

*A biography of Elsa Triolet (), novelist, first woman to win the Prix Goncourt, French Resistance heroine and wife of Louis Aragon (founder of the Surrealist movement and political activist).*

Today almost no one considers her an important writer. Bengt Jangfeldt, in his biography of the poet Vladimir Mayakovsky, whom Elsa was close to, wrote that she insisted on leaving Russia after the Revolution, since she came from a wealthy family and did not enjoy hardships in post-Revolutionary life. From the reports we have, Elsa Triolet was reticent and even hostile about Communism at the start of her life. In the s, she told a friend that she considered the Bolshevik Revolution to be a total catastrophe. That would explain her leaving. She also had trouble accepting the relationship that began between Mayakovsky her sister Lilya Brik, as she was also in love with him. Why this pronounced sympathy for Jews? I have no idea, but one should ask instead why this antipathy for Jews among most other French writers of his era? Aragon was completely opposed to all forms of anti-Semitism which separated him greatly from other writers of the same epoch. Still, Aragon was faithful to the French Communist Party despite the anti-Semitism of some of its members. This is a complex question, but Aragon became aware of the anti-Semitism of certain French Communists and also anti-Semitism in the Soviet Union after the Second World War and tried as much as possible to fight against it. But he deceived himself a lot. On this question and many others he never wanted to be in direct conflict with the French Communist Party or the Soviet Union. During the war, Elsa Triolet and Aragon behaved with exemplary courage, risking death to work in the Resistance and publish anti-Nazi texts. Did the fact that they survived, rather than becoming martyrs, lessen their prestige in later years? What damaged [Triolet] after the war was that she became a woman of power. The authority which she and Aragon wielded in the French Communist literary world created lots of bad feelings. Had she or Aragon been killed during the war, surely attitudes towards them would have differed greatly. In her writings during the Occupation, Elsa Triolet was likely the first to emphasize the role of women Resistance fighters. Was she a feminist? Yes, but Aragon too was a feminist in his own way. To his credit, starting in the s in the sometimes macho atmosphere of the Surrealists, he advocated male and female equality. They were both forerunners of feminism, well before Simone de Beauvoir. This document shows that the Nazi police were not that well informed. A mystery surrounded the origins of Aragon, and his father was unknown for a long time, but now we can say he was not Jewish, either by his father or mother. In , Aragon wrote an article headlined: Being an anti-Fascist meant closing his eyes to Stalinist purges, another example of how people can lie to themselves. I insist on the lucidity of Aragon about the extermination of the Jews at a time when most French writers would not deal with the subject. Not just this poem, but also his articles for clandestine journals, conveying information about the existence of the gas chambers. You have to look at when that was written. At the time, the Communists were powerful and distant from the Socialists who were seen as the enemy, collaborating with the Fascists. But his point of view changed quickly, and he soon embraced the approach of getting closer to the Socialists. She was likely the one who belatedly in the 60s and 70s impelled Aragon to develop a critique of the Stalinist system, so she was certainly the least Stalinist of the two. Many bad legends developed about her. Lots of people believe she manipulated Aragon to make him convert to Communism, but we know that is completely false. Many people think that her books were only appreciated by the French Communist Party, so she is seen as a manipulative woman and bad writer. She was a noteworthy writer, but much of what she produced was conventional and of her time. When Stalin died in , Aragon wrote an article full of extraordinary praise for him. They knew, but said nothing. It is even more astonishing because Elsa and Aragon went to the USA in to join a conference of writers against Fascism, and in many long articles Elsa described her wonderment at America. But that was the time when people thought that Stalin and Roosevelt would join forces against Hitler. It remains rather measured in its criticism. So he did not in fact require her physical presence as a Muse? After Triolet died, Aragon pursued gay relationships. Did this damage their legend as an exemplary heterosexual couple? During the last years of his life, many people cast doubt on his life and work out of homophobia. My book did not try to explain the life of Aragon at all costs, since all of our lives are obscure to

ourselves and everyone else. I think it is enough to respect the mystery of his life.

