

# Between cinema and literature: tourism around the figure of Marcel Pagnol in Provence

Gouchan, Yannick <sup>a</sup>

<sup>a</sup> CAER, Aix Marseille Université, Aix en Provence, France,  
[yannick.gouchan@univ-amu.fr](mailto:yannick.gouchan@univ-amu.fr)



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ARTICLE INFO	ABSTRACT
Received 5 <sup>th</sup> April 2024	Marcel Pagnol (1895-1974) is an important figure of 20th century French culture as he played a considerable role in cinema from the 1930s to the 1950s and published an autobiographical literary work. Visiting Pagnol's places allows to follow the itinerary of a playwright, then of a director, screenwriter and film producer, and finally of a writer who left a lasting mark. The article intends to show how Pagnol's memory is enhanced today by elements relating to interplay (intermediality) between cinema and literature, so as to build a 'popular-classic' author figure. The article presents the link between Pagnol's works, the tourist places and the tourist activities offered by the city of Aubagne around the author, considering that the intermediality at the heart of Pagnol's artistic works is reflected in the organization of visits to tourist sites. These evoke simultaneously the locations of the films, the author's biographical sites and the places transfigured by the books. Literary and film tourism around Pagnol in Provence has three main aspects, depending on the objectives sought by visitors: visiting the biographical authentic places, experiencing the places that correspond to imaginary territories in films and books, discovering an original landscape.
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## 1. INTRODUCTION

The objective of this article is to show how tourism around Marcel Pagnol in Provence has been organized according to what we consider to be an intermediality between the film works and the literary works. Indeed, right from the start of his career, Pagnol showed an interest in the intersection between theatre plays, screenplays, novels and film direction and production (Hébert & Guillemette, 2009; Robic, 2011; Corriol, 2022; Hann, 2024).

The approach consists in presenting the relationships between Pagnol's various artistic works, the places where these works were set (film shoots and novel settings) and the tourism that has been developed there, based on the results of some of the most recent

studies on Pagnol (Brun 2018, 2019; Coquin 2021; Chabbert 2023; Hann 2024). The approach also takes into account current data provided by the Aubagne tourist office, in the heart of the tourist area dedicated to the author<sup>1</sup>. In 2015, Aubagne became the "Capital of Marcel Pagnol" to mark the 120th anniversary of the artist's birth. In 2024, the city celebrates the 50th anniversary of the artist's death with conferences, shows and new tour organizations<sup>2</sup>. In addition, Pagnol's biographical and artistic locations are very well documented thanks to the studies of Georges Berni, who has meticulously classified each place mentioned in the works, in the small region between the cities of Marseille and Aubagne (Berni, 1995, 2018).

Our purpose is to show how the practice of interaction between arts (first of all, Pagnol's films and books, as well as graphic novels, plays, musicals adapted from Pagnol's work) helped build a popular image of the author among a wide audience, which no doubt explains why tourism is based today on the author's cinema as well as his literature, without distinction or hierarchy (Murzilli, 2020). Pagnol's heritage in Provence can be visited as an experience linked to both literature and cinema at the same time. In our opinion, this intermediality may explain why Pagnol's places are so attractive to different types of visitors today and also, a fertile source of creation for artists<sup>3</sup> (Desclaux, 2016).

The intermedial theory, which emerged in the mid-1980s in the fields of visual arts, film, communications and media, had begun to penetrate those of art history and literature. Intermediality forces us to think about media processes that are not yet fixed in operating styles, in exactly the same way as Pagnol conceived of passages between theatre, cinema, literature, production, direction, and adaptation (Deshayes, 1999; 2015). It is important to emphasise this particular aspect in the process of intermediality (Rio Novo & Viera, 2011; Brun, 2019, p. 565-684), because the transposition of screenwriting to cinema and then to literature, or vice versa – since Pagnol used both forms, often based on the same plot –, explains, in our opinion, the universal and popular appeal of tourist places.

From this point of view intermediality, in our article, refers to the interplay of artistic media of creation by the same artist. Intermediality can refer to the displacement, exchange, transfer or recycling of a well-defined medium into another, such as a play that becomes a movie (Pagnol's *Topaze* and *César*, for example), a film that becomes a novel (Pagnol's *Manon des Sources*), then adapted for another film (a contemporary remake in this case).

