

# **Jean-Paul Sartre**

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## **Jean-Paul Sartre (21 June 1905 – 15 April 1980)**

Jean-Paul Charles Aymard Sartre was a French existentialist philosopher, playwright, novelist, screenwriter, political activist, biographer, and literary critic. He was one of the key figures in the philosophy of existentialism, and one of the leading figures in 20th century French philosophy and Marxism. His work, in addition to being influential to existentialism and Marxism, has also influenced sociology, critical theory, post-colonial theory, and literary studies, and continues to influence these disciplines. Sartre has also been noted for his relationship with the prominent feminist theorist Simone de Beauvoir.

He was awarded the 1964 Nobel Prize in Literature but refused it, saying that he always declined official honors and that, "a writer should not allow himself to be turned into an institution."

### Biography

#### Early Life and Thought

Jean-Paul Sartre was born in Paris as the only child of Jean-Baptiste Sartre, an officer of the French Navy, and Anne-Marie Schweitzer. His mother was of Alsatian origin and the first cousin of Nobel Prize laureate Albert Schweitzer. (Her father, Charles Schweitzer, was the older brother of Albert Schweitzer's father, Louis Théophile.) When Sartre was only a year old, his father died of a fever. Anne-Marie moved back to her parents' house in Meudon, where she raised Sartre with help from her father, a professor of German, who taught Sartre mathematics and introduced him to classical literature at a very early age. When he was twelve, Sartre's mother remarried, and the family moved to La Rochelle, where he was frequently bullied.

As a teenager in the 1920s, Sartre became attracted to philosophy upon reading Henri Bergson's essay *Time and Free Will: An Essay on the Immediate Data of Consciousness*. He studied and earned a doctorate in philosophy in Paris at the *École Normale Supérieure*, an institution of higher education that was the alma mater for several prominent French thinkers and intellectuals. It was at ENS that Sartre began his life-long, sometimes fractious, friendship with Raymond Aron. Sartre was influenced by many aspects of Western philosophy, absorbing ideas from Kant, Hegel, Kierkegaard, Husserl and Heidegger, among others. Perhaps the most decisive influence on Sartre's philosophical development was his weekly attendance at Alexandre Kojève's seminars, which continued for a number of years.

From his first years in the *École Normale*, Sartre was one of its fiercest

pranksters; In 1927, his antimilitarist satirical cartoon in the revue of the school, coauthored with Georges Canguilhem, forced the director Gustave Lanson to resign. In the same year, with his comrades Niza, Larroutis, Baillou and Herland, he organized a media prank following Charles Lindbergh's successful New York-Paris flight; Sartre & Co. called newspapers and informed them that Lindbergh was going to be awarded an honorary École degree. Many newspapers, including *Le Petit Parisien*, announced the event on 25 May. Thousands, including journalists and curious spectators, showed up, unaware that what they were witnessing was a stunt involving a Lindbergh look-alike. The public's resultant outcry forced Lanson to resign again.

In 1929 at the *École Normale*, he met Simone de Beauvoir, who studied at the Sorbonne and later went on to become a noted philosopher, writer, and feminist. The two became inseparable and lifelong companions, initiating a romantic relationship, though they were not monogamous. Sartre served as a conscript in the French Army from 1929 to 1931 and he later argued in 1959 that each French person was responsible for the collective crimes during the Algerian War of Independence.

Together, Sartre and de Beauvoir challenged the cultural and social assumptions and expectations of their upbringings, which they considered bourgeois, in both lifestyle and thought. The conflict between oppressive, spiritually destructive conformity (*mauvaise foi*, literally, "bad faith") and an "authentic" way of "being" became the dominant theme of Sartre's early work, a theme embodied in his principal philosophical work *L'Être et le Néant* (*Being and Nothingness*) (1943). Sartre's introduction to his philosophy is his work *Existentialism is a Humanism* (1946), originally presented as a lecture.

#### Sartre and World War II

In 1939 Sartre was drafted into the French army, where he served as a meteorologist. He was captured by German troops in 1940 in Padoux, and he spent nine months as a prisoner of war—in Nancy and finally in Stalag 12D, Trier, where he wrote his first theatrical piece, *Barionà, fils du tonnerre*, a drama concerning Christmas. It was during this period of confinement that Sartre read Heidegger's *Being and Time*, later to become a major influence on his own essay on phenomenological ontology. Because of poor health (he claimed that his poor eyesight and exotropia affected his balance) Sartre was released in April 1941. Given civilian status, he recovered his teaching position at *Lycée Pasteur* near Paris, settled at the Hotel Misgiven a new position at *Lycée Condorcet*, replacing a Jewish teacher who had been forbidden to teach by Vichy law.