**Chapter 2 : Library Resource Finder: Staff View for: The lives of Elsa Triolet**

*The Lives of Elsa Triolet [Lachlan MacKinnon] on www.nxgvision.com \*FREE\* shipping on qualifying offers. This is the first full-length biography, and the first to appear in England, of Elsa Triolet (), novelist.*

He was raised by his mother and maternal grandmother, believing them to be his sister and foster mother, respectively. Aragon was only told the truth at the age of 19, as he was leaving to serve in the First World War, from which neither he nor his parents believed he would return. He would remain a member for the rest of his life, writing several political poems including one to Maurice Thorez, the general secretary of the PCF. The French surrealists had long claimed Lewis Carroll as one of their own, and Aragon published his translation of *The Hunting of the Snark* [3] in, "shortly before he completed his transition from Snarxism to Marxism", as Martin Gardner puts it. In December, he called as chief editor the young writer Jacques Decour. The *Commune* journal was strongly involved in the mobilization of French intellectuals in favor of the Spanish Republic. Director of *Ce soir* [edit] In March, Aragon was called on by the PCF to head the new evening daily, *Ce soir*, which he was charged with launching, along with the writer Jean-Richard Bloch. *Ce soir* attempted to compete with *Paris-Soir*. He had met her in, and she became his muse starting in the s. Aragon and Triolet collaborated in the left-wing French media before and during World War II, going underground for most of the German occupation. Aragon was mobilized in, and awarded the Croix de guerre War Cross and the military medal for acts of bravery. After the May defeat, he took refuge in the Southern Zone. Otto Abetz was the German governor, and produced a series of "black lists" of authors forbidden to be read, circulated or sold in Nazi Occupied France. These included anything written by a Jew, a communist, an Anglo-Saxon or anyone else who was anti-Germanic or anti-fascist. This activism led him to break his friendly relationship with Pierre Drieu La Rochelle, who had chosen Collaborationism. His post, however, did not protect him from all forms of criticism. Through the years, he had been kept informed of Stalinist repression by his Russian-born wife, and so his political line evolved. Assisted by its chief editor, Pierre Daix, Aragon started in the s a struggle against Stalinism and its consequences in Eastern Europe. He published the writings of dissidents such as Aleksandr Solzhenitsyn or Milan Kundera. It was later re-founded. The same year, he was nevertheless granted the Lenin Peace Prize. He now harshly condemned Soviet totalitarianism, opened his magazines to dissidents, and condemned show trials against intellectuals in particular the Sinyavsky-Daniel trial. During the last ten years of his life, he published at least two further novels: *Henri Matisse Roman* and *Les Adieux*. Louis Aragon died on 24 December, his friend Jean Ristat sitting up with him. He was and still is a popular poet in France because many of his poems have been set to music and sung by various singers: He favoured equally poetic prose and fixed-form verse, to which he brought a renewed sensibility. After a very free early period, marked by surrealism and its subversive language, Aragon returned to more classical forms measured verse; rhyme, even. He felt that this was more in keeping with the national emergency during World War II. After the war, the political side of his poetry gave way more and more to lyricism for its own sake. He never went back on that embrace of classicism. He did however integrate a certain formal freedom with it, sometimes recalling the surrealism of his early days. Countless poems by Aragon have been set to music and become popular as songs. As a novelist he encompasses the whole ethos of the twentieth century: Indeed, he was one of the founding personalities of the novel of his time. He was nominated for a Nobel Prize in Literature four times between and

**Chapter 3 : Louis Aragon - Wikipedia**

*Advances in Brain Inspired Cognitive Systems: 8th International Conference, BICS , Beijing, China, November , , Proceedings (Lecture Notes in Computer Science) PDF Online.*