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<sup>1</sup> [www.tourisme-paysdaubagne.fr/tourisme-paysdaubagne/marcel-pagnol/](http://www.tourisme-paysdaubagne.fr/tourisme-paysdaubagne/marcel-pagnol/)

<sup>2</sup> [www.tourisme-paysdaubagne.fr/app/uploads/aubagne/2024/02/Programme-Pagnol-50-ans-2024.pdf](http://www.tourisme-paysdaubagne.fr/app/uploads/aubagne/2024/02/Programme-Pagnol-50-ans-2024.pdf)

<sup>3</sup> For instance, the success of the graphic novels adapted from the author's scripts and books: a large series of books has been available for several years from Grand Angle Editions. In 2024 the aim is to publish all the works, including previously unpublished ones. This is a new stage in the intermedial dynamic that extends from Pagnol's original works to the current graphic novel genre.

It is precisely because Pagnol gave up with cinema and went back to literature in the 1950s that he started to represent again a source of inspiration for other film directors (Berri, Robert, Barratier), authors of graphic novels<sup>4</sup> and musicals<sup>5</sup>.

The intermediality is based on the fact that Pagnol moved easily from one creative medium to another to rewrite and adapt the same story, since the 1930s. Regarding Pagnol's cultural heritage and tourism, different artistic media are interdependent as they contribute to creating a unique environment. The word 'environment' is deliberately used as we want to explain how tourism around Pagnol in Provence is partly based on an intermedial cartography of sites (Bem, 2017-2018) that blends literary autobiography and fiction, cinematic fiction and theatrical dramaturgy.

The following sections will first show the dynamics of Pagnol's artistic career, then provide examples of intermediality related to the author's sites. Finally, we will look at the multiple experiences of tourists visiting Pagnol's places in Provence, between cinema and literature, while adding a natural and ecological dimension.

## **2. MARCEL PAGNOL: A CULTURAL FIGURE WITH ROOTS IN PROVENCE, NATIONAL RECOGNITION AND UNIVERSAL RENOWN**

There are several obvious links between cinema, literature, Provence and Marcel Pagnol. Firstly, Pagnol was born in Aubagne on 28th February 1895, the same day that the Lumière brothers filmed the famous *Arrival of the train at La Ciotat station*, a few kilometres from Aubagne, one of the first films in the history of cinema which was screened in 1896. A fortuitous coincidence. Secondly, the primary school where Pagnol's father was a teacher, in Aubagne, became a Department of image and sound (SATIS<sup>6</sup>) at the Aix-Marseille University. Lastly, Pagnol's name has become almost synonymous with Provence thanks to his own film productions, the books he wrote and the films adapted from them, right up to the present day.

Pagnol was not immediately a man of cinema. Initially he was an English teacher, poet and a co-founder of an artistic and literary journal in Marseille, *Fortunio* in 1914 – which would become the famous journal *Les Cahiers du Sud* in 1925 –, he devoted himself to theatre in Paris, with a play entitled *Les marchands de gloire* (1925). Afterwards, he achieved national and international success with his comedy *Topaze* performed in Berlin and Paris in 1928, that have been adapted to the cinema in 1932, in a film by Louis Gasner, followed by a second film version directed by Pagnol himself in 1936, and finally a third film also directed by Pagnol in 1950, starring the most popular French comic actor of the time, Fernandel.

In the early 1930s Pagnol adapted his theatre script into a talking film (*Marius*), he rewrote twice his own film *Topaze* as a double remake, then he even adapted his own film into novels (the two volumes of *L'Eau des collines*). After Pagnol's death other directors adapted them

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<sup>4</sup> [www.marcel-pagnol.com/produits/bande-dessinee/](http://www.marcel-pagnol.com/produits/bande-dessinee/)

<sup>5</sup> [www.marcel-pagnol.com/manon-des-sources-le-musical/](http://www.marcel-pagnol.com/manon-des-sources-le-musical/)

<sup>6</sup> [sciences.univ-amu.fr/fr/departements/satis](http://sciences.univ-amu.fr/fr/departements/satis)

to cinema, for example *Jean de Florette* and *Manon des sources* by Claude Berri. Pagnol wrote the novel *Jean de Florette* as a prequel to the film and novel *Manon des sources* (i.e. the story of Manon's parents during her childhood, in particular, her father. This story helps us to understand why the spring that feeds the village is blocked and sets the scene for the tragedy that will follow). *Jean de Florette* was never adapted for the screen by Pagnol, and it was not until the 1980s that Claude Berri did so to huge critical and popular acclaim. The film is still a classic of French cinema, regularly shown on television to this day.

