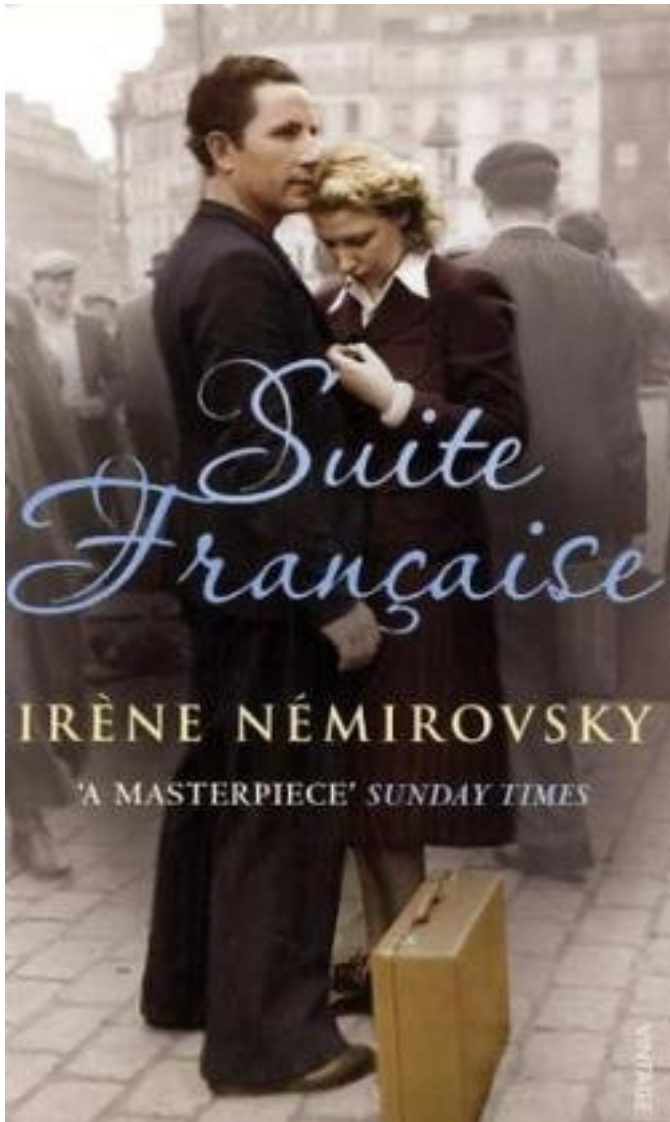


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**Irène Némirovsky**

**Suite française**



Title: Suite française

Author: Irène Némirovsky

Format: Paperback

Language:

Pages: 528

Publisher: , 0

ISBN: 0099507862

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Size: 7.4 MB

Download: allowed

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## Description

In 1941, Irène Némirovsky sat down to write a book that would convey the magnitude of what she was living through, not in terms of battles and politicians, but by evoking the domestic lives and personal trials of the ordinary citizens of France. She did not live to see her ambition fulfilled, or to know that sixty-five years later, *Suite Française* would be published for the first time, and hailed as a masterpiece

Set during a year that begins with France's fall to the Nazis in June 1940 and ends with Germany turning its attention to Russia, *Suite Française* falls into two parts. The first is a brilliant depiction of a group of Parisians as they flee the Nazi invasion and make their way through the chaos of France; the second follows the inhabitants of a small rural community under occupation who find themselves thrown together in ways they never expected. Némirovsky's brilliance as a writer lay in her portrayal of people, and this is a novel that teems with wonderful characters, each more vivid than the next. Haughty aristocrats, bourgeois bankers and snobbish aesthetes rub shoulders with uncouth workers and bolshevik farmers. Women variously resist or succumb to the charms of German soldiers. However, amidst the mess of defeat, and all the hypocrisy and compromise, there is hope. True nobility and love exist, but often in surprising places.

Irene Némirovsky conceived of *Suite Française* as a four- or five-part novel. It was to be a symphony - her *War and Peace*. Although only two sections were finished before her tragic death, they form a book that is beautifully complete in itself, and awe-inspiring in its understanding of humanity.