Russian Empire – The Russian Empire was a state that existed from until it was overthrown by the short-lived February Revolution in . One of the largest empires in history, stretching over three continents, the Russian Empire was surpassed in landmass only by the British and Mongol empires. The rise of the Russian Empire happened in association with the decline of neighboring powers, the Swedish Empire, the Polish–Lithuanian Commonwealth, Persia. It played a role in –14 in defeating Napoleons ambitions to control Europe. The House of Romanov ruled the Russian Empire from until , and its German-descended cadet branch, with . Like all empires, it included a large disparity in terms of economics, ethnicity, there were numerous dissident elements, who launched numerous rebellions and assassination attempts, they were closely watched by the secret police, with thousands exiled to Siberia. Economically, the empire had an agricultural base, with low productivity on large estates worked by serfs. The economy slowly industrialized with the help of foreign investments in railways, the land was ruled by a nobility from the 10th through the 17th centuries, and subsequently by an emperor. Tsar Ivan III laid the groundwork for the empire that later emerged and he tripled the territory of his state, ended the dominance of the Golden Horde, renovated the Moscow Kremlin, and laid the foundations of the Russian state. Tsar Peter the Great fought numerous wars and expanded an already huge empire into a major European power, Catherine the Great presided over a golden age. She expanded the state by conquest, colonization and diplomacy, continuing Peter the Greats policy of modernisation along West European lines, Tsar Alexander II promoted numerous reforms, most dramatically the emancipation of all 23 million serfs in . The Russian Empire functioned as a monarchy until the Revolution of . The empire collapsed during the February Revolution of , largely as a result of failures in its participation in the First World War. Perhaps the latter was done to make Europe recognize Russia as more of a European country, Poland was divided in the era, with much of the land and population going to Russia. Most of the 19th century growth came from adding territory in Asia, Peter I the Great introduced autocracy in Russia and played a major role in introducing his country to the European state system. However, this vast land had a population of 14 million, grain yields trailed behind those of agriculture in the West, compelling nearly the entire population to farm. Only a small percentage lived in towns, the class of kholops, close to the one of slavery, remained a major institution in Russia until , when Peter I converted household kholops into house serfs, thus including them in poll taxation . Lilya Brik – Lilya Yuryevna Brik was a Russian sometime writer and socialite, connected to many leading figures in the Russian avant-garde between and . She was known as the beloved of Vladimir Mayakovsky, Lilya Brik was married for a long time with the poet, editor and literary critic Osip Brik, and she was the older sister of the French-Russian writer Elsa Triolet. Pablo Neruda called Lilya muse of Russian avant-garde and her name was frequently abbreviated by her contemporaries as . She was born Lilya Kagan into a wealthy Jewish family of a lawyer, both she and her sister Elsa received excellent education and were able to speak fluent German and French, and to play the piano. Lilya graduated from Moscow Institute of Architecture, the sisters were famous for their beauty. When she was twenty years old, Lilya married poet-futurist and poetry critic Osip Brik whom she had met when she was 14 and he was 17, they were married March 26, The two made a pact to love each other in the Chernyshevsky manner – a reference to one of nineteenth-century Russias most famous radical thinkers, who was an early advocate of open marriages. Living at the heart of an artistic bohemia and receiving the intelligentsia in the salon of his wife, Osip Brik, true to his promise. In fact, upon hearing his wife confess that she had gone to bed with the young poet Vladimir Mayakovsky. In , when Mayakovsky and the Briks became inseparable, he moved in with them. Throughout the rest of his life, he made his home at a succession of flats that the Briks occupied. Despite the calamities of World War I, Russian Civil War and throughout the s, their love affair caught and stayed in public attention, after June , Mayakovskys lyrical poetry was almost exclusively devoted to Lilya. He frequently explicitly dedicated his poems or referred in them to Lilya by

