



## **The Fall of Paris**

*Ilya Ehrenburg*

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## **The Fall of Paris** Ilya Ehrenburg

This exceptional novel by the well-known Russian writer describes the decay and eventual collapse of French society between 1935 and the German occupation in 1940.

## **The Fall of Paris Details**

Date : Published December 1st 2001 by Simon Publications (first published 1942)

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Author : Ilya Ehrenburg

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## Tuncer ?engöz says

Okudu?um en iyi ve en çarp?c? romanlardan biri. Bütün karakterler çok etkileyici, olaylar?n ak??? tutarl?, yazar?n dili (ve roman?n Türkçe'ye çevirisi) çok iyi. Bir ulusun, bir kentin ve bu kentte ya?ayan insanlar?n öyküleri anlat?l?rken, Fransa'y?, Paris'i hiç görmemi? bile olsan?z zihninizde çok canl? manzaralar çiziliyor. Roman kahramanlar?n?n ya?anan büyük trajedi kar??s?ndaki tepkileri çok çarp?c?. Tessat, Lucien, Dessère ve Agnes karakterlerinin hikayeleri özellikle çok etkileyiciydi. Okumam?? olanlara ?iddetle tavsiye ederim.

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## ???? ??? says

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## Michael David says

Ilya Ehrenburg is a second-rate Russian author, and I mean this with no disrespect. He's definitely not as good as Dostoevsky and Tolstoy, and it's clear that Bely, Bulgakov, Solzhenitsyn, and Pasternak are much better than him. He was more of Stalin's organ than anything, and it showed in this work.

Despite the fact that in other editions it has more than 700 pages, it's only 382 pages with this edition because it was published during the war, where everything was scarce, and because its font size is probably seven or eight. The question is: would I unhesitatingly recommend this as a representative work of Russian literature?

My answer is an unequivocal *no*.

I think the best aspect of this novel is its characters. Ehrenburg may have been workmanlike with his plot, but there are, at least, a few memorable and believable characters in this novel. I find that his lack of focus toward any single character was detrimental to the novel as a whole. Ehrenburg jumped from scene-to-scene, despite not even having fleshed out certain scenes as well. As a result, the deaths that occurred in the final pages weren't affective. They were bathetic and overwritten, and the *mise-en-scene* was harried.

Despite his limits, however, Ehrenburg was capable in actually writing a decent story from Soviet propagandist literature. But it is undeniably Soviet propaganda. For example, one of the novel's central characters, Paul Tessa, was a diplomat who swayed with the tides so long as he could grab on to power. He alienated his family, but he eventually became head of France. It was nevertheless a futile aim, since the Germans came and overran their esteemed Maginot line through their *blitzkrieg*. Lucien Tessa, his son, died out of hunger after fighting for France because he was bored out of his wits. Most of the novel's other characters die out of fantastic circumstances. Jeanette, the lover of Desser, died because a bomb fell on her,

while Desser died because he lost hope in France. I say fantastic, because while their deaths were believable in the context of the novel, they could have done a lot to obviate it. Their desire for oblivion was just as sudden and as magical as their jarring character shifts. It would have been more believable had there been an epiphany, but there wasn't.

Guess who lives in the end.

Duh, **COMMUNISTS!** Only Denise Tessa and her love Michaud, after having discovered the beauty of communism, live to fight another day! **Workingmen of all countries, unite!**

**'The Russians will show him something. We'll see the Red army, Denise. We're bound to see it... Hitler began it, Stalin will finish it. (p. 379)'**

I wasn't even making that up.

There were so many things Ehrenburg could have done better, but this is understandable because he was a Stalin apologist. At least the novel still has memorable characters. I'd recommend watching **Army of Shadows**(1969), however, for a more accurate and visceral take on France after its German occupation during the Second World War. Philippe Gerbier couldn't be simply classified as a communist: all he wanted was a free France, and he fought for it outside the law. Devoid of any schmaltz, it showed a resilient people in war-torn France. It was also less biased than this novel, and would be a much better use of one's time. It's not a horrible book, though - but for 700 pages, it is what it is.

Here is the trailer link for Army of Shadows.

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## S?la J. says

I'm one of those people who don't like it when the narrative focuses on only one character. So, obviously, this book was a great read with very unique characters who have their own chapters that last for a few pages without being too boring. I had a connection with Claude, he seemed like he was preoccupied with his books even when the war was raging on.

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## Panagiotis says

Τελικ? ?ταν καλ?τερο απ? ?ταν ?ρχιζε, απλ?ς πρ?πει να ξεπερ?σεις τις 100 πρ?τες σελ?δες, μετ? σε ανταμε?βει. Καταπληκτικ? αναπαρ?σταση εποχ?ς, η ιστορ?α του εργατικο? κιν?ματος στη Γάλλ?α, οι μεστο? χαρακτ?ρες,?λα ε?ναι συν. Το μ?νο κακ? ε?ναι ?τι δεν μπορ? να βρω πουθεν? τα δ?ο επ?μενα μια και αυτ? ε?ναι ?κδοση του 1988, ?χι γιατ? το βιβλ?ο δεν μπορε? να διαβαστε? ως αυτοτελ?ς, αλλ? γιατ? η ιστορ?α ε?ναι τ?σο συναρπαστικ?

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## Maria Thomarey says

Είναι φοβερή μετά από τ'σα χρόνια να θυμάσαι την αίσθηση που σου είχε αφήσει ένα βιβλίο

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## Ufuk Kara says

Muazzam.

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## Ahmad Sharabiani says

?????? ????? = Pedeniye Parija = Fall of Paris, Ilya Ehrenburg

This exceptional novel by the well-known Russian writer describes the decay and eventual collapse of French society between 1935 and the German occupation in 1940.

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## Varlık Özerçiyas says

Kitap kendi adına oldukça sürükleyiciydi. Bir de ikinci dünya savaşı'nın henüz içindeyken kaleme alınmadı daha da çarpıcı. Ama kitabın keyifli bir kitap olduğunu söylemek zor, bilakis iç karartıcı ve umutsuz buldum.

Öz bakan bir iki not alıyorum:

1. Propaganda amaçlı kaleme alınmış olduğu yönünde görüşüm oluştu. Ayni ya da yolu kitaplarındaki izlenimim gibi. Yer yer filtrelemeye çalıştım.

2. Kitaptaki ya da ilgili dönemdeki duygusal aktarımların ağırlık betimlemeleri farklı-uzak geliyor. Aynısı dostoyevskide de var. Örnek beyaz geceler. Hatta yazarın ağırlık kısımların dostoyevski ile benzer anlatımına attım.

3. Tessatın oğlunun köy köy yürüyüşü bana kozinskinin boyalı kuşundaki delikanlının yürüyüşünü anımsattı. Yine konu 2. Dünya savaşıydı. Demekki benzer tanımlar barındıran pek çok öykü var.

4. Marsilya ehlenceleri ne de çok bugünümüzü çağrışıltıyor.

5. Kişisel siyasi politik macerama olan tetikler, örneğin viard karakteri sanırım beni daha çok bastırdı kitaba. Ve de 1940 fransası ile günümüz arası benzerlik.

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