Going back to the beginning of Pagnol's career, it is essential to mention two plays set in the old port of Marseille. These plays confirmed Pagnol's huge success, *Marius* (1929) and *Fanny* (1931), and they were quickly adapted for the cinema in a trilogy that became legendary: *Marius* (1931), *Fanny* (1932) and *César* (1936). It is fair to say that the popular culture of Provence and Marseille (i.e. the regional accent, gestures, the card game, the art of hyperbole) became part of the national imagination thanks to this trilogy, whose situations and dramas are universal.

Along with Victor Hugo, Pagnol is today France's favorite author, ahead of Émile Zola, Jules Verne and Molière. Pagnol's popularity outside France is also a reality: his plays and books have been translated into many languages, and *Marius* was one of Orson Welles' first roles at the Dublin theatre in 1932. These data are an indicator for the understanding of Pagnol's cultural tourism in Provence because his work covers theatre, film and literature, with the common denominator being the representation of a popular Provençal world that is intended as a metaphor for universal feelings.

Provence was the birthplace, the place of happy childhood, of the intellectual training, while Paris represented success in the theatre and the cinema, but Pagnol always kept a strong link with his native land, which remained his main source of inspiration, like his compatriot Cézanne, torn between Paris and the permanent attraction of the landscapes of Provence, which he sublimated to invent modern art. Pagnol can be considered one of the inventors of French talking movies and the first French film-maker to shoot on natural sets and in live sound. And it is precisely this choice that has now become a tourist attraction. People come to Pagnol's sites to see the sets of his films (for example Angèle's farm).

He had his plays transposed to the screen in 1931 and then directed his first film himself, *Le gendre de Monsieur Poirier* (1933). Throughout his life, he alternated between the French capital and Provence, where most of his films were shot, as previously mentioned. This strong geographical independence led to the creation of two film companies in order to free himself from the tutelage of Parisian and international studios and production companies, "Les Auteurs Associés" and "Les Films Marcel Pagnol", whose head office was indeed located in Paris, but whose emblem is a typical Provençal cicada in front of a roll of film.

In French culture, "Marcel Pagnol is a man apart, whose image hardly corresponds to the one we have of an author who has now become a 'classic': an intellectual who put himself on the same level as everyone else in order to reach as many people as possible" (Pagnol, 2017, p. 7), says his grandson Nicolas, who is now in charge of preserving the artistic legacy following the death of his wife Jacqueline.

Pagnol was a man apart, as he remained unaffected by any political label or ideological discourse in an era marked by clashes of ideas. Pagnol chose to reject collaboration during the Vichy regime, which led to his appointment as chairman of the Société des Auteurs et Compositeurs dramatiques (SACD) at the end of the war. Appointed to the Académie française in 1947, he was the first filmmaker to join it. His name is still associated with the countryside and rural life of the hills between Marseille and Aubagne, where he is now buried in La Treille cemetery.

### 3. FROM THEATRE TO FILM, FROM FILM TO LITERATURE, FROM LITERATURE TO FILM: ARTISTIC INTERMEDIALITY IN PAGNOL'S CULTURAL HERITAGE

Author for the theatre, then director and producer for the cinema, Pagnol's success in the 1930s, 1940s and 1950s triumphed with the diptych of films *Manon des sources* and *Ugolin* (both in 1952), two universal masterpieces that forged a tragic, humorous and humanist image of rural Provence. It was therefore cinema that first made Pagnol famous. However, at the end of his life, he moved away from cinema to devote himself to writing his memoirs. In 1957, Pagnol began his fictionalized autobiography. In the late 1950s, he found the freedom that cinema no longer offered him in the volumes of *Souvenirs d'enfance* (Pagnol, 1957, 1959, 1960) and in the two volumes of the novel *L'eau des collines* (Pagnol, 1963), inspired by his own films *Manon des sources* and *Ugolin*.