name, for example in his , -, , in , Mayakovsky wrote the scenario for the movie , in which he and Lilya starred. The movie Neptune " produced by a movie company " has been lost. Gianni Totti used them in his s movie, in ", Lilya turned to directing a half-fiction-half-documentary motion picture , a parody on bourgeois cinematography. Some authors consider that his passion for Lilya was one of the motives that drove Mayakovsky to suicide in at his Moscow apartment immediately after his breakup with Veronika Polonskaya. Lilya, who at the time was in Berlin, denied this, later in , after divorcing Osip earlier that year, she married Soviet General Vitali Primakov 3. Jews originated as a national and religious group in the Middle East during the second millennium BCE, the Merneptah Stele appears to confirm the existence of a people of Israel, associated with the god El, somewhere in Canaan as far back as the 13th century BCE. The Israelites, as an outgrowth of the Canaanite population, consolidated their hold with the emergence of the Kingdom of Israel, some consider that these Canaanite sedentary Israelites melded with incoming nomadic groups known as Hebrews. The worldwide Jewish population reached a peak of Since then the population has risen again, and as of was estimated at The exact world Jewish population, however, is difficult to measure, Israel is the only country where Jews form a majority of the population. The modern State of Israel was established as a Jewish state and defines itself as such in its Declaration of Independence and its Law of Return grants the right of citizenship to any Jew who requests it. The etymological equivalent is in use in languages, e. Some people, however, have become so wary of this construction that they have extended the stigma to any use of Jew as a noun, a factual reconstruction for the origin of the Jews is a difficult and complex endeavor. It requires examining at least 3, years of ancient human history using documents in vast quantities, as archaeological discovery relies upon researchers and scholars from diverse disciplines, the goal is to interpret all of the factual data, focusing on the most consistent theory. In this case, it is complicated by long standing politics and religious, Jacob and his family migrated to Ancient Egypt after being invited to live with Jacobs son Joseph by the Pharaoh himself. The patriarchs descendants were later enslaved until the Exodus led by Moses, traditionally dated to the 13th century BCE, Modern archaeology has largely discarded the historicity of the Patriarchs and of the Exodus story, with it being reframed as constituting the Israelites inspiring national myth narrative. The growth of Yahweh-centric belief, along with a number of practices, gradually gave rise to a distinct Israelite ethnic group 4. Piano " The piano is an acoustic, stringed musical instrument invented around the year , in which the strings are struck by hammers. It is played using a keyboard, which is a row of keys that the performer presses down or strikes with the fingers and thumbs of both hands to cause the hammers to strike the strings. The word piano is a form of pianoforte, the Italian term for the early s versions of the instrument. The first fortepianos in the s had a sound and smaller dynamic range. An acoustic piano usually has a wooden case surrounding the soundboard and metal strings. Pressing one or more keys on the keyboard causes a padded hammer to strike the strings. The hammer rebounds from the strings, and the continue to vibrate at their resonant frequency. These vibrations are transmitted through a bridge to a soundboard that amplifies by more efficiently coupling the acoustic energy to the air, when the key is released, a damper stops the strings vibration, ending the sound. Notes can be sustained, even when the keys are released by the fingers and thumbs and this means that the piano can play 88 different pitches, going from the deepest bass range to the highest treble. The black keys are for the accidentals, which are needed to play in all twelve keys, more rarely, some pianos have additional keys. Most notes have three strings, except for the bass that graduates from one to two, the strings are sounded when keys are pressed or struck, and silenced by dampers when the hands are lifted from the keyboard. There are two types of piano, the grand piano and the upright piano. The grand piano is used for Classical solos, chamber music and art song and it is used in jazz. The upright piano, which is compact, is the most popular type, as they are a better size for use in private homes for domestic music-making. During the nineteenth century, music publishers produced many works in arrangements for piano, so that music lovers could play. The piano is widely employed in classical, jazz, traditional and popular music for solo and ensemble performances, accompaniment, with technological advances, amplified electric pianos, electronic pianos, and digital pianos have also been developed. The electric piano became an instrument in the s and s genres of jazz fusion, funk music. The piano was founded on earlier technological innovations in keyboard instruments, pipe organs have been used since Antiquity, and