## Insightful reviews

Lord Beardsley: This book jolted me. It's rare when I read a book literally from cover to cover...and close it nearly in tears. This was written as France was being occupied by the Nazis during the Second World War, thus, this may well be the first fictional account of World War Two *as it was happening*. Needless to say, this is an immensely important book and in my opinion should be required reading in history classes. This is an unfinished work by a Russian-French author who died in Auschwitz before she could complete what she was hoping would be a novel-opus written in the style of a piece of music. This is definitely an ambitious and frustrating read. But the readers must take in mind that this is an incomplete draft. As a writer, I enjoyed reading something unfinished. It was wonderful to be able to crawl into someone's imaginative workings as they are happening with all the frayed bits left strung out. It helped me in assessing my own

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approach to the creative process and I think I'll be referring back to this novel time and again to get some pointers on plot devices and flow.

As a story, this is flawed. If I was just giving points for the story itself I would only allot it three stars. The fourth is for the fact that the appendix's in the back as well as the forword to the French addition are utterly fascinating. This is a highly forgotten author and I'm looking forward to reading more of her work. It pains me that this was never completed.

\*On a side note, I experienced a strange realization while reading this by finding out that the suburb of Paris where my girlfriend's grandmother lives, Drancy, is the site of a former concentration camp.\*

This gives a fascinatingly detailed account of life during the French Occupation as it was happening through the eyes of a formerly (but that has never been known to stop Nazis) Jewish woman. She has a keen knack for expressing the human experience. The lives of those she describes are lives interrupted during war, whether it be French peasants or young, highly incompetent German soldiers in way over their heads. She described the young German soldiers with a tenderness and empathy I thought incredible. Thus, subverting their "power" by describing them as young boys caught up in something they have marginal understanding of. The most poignant scenes for me where those in which she described what happens to young people during wartime. How all the young French boys are away and the young girls secretly idolize their captors and their captors in turn court the young girls...after all they're still teenagers. That to me, was heart-breaking. Reading this, over sixty years after it was written and in another pseudo "war", makes me realize how useless the power displays of men playing king of the hill really are...especially when the lives of everyday people are involved.

Melissa: The story of the author and how the book came to be published so many years after her death is a much more compelling story than this, although if Nemirovsky had the chance to complete the book to her vision I may think differently. As it is, the book was well-done in its portrayal of the many facets of human nature that show themselves in times of crises. Nemirovsky shows a sympathy for basic human responses, even if those reactions are abhorrent to common values and sentiments.

The book also portrayed a part of history, the German invasion and occupation of France, that I didn't know much about besides the hard facts - how people fled Paris only to be killed [on the roads](#) and villages by German bombs, the guilt of French people who chose to collaborate with the Germans in order to survive. Suprisingly, she did not discuss the experiences of Jews in France and the deeper fear they must have felt upon the German invasion, but perhaps that was for a later part of the book she didn't finish before being sent to a concentration camp herself.

Still, even though I did enjoy the book, I did not find it engrossing in a way that kept me reading. I think this is because of a lack of plot. Each chapter was like a self-contained episode in the lives of certain characters. And while those episodes were interesting and entertaining, perhaps even meaningful, there was no drive to keep reading. The second half of the book, the Dolce volume, had more of a storyline that continued from chapter to chapter and had more of a pull.

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But I still can't say that it deserved a three-star review. Maybe two-and-a-half.

Santiago Llach: El gran realismo del siglo XIX se topa de pronto con las ametralladoras de Hitler y los bombarderos de la Luftwaffe, y deja estas dos maravillosas nouvelles que anticiparon en secreto las fisuras del futuro relato heroico de la Segunda Guerra. Némirovsky, niña rica triste, políglota, enojada con su madre, se trajo de la Rusia de su infancia el esprit narrativo de sus grandes escritores y, en un tiempo real que cuesta creer haya sido tal, en el 41 y el 42, mientras Francia era tomada por la Wehrmacht y Némirovsky se sabía pronta y probable víctima (fue lo que efectivamente ocurrió, murió en Auschwitz en el 42) dejó este testimonio ficcional efectivo y poético, cero complaciente, este anti testimonio de una víctima, esta cachetada en la cara de la futura industria de la memoria: una narración ni cínica ni negadora de lo que hacen los seres humanos en una guerra: siguen viviendo, fallados y cómicos.