After having been a screenwriter and director inspired by literature (Zola, Daudet, Giono), Pagnol in turn became the inspiration behind films adapted from his literary works, which were huge commercial and critical successes, perpetuated by remakes and versions for television: *Jean de Florette* and *Manon des sources* (directed by Claude Berri in 1986), then *La Gloire de mon père* and *Le Château de ma mère* (directed by Yves Robert in 1990)<sup>7</sup>. When you visit the countryside between Marseille and Aubagne, you want to see Pagnol's autobiographical literary area, as well as the locations where his films were shot and the locations where films adapted from his work were shot. The tourist experience is based on a combination between reading memories (Pagnol's books and graphic novels inspired by his work), memories of old movies (Pagnol's films from the 1930s to the 1950s) and recent cinematic memories (remakes and adaptations since the 1980s)<sup>8</sup>.

Tourists visiting Pagnol's sites in Provence today may be motivated by a generational and intermedial dynamic: from theatre to cinema, from cinema to literature, from literature to cinema again. Indeed, we can assume that older visitors are motivated by the nostalgic memory of Pagnol's films (back to the cinema in restored form in the summer of 2024),

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<sup>7</sup> Some of the most recent remakes inspired by Pagnol or films based on his books for cinema or television include *Le Temps des secrets* (Thierry Chabert, 2007), *Le Temps des amours* (Thierry Chabert, 2007), *La fille du puisatier* (Daniel Auteuil, 2011), *Marius and Fanny* (Daniel Auteuil, 2013), *Le Temps des secrets* (Christophe Barratier, 2023).

<sup>8</sup> Aubagne tourist office organizes tours focusing on the latest film adaptation of Pagnol's autobiography in 2023 by Barratier : [www.tourisme-paysdaubagne.fr/tourisme-paysdaubagne/un-jour-une-histoire/experiences-dici/le-temps-des-secrets/](http://www.tourisme-paysdaubagne.fr/tourisme-paysdaubagne/un-jour-une-histoire/experiences-dici/le-temps-des-secrets/)

while younger visitors seem to be more attracted to the film and graphic adaptations that have been made of Pagnol's works.

But let's not forget that it is also through the mediation of literature that some visitors wish to visit Pagnol's sites, as his books have lulled generations of French pupils and are still studied in schools. We can therefore say that in Pagnol's case, cinema and literature play a totally equivalent role in the heritage, depending on the generation of visitors, their culture, education and interest in a given artistic medium (Desclaux, 2016). Pagnol left the cinema for literature in the 1950s, literature made him the author par excellence of childhood happiness and eternal rural Provence, and contemporary cinema paid tribute by making him a "popular classic" (Brun, 2019; Chabbert, 2023).

Pagnol shot around fifteen films in the hills of his childhood, between Marseille, the Allauch massif, the Garlaban massif and Aubagne. Here is a brief presentation of the main tourist sites linked to Pagnol's heritage between cinema and literature.

Tourists must travel to the rural suburbs of Marseille (in the city's 11th arrondissement), a few kilometres from the city centre, to reach the village of La Treille, with a population of less than a thousand, on the edge of the suburban areas of the Mediterranean metropolis. La Treille was first and foremost the place where young Marcel spent enchanted holidays with his family – from 1904 to 1910 – discovering the hills, the flora and fauna, love and friendship, in a landscape of garrigue to which he would remain deeply attached for the rest of his life. On the outskirts of the village, in the countryside, at the end of the Chemin des Bellons, now a hiking trail, a small house called the "Bastide Neuve" was the simple and wild residence of the Pagnol family during weekends and summer holidays. A stroll through the area brings back the atmosphere of childhood memories mythologised in the books and films *La Gloire de mon père* and *Le Château de ma mère*, in particular the Grosibou cave and the Garlaban massif, where Marcel and his friend, the farmer Lili des Bellons, went for walks. Below the village of La Treille, where Marcel's family used to walk for many kilometres along the Canal de Provence and several middle-class properties on their way to their holiday home, stands the Château de la Buzine. Apparently of no interest to Pagnol, this large 19th-century residence, surrounded by an estate (a *bastide*, as they say in Provence), was bought by the filmmaker Pagnol, who had become rich and famous in 1941, in order to found a film city there, which would have housed production offices and film studios. Pagnol's dream was to turn it into a Provençal Hollywood in his homeland.