as such, the development of pipe organs enabled instrument builders to learn about creating keyboard mechanisms for sounding pitches 5. Futurism – Futurism was an artistic and social movement that originated in Italy in the early 20th century. It emphasized speed, technology, youth, and violence, and objects such as the car, the aeroplane, although it was largely an Italian phenomenon, there were parallel movements in Russia, England, Belgium and elsewhere. It glorified modernity and aimed to liberate Italy from the weight of its past, Cubism contributed to the formation of Italian Futurism's artistic style. We want no part of it, the past, he wrote, publishing manifestos was a feature of Futurism, and the Futurists wrote them on many topics, including painting, architecture, religion, clothing and cooking. The founding manifesto did not contain an artistic programme, which the Futurists attempted to create in their subsequent Technical Manifesto of Futurist Painting. This committed them to a universal dynamism, which was to be represented in painting. The motor bus rushes into the houses which it passes, the Futurist painters were slow to develop a distinctive style and subject matter. In and they used the techniques of Divisionism, breaking light and color down into a field of stippled dots and stripes, which had been originally created by Giovanni Segantini and others. Later, Severini, who lived in Paris, attributed their backwardness in style and method at this time to their distance from Paris, the centre of avant-garde art. Severini was the first to come into contact with Cubism and following a visit to Paris in the Futurist painters adopted the methods of the Cubists, Cubism offered them a means of analysing energy in paintings and expressing dynamism. The action of an attack and riot is rendered energetically with diagonals. His *Leaving the Theatre* uses a Divisionist technique to render isolated, Boccioni's *The City Rises* represents scenes of construction and manual labour with a huge, rearing red horse in the centre foreground, which workmen struggle to control. The Futurists aimed through their art thus to enable the viewer to apprehend the inner being of what they depicted, Boccioni developed these ideas at length in his book, *Pittura scultura Futurista, Dinamismo plastico*. Balla's *Dynamism of a Dog on a Leash* exemplifies the Futurists' insistence that the world is in constant movement 6. Mayakovsky often found engaged in confrontation with the increasing involvement of the Soviet State in cultural censorship. Even after death his relationship with the Soviet state remained unsteady, Vladimir Vladimirovich's mother Alexandra Alexeyevna, was a housewife, looking after the children, a son and two daughters, Olga and Lyudmila. The family was of Russian and Zaporozhian Cossack descent on their fathers' side, at home the family spoke Russian. With his friends and at school Mayakovsky used Georgian, I was born in the Caucasus, my father is a Cossack, my mother is Ukrainian. Thus three cultures are united in me, he told the Prague newspaper *Prager Presse* in an interview, Georgia for Mayakovsky remained the eternal symbol of beauty. His mother, aware of his activities, apparently didn't mind, people around warned us we were giving a young boy too much freedom. But I saw him developing according to the new trends, sympathized with him and pandered to his aspirations, she later remembered. After the sudden and premature death of his father in the family – Mayakovsky, his mother, in July Mayakovsky joined the 4th form of the Moscow's 5th Classic gymnasium and soon developed a passion for Marxist literature. For me it was philosophy, Hegel, natural sciences, but first and foremost, there'd be no higher art for me than *The Foreword by Marx*, he recalled in the s in his autobiography *I, Myself*. In , the boy was dismissed from the gymnasium because his mother was not able to afford the tuition fees. For two years he studied at the Stroganov School of Industrial Arts, where his sister Lyudmila had started her studies a few years earlier. As a young Bolshevik activist, Mayakovsky distributed propaganda leaflets, possessed a pistol without a license and this resulted in a series of arrests and finally a month imprisonment. It was in a confinement of the Moscow Butyrka prison that Mayakovsky started writing verses for the first time. Revolution and poetry got entangled in my head and became one, he wrote in *I, as an underage person*, Mayakovsky avoided a serious prison sentence and in January was released. A warden confiscated the young man's notebook, and years later Mayakovsky conceded that was all for the better, upon his release from prison, Mayakovsky remained an ardent Socialist, but realized his own inadequacy as a serious revolutionary. Having left the Party, he concentrated on education, sat down and started to learn – Now my intention was to make the Socialist art, he later remembered 7. Russian Civil War – The Russian Civil War was a multi-party war in the former Russian Empire immediately after the Russian Revolutions of , as many factions vied to determine Russia's political future. In addition, rival militant socialists and nonideological Green armies fought

against both the Bolsheviks and the Whites, eight foreign nations intervened against the Red Army, notably the Allied Forces and the pro-German armies. Lesser battles of the war continued on the periphery for two years, and minor skirmishes with the remnants of the White forces in the Far East continued well into 1925. Armed national resistance in Central Asia was not completely crushed until 1926, there were an estimated 7,000,000 casualties during the war, mostly civilians. The Russian Civil War has been described by some as the greatest national catastrophe that Europe had yet seen, many pro-independence movements emerged after the break-up of the Russian Empire and fought in the war.

