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Jill Forbes

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Jill Forbes : Enfants du Paradis (BFI Film Classics) before purchasing it in order to gage whether or not it would be worth my time, and all praised Enfants du Paradis (BFI Film Classics):

0 of 0 people found the following review helpful. Just boring technical and production commentsBy Raymund Didyknothing about the content of this incredible movie.Just boring technical and production comments.2 of 9 people found the following review helpful. c'est d'accordBy seamus enrightAs I'm not as big a fan of Carne's films as the author of this book appears to be, I'm probably not the best qualified to review her study. While I admire the amount of research that has obviously gone into it, her understanding of the historical and cultural traditions to which it belongs, the film itself seems to get lost somewhere. Unlike many books in the series, we learn little about the author herself and the impact it's had on her life. The historical information is interesting, but it didn't make me want to rush out and

watch the movie again.

This text looks at one of the masterpieces of French cinema, made under great difficulties during the German occupation in World War II, and set in the world of 19th-century Parisian theatre.

From the Back Cover *Les enfants du paradis*, a magnificent picaresque saga of Parisian street life and popular culture, has been called the greatest film ever made. Completed during the occupation, it nevertheless boasted the largest set ever to have been built in a French studio, a crowd of extras and, under the direction of Marcel Carne, some of the most accomplished technicians and actors available (including Arletty and Jean-Louis Barrault as the central couple doomed to remain apart). Jill Forbes examines how, at a time of crisis, the film reimagined the history of France. Although *les Enfants du paradis* is escapist, even fantastic, Forbes finds in it a radical, counter-cultural sensibility concerned with destabilising social hierarchies and prescribed sexual roles and questioning the opposition between life and art. About the Author Jill Forbes is Ashley Watkins Professor of French at the University of Bristol and author of *The Cinema in France: After the New Wave* (BFI/Macmillan)