The purchase was carried out without his presence and when he discovered the acquisition he had made, especially the interior façade overlooking the park, he realized with emotion that it was one of the castles his family used to sneak through on their way to Bastide neuve for holidays. In particular, he remembers the anguish his mother felt as she crossed the park, for she was afraid that the caretaker would discover them and arrest them, which did happen! This is one of the founding episodes of *Souvenirs d'enfance*, which gave its title to the second volume, *Le Château de ma mère*. Marcel had unknowingly bought the estate that had frightened his mother and led to his father's humiliation and trauma, as he was threatened with severe punishment for trespassing on private property to shorten the family's travel time. Beyond this touching biographical and literary anecdote, La Buzine was above all the place where Pagnol refused to collaborate culturally with the German

occupiers during the Second World War, and where he settled his father to live until his death. The cinematographic dream never came true. Sold off and in a state of disrepair, the castle was a ruin until 1995, when the city of Marseille bought it and listed it as a historic monument before beginning its reconstruction. In 2013, when Marseille was European Capital of Culture, the castle was inaugurated as The Maison des cinématographies de la Méditerranée.

Finally, the Pagnol's cinema work left its mark directly on the region, thanks to the sets recreated for the films. In 1934 and 1937, the filming of *Angèle* and *Regain* (based on the novel by Giono) led to the creation of an artificial set in the hills of the director's childhood, which has now become a tourist destination, the Barres de Saint-Esprit. The site includes the remains of a ruined village (Aubignane) and Angèle's farm. So not only do you come to visit an authentic piece of old rural Provence, you also come to see the setting for two of Pagnol's films. In this case, it is pure cinematic memory the reason to visit a reconstructed site. The places visitors discover today in Provence enable them to follow an intermedial mapping of Pagnol's works and life, as well as the artistic legacy he left behind.

#### 4. THE TOURIST EXPERIENCE AROUND PAGNOL: FILMS, BOOKS AND NATURE

The organisation of tourist sites evoking Pagnol's territorial and material memory in the Bouches-du-Rhône département includes houses (Aubagne, La Treille), a castle (Marseille), museums (Aubagne and Allauch), hiking trails and a living landscape (in the hills of the Allauch and Garlaban massifs).

At present, the Aix-Marseille-Provence Metropolis – a public establishment for inter-municipal cooperation – manages and finances a large proportion of these sites. In addition, the Marcel Pagnol Endowment Fund, set up by the author's wife in 2010 ([www.marcel-pagnol.com](http://www.marcel-pagnol.com)), aims to restore the 24 films in his film catalogue and maintain the museum collection, which includes cameras, lenses, manuscripts and works of art that belonged to Pagnol. The Fund also aims to rebuild the ruined sets of his films in a natural setting in the hills of Aubagne and Marseille and turn them into an open-air museum. This is a project to create a cinematographic and literary landscape for tourism (Fournier & Le Bel, 2018). In addition, a major museum dedicated to Pagnol, which should bring together the manuscripts and objects from his work as a filmmaker and writer, is due to open in Allauch in 2026, in the heart of the region where he shot his films.

The house where the author was born is located in the centre of the small town of Aubagne, on Cours Barthélemy. Since 2003, the ground floor has recreated the flat on the top floor of the building and the living environment of the family of schoolteacher Joseph Pagnol and his wife, Augustine, in the 1890s, before they moved to Marseille in 1897. You can also see Marcel's manuscripts, photographs of the family and a projection room. A short walk away is the *Le petit monde de Marcel Pagnol* museum, where 200 statuettes typical of the region (the *santons*) evoke moments from the books and films. This reconstruction of the author's work is closely linked to the local tradition of *santons*, hand-painted clay statuettes emblematic of the town of Aubagne, which revived them at the beginning of the 20th century thanks to the *santonnière* Thérèse Neveu, whose workshops are home to "Le petit monde". These figurines are now an integral part of every Christmas cot in Provence.

In the village of La Treille, visitors can see the location where the film *Manon des sources* was shot (as well as the fountain, the central element of the tragedy that unfolds there), the Bastide neuve, the villa La Pascaline, the Chemin des Bellons, the hilly landscape, the cemetery where Pagnol, his family and his friend, Lili, are buried, as well as the canal that the family used to walk along, and even the restaurant Le Cigalon where the director used to dine with his film crew and actors. A huge trompe l'oeil fresco at the entrance to the village, painted by Campana in 2015, evokes the *Souvenirs d'enfance* books. By bringing Pagnol's imagination to ordinary life, the area gives concrete expression to an intermedial dynamic between the images from the films and the words from the books at the same time. This dynamic means that literary tourism and film tourism should not be separated in order to truly appreciate Pagnol's work in its specific creative area.