Cuesta creer cómo, con la falta de distancia y la persecución pisándole los talones, Némirovsky pudo elaborar historias y personajes tan complejos, una mirada tan sagaz. Estaba poseída por la gran narrativa del siglo XIX: la primera nouvelle, Tormenta de junio, es una reescritura urgente y lírica de la huida de los Rostov en Guerra y Paz; la segunda, Dolce, una versión del comienzo de La Cartuja de Parma de Stendhal, cruzada por algunas tipologías de Balzac.

AC: Némirovsky was once a Russian Jew who emigrated as a baby to France. There, she turned a favored and profitable writer, switched over to Roman Catholicism, grew to become an anti-semite who linked to right-wing (fascist) writers and editors, yet who via 1942 was once deported to Auschwitz and gassed. Her husband was once murdered quickly afterwards. She left a long manuscript in a diary that used to be within the ownership of her daughter, who refused to examine all of it her existence -- pondering it was once just a diary and that studying it might be upsetting. while she ultimately did examine it and chanced on it really contained a manuscript, she had it published. The backstory is sort of interesting:

[http://en.wikipedia.org/wiki/Irène\\_Né...](http://en.wikipedia.org/wiki/Irène_Né...)The ebook was once conceived as 1,000 web page Magnum Opus -- the writer was once very awake that she used to be writing her manuscript -- a battle and Peace for the trendy Era. yet in fact, in simple terms of the 5 components (Storm in June and Dolce) have been kind of completed; and a 3rd half Captivity (about the focus camps) it seems that continues to be in manuscript form. What we have now here, hurricane and Dolce, volume to 2 novellas. What is attention-grabbing approximately those books is they are written by means of a person residing the occasions virtually in actual time, yet they don't seem to be a diary, yet a truly good dependent fictional work. In different words, there's detachment, in addition to ardour to it. Storm contains a chain of interlocking vignettes, as Némirovsky follows a suite of characters fleeing Paris within the tumultuous week of the invasion. it's very relocating and, except one or fake notes (one can see the seams, because it were), relatively awesome (5-stars). The immortality that Némirovsky sought after should relaxation in this slim little novel. Dolce is intensely mediocre - it really is concerning the lusts of a few sexually annoyed frenchwomen who're falling in love with those hypermasculine blond Nazis. The Nazis are glorified, their muscle groups are defined many times, they're all poets and musicians, hugely cultivated, perpetually polite, and seductive -- merely the French males within the tale appear to be no longer too overjoyed with them -- yet these males are boorish peasants, so WTF do they

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know...The tale drips with fascist sympathies -- the anti-German patriotism of the characters is the patriotism that loves "le Maréchal!" (i.e., Petain)..... what's worse, the tale is melodramatic and -- not anyone even is going to bed. they do not even get round to kissing. three stars. And this, remember, was once being written via a lady who used to be months clear of the gas-chamber.... for those who learn this book, be sure you learn the quick Appendix I - which includes notes by means of the writer on occasions and on her plotted of the novel. It comprises a few gems. E.g.:"The French grew uninterested in the Republic as though she have been an outdated wife. For them, the dictatorship used to be a quick affair, adultery. yet they meant to cheat on their wife, to not kill her. Now they notice she's dead, their Republic, their freedom. they are mourning her."Or..."The such a lot hated males in France in 1942: Philippe Henriot and Pierre Laval. the 1st because the Tiger, the second one because the Hyena: round Henriot you could scent clean blood, and round Laval the stench of rotting flesh."The translation, as you will discover from this, is wonderful.Anyway - a combined bag -- locate the nice in it, chuck the dross. an outstanding better half piece to Wescott's house (also in regards to the Occupation), even though to not be in comparison with Wescott in quality.

