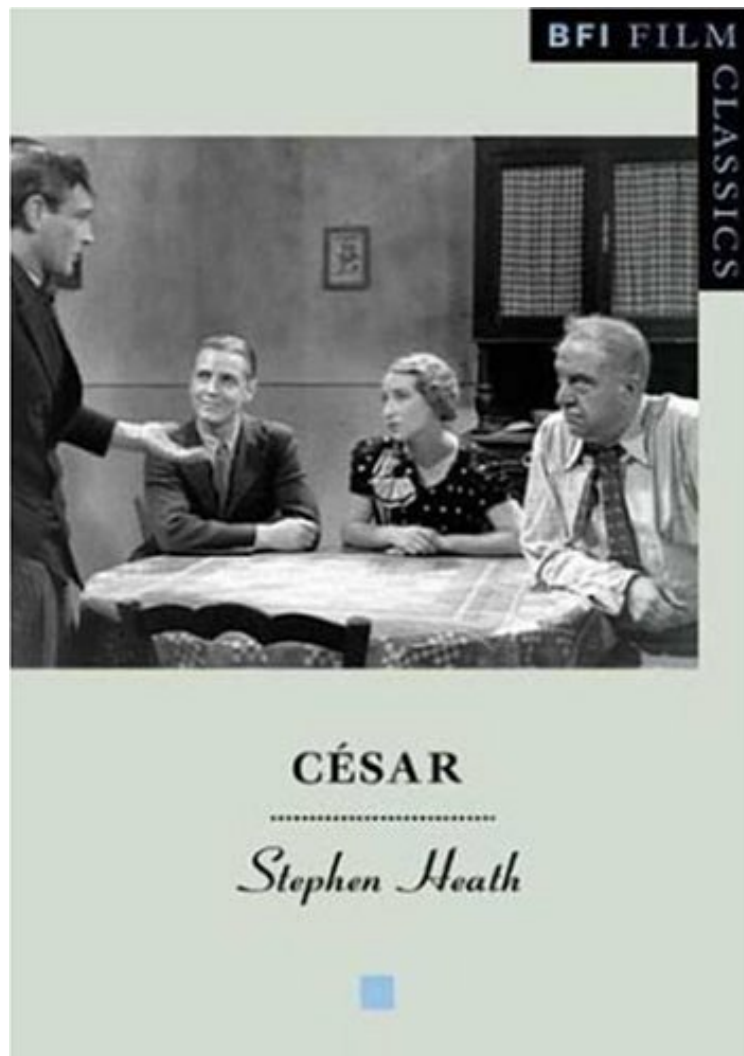


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## Cesar (BFI Film Classics)

*Stephen Heath*

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**Stephen Heath : Cesar (BFI Film Classics)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Cesar (BFI Film Classics):

Bringing to a close his "Marseille" trilogy, "Cesar" was one of Marcel Pagnol's most significant projects. This text reviews the questions that Pagnol posed in the film, looking at how he reflected the contemporary and artistic culture of the city, around which the trilogy was based.

"1968 is one of the most fiercely debated and misunderstood transformative years in global history. This

extraordinary collection takes us out of our comfort zones and brilliantly shifts the terms of discussion away from the cheerful celebration of sex, drugs, and rock-n-roll to the more terrifying and painful stories of brutal repression, agonized shame, and conflicted aspirations. It decenters the typical western tales told about 1968 by bringing in the vantage points of Havana, Mexico City, Prague, and Dakar, while offering utterly fresh accounts of developments in Paris and San Francisco as well. The beaten, burning, and yearning bodies evoked here with sensitivity and rigor change how we think about the intricate interconnections between emotions and politics." - Dagmar Herzog, author of *Sex in Crisis: The New Sexual Revolution and the Future of American Politics*"1968, like 1789 and 1848, is a watershed year in the history of revolutionary movements, one whose events reshape everything that follows. Drawing on archival research, close readings of texts and images, and political analysis to reframe these events in a comparative global context, and foregrounding the hitherto neglected significance of gender and sexuality, Frazier and Cohen's new interdisciplinary collection proposes major revisions in how we think about 1968 and what has come since." - Andrew Hoberek, University of Missouri-Columbia"Frazier and Cohen's collection considers the centrality of gender and sexuality in a year of global political ferment. Essays on events and social movements in Africa, Europe, and the Americas challenge conventional scholarship, raise new questions, and provoke new directions in our thinking about why 1968 mattered then, and why it still does today."-Lisa Duggan, author of *Twilight of Equality: Neoliberalism, Cultural Politics and the Attack on Democracy*1968 is one of the most fiercely debated and misunderstood transformative years in global history. This extraordinary collection takes us out of our comfort zones and brilliantly shifts the terms of discussion away from the cheerful celebration of sex, drugs, and rock-n-roll to the more terrifying and painful stories of brutal repression, agonized shame, and conflicted aspirations. It decenters the typical western tales told about 1968 by bringing in the vantage points of Havana, Mexico City, Prague, and Dakar, while offering utterly fresh accounts of developments in Paris and San Francisco as well. The beaten, burning, and yearning bodies evoked here with sensitivity and rigor change how we think about the intricate interconnections between emotions and politics.' Dagmar Herzog, author of *Sex in Crisis: The New Sexual Revolution and the Future of American Politics* '1968, like 1789 and 1848, is a watershed year in the history of revolutionary movements, one whose events reshape everything that follows. Drawing on archival research, close readings of texts and images, and political analysis to reframe these events in a comparative global context, and foregrounding the hitherto neglected significance of gender and sexuality, Frazier and Cohens new interdisciplinary collection proposes major revisions in how we think about 1968 and what has come since.' Andrew Hoberek, University of Missouri-Columbia 'Frazier and Cohen's collection considers the centrality of gender and sexuality in a year of global political ferment. Essays on events and social movements in Africa, Europe, and the Americas challenge conventional scholarship, raise new questions, and provoke new directions in our thinking about why 1968 mattered then, and why it still does today.'-Lisa Duggan, author of *Twilight of Equality: Neoliberalism, Cultural Politics and the Attack on Democracy*From the Back CoverThe writer and director Marcel Pagnol (1895-1974) is today perhaps best known outside France as a result of the international acclaim garnered by film adaptations of his novels *Jean de Florette* and *Manon des sources*. He wrote *Cesar* (1936), which brought to a close the hugely popular "Marseille trilogy," directly for the screen. Although the trilogy's first two films - *Marius* (1931) and *Fanny* (1932) - were not directed by Pagnol, he played a substantial part in their making, and the trilogy overall was very much his work. After mapping Pagnol's career and situating his turn to cinema in the context of the coming of "talking pictures," Stephen Heath discusses *Cesar* and its relation to the Marseille trilogy. In so doing, he considers questions of speech and accent, cinema and theatricality, stereotypes and the film's cultural effects. Above all, he looks at *Cesar*'s relation to the contemporary artistic and historical reality of Marseille, the locale of the trilogy and in many ways its main character.