The Château de La Buzine (Marseille) was bought by Pagnol in 1941 to become a film city. During the German occupation, he refused to collaborate to make films produced by the Continentale film company, claiming temporary blindness. He sold his studios to the Gaumont company and ended up destroying the reels of the film he was shooting, *La prière aux étoiles*. It was not until 1944 that he resumed his activity by producing the film *Nais*, based on Zola (directed by Raymond Leboursier), starring Fernandel and the young Jacqueline Bouvier who was to become his wife, Jacqueline Pagnol. As mentioned above, the castle now houses a number of tourist attractions: a museum on the history of cinema, a 330-seat cinema and auditorium, temporary exhibitions on cinema, the reconstruction of a classroom as Pagnol knew it when he was a child and as his father frequented it throughout his life, reminders of the shooting of his films, a media library specialising in cinema, a restaurant and the grounds of the estate.

The locations of Pagnol's cinematographic and literary works are therefore mainly rooted in a triangle between the Garlaban mountain, the village of La Treille and Allauch. Nature and the landscape are very important in the author's imagination and form an integral part of the way tourism is organised today by the city of Aubagne. The author's films and books deal with universal themes (childhood paradise, family, friendship, betrayal, secrecy, collective solidarity, love) but they also tackle issues that are still very topical, such as man's relationship with natural resources, especially water – a central element in Pagnol's dramaturgy – and the preservation of ecological wealth (see the ecocritical approach of Pagnol's work in Brun, 2016).

Indeed, in his novels and films, Pagnol revives the *ager*, the ancient cultivated land planted with fruit trees, olive trees and wheat, and the *saltus*, the forest used for hunting, poaching and gathering aromatic plants where goatherds used to live, like his younger brother, Paul Pagnol, who never left this landscape (Tudesque, 1991). If this landscape continues to exist, in the midst of urbanised areas, roads, motorways and industrial infrastructures, it is because it evokes an authentic and unspoilt Provence, where hiking tourism has played a key role since the 1970s. The area is part of the European Natura 2000 network. Nature becomes a tourist destination motivated by the image of Pagnol seen through the eyes of our contemporaries, on the threshold of the 21st century, Pagnol seen as a champion of the preservation and the heritage of threatened landscapes. In addition to the intermedial experience of old cinema, contemporary cinema and books, there is an ecological awareness that may also motivate visitors to Pagnol's sites, given that his work is a celebration of



nature (Pagnol published a translation of Virgil's *Bucolics* in 1958). Beyond films and books, it is precisely the heritage value of Pagnol's landscapes that can prevent – or at least limit – the saturation of building projects in the Aubagne hills (Peiron, 2004).

The Pays d'Aubagne et de l'Étoile Tourist Office is offering four walks in the footsteps of Pagnol, between cinema and literature, with varying degrees of difficulty, in the Garlaban hills. These are entitled "Petit Marcel cinéaste en herbe" (on the child's vocation for cinema), "Garlaban fait son cinéma" (on the filming locations of Pagnol's films), "Souvenirs d'enfance" (devoted to autobiographical books and the films that have adapted them) and "Le Temps des secrets" (a sporting hike on the filming locations of the last film adapted from Pagnol's memoirs)<sup>9</sup>. In addition, other walks are organised by the Marcel Pagnol Fund, such as "Authentic Pagnol"<sup>10</sup> on foot in the hills, or a one-day tour by car which includes lunch at La Treille restaurant<sup>11</sup>.