S@aP: Francia. Giugno 1940. Le truppe tedesche sono alle porte di Parigi, e domani los angeles occuperanno. Nel disastro totale, che travolge tutti e sovverte ogni valore, si rappresenta "la lotta tra il destino individuale e il destino collettivo". I fatti eccezionali e destabilizzanti, come le grandi catastrofi, svelano l. a. vera natura degli uomini. Sollevano ogni maschera. Sbriciolano ogni convenzione e ogni postura sociale. Pongono l'individuo di fronte a sé stesso, e il Sé Stesso a confronto con gli altri, tutti; nell'anarchia imprevedibile che segna ogni sopravvivenza. Fino alla scoperta di profondità insospettabili; o di sentimenti acuti e inattesi, ma finalmente liberi. Una lucidità sorprendente, quella della Némirovsky. Costruisce; lega; svolge, analizza e narra, con respiro sapiente, ampio. los angeles sua lingua educata, resa da una traduzione eccellente, suona di una semplicità signorile; avvolge, con il tratto dei grandi narratori, senza apparire; senza distrarre. Prende in keeping with mano, con un garbo assassino, e conduce in una sorta di "ogni tempo", comune ai grandi romanzi. los angeles sorpresa è il migliore commento a qualsiasi forma di arte. Scriverne dopo è solo un tentativo di prolungare il piacere. Questo bellissimo libro va letto. E goduto. Che è poi il modo migliore di premiarlo. publish Scriptum L'edizione, eccellente, comprende un'appendice interessantissima, che merita quanto i romanzi. Pagine di diario dell'autrice; word a margine della composizione; epistolario, e una nitida postfazione, raccontano della vita sfortunata e intensa di questa donna europea del '900; dei destini rocamboleschi del manoscritto (pubblicato solo nel 2004 e divenuto, subito, un grande successo editoriale); di una pagina inqualificabile della storia del '900, quale quella del nazismo. Ma soprattutto lasciano entrare nell'officina del racconto dell'autrice. Un affascinante "dietro le quinte", che suggerisce "a chi volesse" il metro con cui pesare l. a. fatica e il lavoro che sorreggono ogni grande romanzo.

Seth T.: spotting previously that this would not be an entire tale arc, I needed to try and process the ebook with none prejudice towards it for having a susceptible finishing (i.e., no ending). Unfinished books should be attention-grabbing to learn to view the storytelling procedure in the middle of its evolution, yet are not often enjoyable as tales of their personal right. Némirovsky's paintings here's might be extra polished than an easy draft, yet even her notes recommend that the completed chapters and volumes that \*were\* released are usually not most probably how they might look in her ultimate product.So then, what approximately what we're given?It's, well,

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beautiful good. it is not riveting through any means. there's no climax to her first act ("Storm in June") and her moment act performs out lovely softly (appropriately adequate for a bit entitled "Dolce"). whereas every one phase alternatives up curiosity in later chapters, either start up at this sort of slowburn that many readers will not make it previous 100 pages. Character-wise, Némirovsky does not give you the reader with many sympathetic characters either. not just are just about all the population of her tale boastful hypocrites, yet they're nearly universally dull as well. The first booklet is a pile of vignettes describing the situations of numerous households and members as they flee Paris at the eve of its fall into German arms on 14 June 1940. The narrative is as disorganized and haphazard, perhaps, as used to be the exodus it chronicles. There are prospers after all and moments of curiosity (notably a bankruptcy written from the viewpoint of a cat in heat), yet normally it services greater as documentary than as story. the second one ebook is well superior, yet a lot slower paced. There are extra sympathetic characters and masses extra time for introspection. In a way, e-book ("Dolce") may well functionality as a few kind of Jane Austen work, purely with Nazis and crap. Back to characters. Reading, Suite Française, I first proposal that Némirovsky used to be an out-and-out misanthrope, despising all humanity, regardless of its shape or station. Gradually, I got here to work out that there's a convinced classification of individual whom Némirovsky bears little in poor health will and turns out to think at the very least in a position to being either actual and rational. these humans appear to slot in the decrease heart type and be younger sufficient to nonetheless see good looks on this planet (the Michaud couple are just of their early forties or so, and are an exception to the youthfulness qualification). Her sympathetic characters are the Michauds, Jean-Marie Michaud, Lucile, the younger engaged couple fleeing from Paris on their marriage ceremony day, Bruno (the German soldier staying with Lucille's family), Madeleine (to a few extent), and Hubert (after he rejects the hypocrisy and privilege of his class). I may still observe i actually did delight in Némirovsky's skill to explain the hypocrisies of her characters during the a number of views of her different characters. This truly makes it a bit tougher to pin down the author's personal emotions towards others. I'd be curious to learn Némirovsky's different works to work out how she paints the periods as a basic rule, but when they don't seem to be extra attention-grabbing books than Suite Française, i believe i will skip.

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