Chapter 4 : Elsa Triolet - WikiVividly

*The Lives of Elsa Triolet by Lachlan MacKinnon Review by: Catriona Kelly The Slavonic and East European Review, Vol. 70, No. 3 (Jul., ), pp. Published by: the Log In Register Most Popular.*

With a father who was the director of the Lincei library and a professor of Oriental literature, an astronomer uncle and a mother descended from the Medicis, she grew up in a family of aristocrats and intellectuals. She studied philosophy, even though her dream was to become an actress. In 1905, she published a collection of overtly sensual poems, *Arethusa*. When her parents learnt about it, she was sent to a convent in Switzerland, where she left again after going on hunger strike. This city proved to be the beginning of freedom. When she was attending a conference on theology by Count Wilhelm Wendt de Kerlor, she felt under the charm of this young theosophist. They married in 1910 and left London for New York in 1911, after spending several seasons in Nice. This encounter would introduce Elsa into the circle of the avant-garde artists of the time: Their daughter Yvonne, nicknamed Gogo, was born in 1912 and very soon contracted poliomyelitis. In 1913, she moved to Paris with her daughter because Europe seemed to be ahead in terms of the treatments that Gogo needed. Her circle of artist friends grew. One day, Elsa accompanied a friend to a fitting at Paul Poiret, the greatest couturier of the age. Realising this and no doubt sensing that such an atypical woman would be a good advert for his clothes, Paul Poiret suggested that Elsa could borrow several designs. This experience of a couture house, luxury, quality, design, colors, materials, embroidery and shapes lit a spark in Elsa that would prove to be one of the turning points in her life. In Paris, the most famous Couturier of the age, Paul Poiret, lends her several designs. She joined forces for a time with a friend who had acquired a brand that had fallen into decline. Elsa soon regained her independence so that she could express herself to the full. The collection of knitwear pieces was fleshed out with swimsuits, beach pyjamas and accessories. The motifs became more varied abstract tortoisés, skeletons, sailor tattoos, etc. This blend of Haute-Couture and sportswear had such an impact across the pond that American textile manufacturers offered her her first licensing agreements. From onwards, she introduced a growing number of innovations in terms of materials, cuts, details and accessories: From then on, the collections followed hot on the heels of each other at the rate of four presentations a year. Research into the development of new materials led to revolutionary fabrics such as rhodophane as transparent and fragile as glass or crushed rayon crepe resembling tree bark. Elsa surrounded herself with the best talents: Elsa surrounded herself with.

Chapter 5 : Maison Schiaparelli - The Life of Elsa

*The Lives of Elsa Triolet by Lachlan Mackinnon (, Hardcover) Be the first to write a review. About this product.*

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. The Lives of Elsa Triolet. Chatto and Windus, London, I THOUGH accounts of her life have often had a hagiographical tone, Elsa Triolet was not an obvious saint; nor is she a comfortable heroine for the late twentieth century. An overweening egoist, she yet chose to live her life through men. As soon as she found a cause, she proved capable of considerable bravery, and was decorated for her work in the French Resistance. But her wartime career is in sharp contrast to the equivocality of her behaviour in the I s and I s, when she uttered not one word in criticism of the Stalin Terror, though her Russian background put her in a position to be unusually well-informed about what was really going on. In her early novel, Zemlianichka, Triolet employed a quotation from Mariia Bashkirtseva: What made Triolet fascinatingly unde- finable was also, arguably, what made her a poseur and a liar. Unsuccessful as a straightforward narrative about, or a literary essay around, Triolet herself, the book also fails in its declared ambition of making her a representative of her generation, since the historical background is haphazardly presented. Mackinnon apparently has no knowledge of Russian; although he has made a conscientious attempt to grapple with diverse French and English sources, there are many basic misunderstandings of the Russian This content downloaded from Organization also lets the book down: Take this sentence, for example: Mackinnon may be over-generous to Triolet as an author, but at least he is a persuasive advocate for a reassessment of her work. These critical pieces could surely have been the starting point for a quite different biography of Triolet, one introducing or re-introducing her work to the Anglophone public. As it is, Mackinnon has produced a muddled and deeply disappointing study. The Question of Innovation. University of Ottawa, Ottawa, 1991. THIS book contains the proceedings of a Slavic Drama Symposium held at the University of Ottawa, May 1991, and consists of thirty papers on aspects of Polish, Ukrainian, Russian, Czech and Yugoslav drama, together with separate contributions from three playwrights and an interview with one of them, Tadeusz Rozewicz. In the section on Polish drama, Zbigniew Folejewski traces links between Witkiewicz and Chekhov, whilst Daniel Gerould detects continuity between Witkiewicz and the work of Slawomir Mrozek. Kazimierz Braun provides an overview of the relationship between Polish This content downloaded from Vsevolod, Nekrasov and Others [pp. A National Force in a Russian Context [pp. A Study of the Preservation of Historical Memory [pp. The Cold War and Eastern Europe [pp.