The educational vocation of the Pagnol's sites is, of the tourist offer proposed by the Pays d'Aubagne, to keep the work alive for younger generations. We can recall that today in France, some 220 elementary, middle and high schools bear the name of Pagnol. Theatre walks entitled "Vivre l'œuvre de Marcel Pagnol" (Living Marcel Pagnol's work) and shows put on by the theatre company *La cour des Grands* are organised to take visitors on a walk through the author's hills, while following a troupe of actors performing extracts from his plays, films or autobiography<sup>12</sup>. In this case, the idea is to present an imaginary cinematographic and literary world through the notion of spectacle and the staging of the journey. In this way, the artistic work opens up to the materiality of the present by existing outside the screen and outside the book, by becoming part of the territory it describes. The walk allows us to experience emotions that were originally strictly cinematic and literary, and that give the area visited a "vertical value" (Capecchi, 2019, p. 13) specific to each place. It should be recognized that this value, for tourists, also lies in an expectation horizon mainly marked by nostalgia (Degiovanni, 2023; Wolfrohm, 2024).

Visits of varying lengths are organised by the Aubagne Tourist Office throughout the year, including visits to museums, film screenings, walking tours of the hills, reminiscences of the school of yesteryear and childhood memories of Pagnol's places of birth. On the fun and educational side, games include a treasure hunt entitled "Lili au pied de Garlaban", which combines knowledge of the local flora with childhood memories of Marcel's friend. An escape game entitled "La lettre de Marcel Pagnol", inside the house in which he was born and which is now a museum in Aubagne, allows visitors to explore the career of the French academician<sup>13</sup>.

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<sup>9</sup> [www.tourisme-paysdaubagne.fr/tourisme-paysdaubagne/marcel-pagnol/](http://www.tourisme-paysdaubagne.fr/tourisme-paysdaubagne/marcel-pagnol/)

<sup>10</sup> [www.marcel-pagnol.com/tourisme/randonnees-authentic-pagnol/](http://www.marcel-pagnol.com/tourisme/randonnees-authentic-pagnol/)

<sup>11</sup> [www.marcel-pagnol.com/tourisme/sur-les-traces-de-marcel-pagnol/](http://www.marcel-pagnol.com/tourisme/sur-les-traces-de-marcel-pagnol/)

<sup>12</sup> [www.danslacourdesgrands.fr](http://www.danslacourdesgrands.fr) and [www.marcel-pagnol.com/tourisme/randonnees-theatrales-dans-la-cour-des-grands/](http://www.marcel-pagnol.com/tourisme/randonnees-theatrales-dans-la-cour-des-grands/)

<sup>13</sup> [www.tourisme-paysdaubagne.fr/offres/escape-game-la-lettre-de-marcel-pagnol-aubagne-fr-3368968/](http://www.tourisme-paysdaubagne.fr/offres/escape-game-la-lettre-de-marcel-pagnol-aubagne-fr-3368968/)

To conclude, in the case of Marcel Pagnol the link between cinema and literature constitutes a main level for organising the tourist offer at the places where he lived and worked. In all the examples we have described, based on the rich organization offered by the city of Aubagne and the Pagnol Fund, the visit to Pagnol's places is not just a tourist escapade but also manages to tell a story of cinema, of literature, even a story of local culture and nature at the same time: a form of intermedial narration of the territory around Garlaban Mountain between Aubagne and Marseille. We might suppose that this form of narration could be brought closer to what has been called 'placetelling' (Pollice, 2022)<sup>14</sup>. This multidisciplinary method involves multiple interpretations of spaces in addition to their physical visit, through the interplay of film, books and the collective memory simultaneously based on film footage, excerpts from novels and other artistic forms.

By using placetelling's tools with an intermedial approach we may assume that it is possible to avoid any risk of confusion regarding Pagnol's image. As a matter of fact, tourism around Pagnol is sometimes confused with a regionalist Provençal folk stereotype (the French word *pagnolade* sums up this image well<sup>15</sup>), forgetting the artist's humanist and universal vocation (Corriol, 2022). The description of the tourist products offered to visitors, as well as the results of recent academic studies, used to draw up this article, allowed us to see that the varied efforts to promote the author's legacy are also aimed at softening this stereotype in order to bring Pagnol up to date.

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<sup>14</sup> Placetelling makes an interdisciplinary link between geography and storytelling which contributes to the protection, the building of identity and sustainable touristic enhancement of the territory. It is based on the narration of places. A school has recently been set up in Italy (Lecce, Università del Salento) to train professionals in the interpretation of the geographical territory in the management of tourism products (placetelling.it).

<sup>15</sup> [www.lalanguefrancaise.com/dictionnaire/definition/pagnolade](http://www.lalanguefrancaise.com/dictionnaire/definition/pagnolade)

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