use of black colour which signifies hatred. All of these rich bourgeois Arab sheikhs wear black turbans. Black colour is the dominant color in the closeup frames of rich Arab sheikhs and nearly fills the whole frame and conveys the feeling of hatred and abhorrence. Interestingly, these Arabs are unnamed. One of them is ready to pay one thousand dinars to possess Zumurrud, she responds ad lib "You have a soft candle in your pants, it rises when you sleep, and sleeps when you rise. God pity whoever lies with you". In response to another bourgeois Arab sheikh, Zummurd swiftly says "I don't want a monkey-beard". To another one she responds "You've only one eye. You must be bad and God's punished you". Pasolini turns the bourgeois Arab sheikhs on their heads in this opening part of the movie.

These senile Arab sheikhs are sexually corrupted. Their corruption is articulated via their calculating, brutal, domineering, and self-indulgent attitude

towards Zumurrud. So abhorrent is the image of sexual degradation in the film version of the tale that insulting the three bourgeois sheikhs seems morally right. Instead of these rich bourgeois Arab sheikhs, Zumurrud chooses Nur-ed-Din a poor person from the masses. The faces of the three bourgeois Arab sheikhs are menacing and ugly while the vitality and engaging quality of Nur-ed-Din are personified in the innocent and naive charm of Pasolini's actor Franco Merli. Thus we might argue that the condemnation of rich Arab sheikhs via the words of Zumurrud is predicated not upon their sexual desires for her but rather upon their condition as bourgeois. Pasolini raises criticism about the emptiness of life in bourgeois society of Arab sheikhs who gather around to buy slaves to satisfy their sexual desires. He further criticizes the emptiness of life in bourgeois society by showing that they are after the bodies of the proletariat and that the bourgeois try to enslave the proletariat. In this case the bourgeois sheikh steals Nur-ed-Din's love from him by poisoning Nur-ed-Din. This insulting scene can be read as a satire against the emptiness and vulgarity of bourgeois Arab Sheikhs. In contrast to the emptiness of life in bourgeois society, Pasolini shows fullness of life in proletariat society where love is a meaningful and deciding factor of life. The movie may be interpreted to suggest, only the proletariat can marry for love. Nur-ed-Din and Zumurrud fall in love and love is the main meaning of their life. Love changes the life of Nur-ed-Din and makes him active. In Zumurrud and Nur-ed-Din we see two lovely Orientals whom the audience loves and identifies with. It is their love story which is the focus of the movie contrary to the textual Nights which certainly celebrates kings, queens and in the process reproduces the ideas, assumptions and material practices that sustain the residual elements of the feudal system while Pasolini's movie turns monarchy on its head by deleting the frame story of Shahryar and Scheherazade.

This exclusion of Shahryar and Scheherazade as aristocrats and inclusion of Nur-ed-Din and Zumurrud as a poor couple serve a Marxist purpose on the part of the film. Even Pasolini makes two princes Shahzaman and Yunan discard their kingly clothes and associate as dervishes with the poor people. Though monarchy has not died down till very moment, Pasolini's deletion of the frame story is important because the focal characters in the story are from the

proletariat class. The two people of the proletariat class are more active than Shahryar and Scheherazade; they are placed at the center of the movie suggesting the revolution of the proletariat against the bourgeoisie. Pasolini portrays the proletariat very sympathetically and their plight tragically, and sarcastically shows, and outright censures bourgeois Arab sheikhs, thereby demonstrating his skepticism about the moral superiority of rich bourgeois Arab sheikhs. Pasolini consciously condemns the unsympathetic exploitation of the poor class by the moneyed class. Thus, the movie proposes some form of a utopian vision as a solution to the problems encountered in the film by choosing Zumurrud to be the monarch of the city. Under the rule of Zumurrud all those criminals she encountered with are wiped out and she offers acts of kindness to all people. She feeds all people and it seems all people are treated equally and properly. People are all happy and it seems a classless society comes into being under the rule of Zumurrud.