**Chapter 6 : Elsa Triolet Choisie Par Aragon Simple Step Faster Received**

*The Lives Of Elsa Triolet. London: Chatto & Windus, Print. These citations may not conform precisely to your selected citation style. Please use this display.*

Na Taiti, Atenev Leningrad, Russia , Translator Ina Konstantinova, *La jeune fille de Kachine: Le monument* novel , Gallimard Paris, France *Journal of an Egoist" , La mise en mots*, Skira Geneva, Switzerland , Lebre-Peytard, Gallimard Paris, France , *Luna-Park*, Gallimard Paris, France In her novels she wrote about her childhood in Russia, her experiences with the French Resistance during World War II, and her disenchantment with politics during the postwar years. For several years she published theater reviews, and her translations of works by Russian poets and dramatists brought what would become classic works to wider audiences. She was also influential in her journalism and other work for the Resistance during World War II and as the wife of famous French poet and communist leader Louis Aragon, who composed five volumes of verse that each were inspired by Triolet in some way. Several people early encouraged Triolet to pursue a writing career. She and literary critic Viktor Shklovsky, a one-time suitor, had been corresponding regularly. Unknown to Triolet, Shklovsky published several of her letters to him in a work called *Zoo*; or, *Letters Not about Love*, so titled because Triolet had made Shklovsky, whose love was unrequited, promise that he not write love letters to her. When Shklovsky showed Russian novelist and dramatist Maxim Gorky the work, Gorky told him that the best part of the work was the series of letters by Triolet, known as "Alya" in the signed letters. In the late s Triolet saw the publication of her first novels, which she wrote in Russian and were later translated into French. With *Na Taiti*, she recounts her experience of living in Tahiti. In the semiautobiographical *Zemlyanichka*, which was translated fifty years later as *Fraise-des-bois*, she describes the life of a middle-class Russian girl nicknamed *Fraise-des-bois* growing up before the Russian Revolution. She is fraught with feelings of worthlessness, jealousy of an older sister, and fear of a future of suffering, loneliness, and death. During , Triolet published her first novel written originally in French. While France was occupied by the Nazis during World War II, Triolet was very active in the Resistance Movement and continued to write for a Resistance newspaper and produced two novels and numerous short stories, all designed to encourage other patriots. *Mille Regrets* contains eight of these stories. The novel *Le Cheval blanc*, translated into English as *The White Charger* and *The White Horse*, tells the episodic story of a young man named Michel Vigaud, who runs away from school to join the navy and wanders the world until the onset of World War II, when he dies in battle. Birden noted that in writing the book Triolet likely drew from her knowledge of Russian oral epic literature. During the postwar years, Triolet published her darkest novels. Though she is a famous actress, she feels that no one loves her. In the end she develops breast cancer and commits suicide rather than suffer further. *Anne-Marie* suffers a broken marriage, works for the Resistance, falls in love with another fighter who is later killed, and sees the Liberation. In the sequel, she tries to reassemble her life, becoming a photographer, but finding no place to fit in the mixed-up world of postwar politics and potential civil war between former collaborators and resistance fighters. According to a contributor to the *Dictionary of Literary Biography*, the second novel "sustains the suspense begun in the first book and develops at the same time a psychologically satisfying portrait of a thinker able to act in extraordinary situations and a truthful description of the intricate military and political circumstances of the Resistance movements. As the narrator, Antonin tells of his wanderings in a genial tone, but his life turns out tragically. The writer went on to note: Most secondary characters in this novel are well developed, some of them memorably. Among the writings are reviews of Parisian theaters and works by a number of noted French playwrights. Writing in *World Literature Today*, B. Knapp praised Triolet for her understanding of the "particular genius at work" and her "personal reactions, expressed in a continuously exciting and poetic style. In her novel *Le monument*, she portrays an Eastern European artist who has been commissioned to sculpt a larger-than-life statue of Stalin. When the statue mars the city vistas, the artist commits suicide. In this way, Triolet questioned the validity of social realism. In Triolet published the first two volumes of her tenuously linked "Age de Nylon" trilogy. *Luna-Park* tells of the discovery of a volume of letters in which the letter writer