Apropos of sexual display, which some critics consider as vilifying Arabs as lustful (Shaheen, 2012, p. 78), it should be argued that sexuality is a means through which Pasolini turns bourgeois men on their heads. It is the male organs of Nur-din that are on display meaning the phallic is conveyed to the proletariat. This, in turn, suggests, since phallus is the symbol and emblem of power, that power should rest with the proletariat. Equally important in this regard is the representation of the Arab sheikhs as impotent and thus Zumurrud does not like them as her master. The signifier 'master' in the case of Nur-din means 'lover', and as some critics have noted "a subtle game on the signifier and the signified rests upon a network of metaphors to refer to sex" (Blandeau, 2006, p. 86) and likewise to love in the movie. Thus the sexual organ of Nur-edin can be considered as a revolutionary element. In point of fact lovemaking itself is a revolutionary tool in the hands of Pasolini to turn bourgeoisie on its head, as love is a rare phenomenon in the lives of Arab sheikhs who are represented as lustful, aggressive, and hard-hearted. This is the mistake of the researchers who apply orientalist discourse to the movie to argue that Pasolini is against the Orient and represents the Orientals as lustful, aggressive, and hard-hearted. This representation is made for the Arab bourgeois Sheikhs not *all Arabs*. Arab Sheikh in the movie of Pasolini is a

metaphor for bourgeois capitalist system regardless of any nationality, as Zumurrud and her body become metaphors for proletariat. Zumurrud's body is central in Pasolini's movie. As the name of Zumurrud in Arabic means emerald, she is represented as embodying the good qualities poor proletariat possessed, dignity, decency, and glory. She is an artist and reads and recites poetry and as Lombardy (2012) has appositely argued, she is a 'self-referential figure for Pasolini, like many other artists and intellectuals throughout his work' (Lombardy, 2012, p. 144).

4. Conclusion

To conclude Pasolini rejects the absolute primacy of medieval Western and Eastern works in his Trilogy. Instead, he creates his own world rather than one that provides viewers with a representative sampling of the Western and Eastern canon. There is, of course, a revolution against the bourgeois via Zumurrud who rebels against the rich bourgeois Arab sheikhs by belittling them from the very outset of the movie. Pasolini romanticizes, valorizes, and extolls her. This is the same promise of Marx. Interestingly enough, Pasolini himself waters this revolution by making Zumurrud monarch of the city and when Zumurrud becomes the monarch of the city, she shows acts of generosity and amiability to the poor, and gives food to them. Thus we might conclude Pasolini comes to the East not on a colonial mission to use his film to orientalist purposes rather to valorize the Orient as a culture. Therefore, Pasolini does not place emphasis on the essential otherness of the society portrayed in the tales of Nights. Though the text of the Nights has been interpreted in Orientalist terms, Pasolini's film can be interpreted to show that the sexual protestations raised against the text of Nights also might be raised against the other works of Western literature like Decameron and Canterbury Tales by bringing them to the image world. The Trilogy implicitly challenges the distinctions between Western and Oriental sensibilities by leveling both cultures in terms of sexuality. The people, both bourgeois and proletariats, in all three films are all identical. The Trilogy in its obsession with sexual intercourse, nudity, scatology, and male genitalia levels both West and East. Not only is his movie The Nights not Orientalist, it is otherwise which takes into account the inclusion of the East as a cultural character. Nights as translated by Galland and Burton was meant to censure and Orientalize the East but its adaptation in



the hands of Pasolini does the other way round by placing it within the Trilogy which is deemed as one movie and revels in the crowded streets of medieval Yemen, Eritrea, Iran, and Nepal filled with outlandish, nevertheless beautiful, humanity. If it is something which Trilogy rejects, it is Western and Eastern bourgeoisie and if it is something which Trilogy embraces, it is Western and Eastern proletariat. Thus Pasolini is not at all faithful to Nights in terms of content. Rather he violates the Nights for his own purposes to make his Trilogy as a cosmopolitan experience of including East rather than excluding it. His Trilogy de-Orientalises the Orient rather than Orientalising it and his contribution to adaptation studies is inclusion of the Orient rather than its exclusion. In Pasolini, adaptation is not meant to otherize the Orient but to valorize the Orient. This is the turn from exclusion to inclusion of the Orient. Therefore, he uses adaptation as a means of celebrating difference and thereby including all Orientals. That is what adaptation studies must be, that is to say to be inclusive, reconciliatory, and peaceful and avoid discord and stereotyping of other races.

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