After coming back to Paris in May 1941, he participated in the founding of the underground group *Socialisme et Liberté* with other writers Simone de Beauvoir, Merleau-Ponty, Jean-Toussaint Desanti and his wife Dominique Desanti, Jean Kanapa, and *École Normale* students. In August, Sartre and Beauvoir went to the French Riviera seeking the support of André Gide and André Malraux. However, both Gide and Malraux were undecided, and this may have been the cause of Sartre's disappointment and discouragement. *Socialisme et liberté* soon dissolved and Sartre decided to write, instead of being involved in active resistance. He then wrote *Being and Nothingness*, *The Flies*, and *No Exit*, none of which were censored by the Germans, and also contributed to both legal and illegal literary magazines.

After August 1944 and the Liberation of Paris, he wrote *Anti-Semite and Jew*. In the book he tries to explain the etiology of "hate" by analyzing antisemitic hate. Sartre was a very active contributor to *Combat*, a newspaper created during the clandestine period by Albert Camus, a philosopher and author who held similar beliefs. Sartre and Beauvoir remained friends with Camus until 1951, after the publication of Camus' *The Rebel*. Later, while Sartre was labeled by some authors as a resistent, the French philosopher and resistent Vladimir Jankelevitch criticized Sartre's lack of political commitment during the German occupation, and interpreted his further struggles for liberty as an attempt to redeem himself. According to Camus, Sartre was a writer who resisted, not a resistor who wrote.

After the war ended Sartre established *Les Temps Modernes* (Modern Times), a quarterly literary and political review, and started writing full-time as well as continuing his political activism. He would draw on his war experiences for his great trilogy of novels, *Les Chemins de la Liberté* (The Roads to Freedom) (1945–1949).

### Politics

The first period of Sartre's career, defined in large part by *Being and Nothingness* (1943), gave way to a second period as a politically engaged activist and intellectual. His 1948 work *Les Mains Sales* (Dirty Hands) in particular explored the problem of being both an intellectual at the same time as becoming "engaged" politically. He embraced Marxism (but did not join the Communist Party) and took a prominent role in the struggle against French rule in Algeria. He became perhaps the most eminent supporter of the FLN in the Algerian War and was one of the signatories of the *Manifeste des 121*. Furthermore, he had an Algerian mistress, Arlette Elkaim, who became his adopted daughter in 1965. He opposed the Vietnam War and, along with Bertrand Russell and others, organized a tribunal intended to expose U.S. war crimes, which became known as the Russell Tribunal in 1967.

His major defining work after 1955, the *Critique de la raison dialectique* (Critique of Dialectical Reason) appeared in 1960 (a second volume appeared posthumously). In *Critique*, Sartre set out to give Marxism a more vigorous intellectual defense than it had received up until then; he ended by concluding that Marx's notion of "class" as an objective entity was fallacious. Sartre's emphasis on the humanist values in the early works of Marx led to a dispute with a leading leftist intellectual in France in the 1960s, Louis Althusser, who claimed that the ideas of the young Marx were decisively superseded by the "scientific" system of the later Marx.

Sartre went to Cuba in the 1960s to meet Fidel Castro and spoke with Ernesto "Che" Guevara. After Guevara's death, Sartre would declare him to be "not only an intellectual but also the most complete human being of our age" and the "era's most perfect man." Sartre would also compliment Che Guevara by professing that "he lived his words, spoke his own actions and his story and the story of the world ran parallel."

During a collective hunger strike in 1974, Sartre visited Red Army Faction leader Andreas Baader in Stammheim Prison and criticized the harsh conditions of imprisonment.

Towards the end of his life, Sartre became an anarchist.

### Late Life and Death

In 1964, Sartre renounced literature in a witty and sardonic account of the first ten years of his life, *Les mots* (Words). The book is an ironic counterblast to Marcel Proust, whose reputation had unexpectedly eclipsed that of André Gide (who had provided the model of *littérature engagée* for Sartre's generation). Literature, Sartre concluded, functioned ultimately as a bourgeois substitute for real commitment in the world. In October 1964, Sartre was awarded the Nobel Prize in Literature but he declined it. He was the first Nobel Laureate to voluntarily decline the prize, and he had previously refused the *Légion d'honneur*, in 1945. The prize was announced on 22 October 1964; on 14 October, Sartre had written a letter to the Nobel Institute, asking to be removed from the list of nominees, and warning that he would not accept the prize if awarded, but the letter went unread; on 23 October, *Le Figaro* published a statement by Sartre explaining his refusal. He said he did not wish to be "transformed" by such an award, and did not want to take sides in an East vs. West cultural struggle by accepting an award from a prominent Western cultural institution. After being awarded the prize, he tried to escape the media by hiding in the house of Simone's sister Héléne de Beauvoir in Goxwiller in Alsace.

Though his name was then a household word (as was "existentialism" during the tumultuous 1960s), Sartre remained a simple man with few possessions, actively committed to causes until the end of his life, such as the May 1968 strikes in Paris during the summer of 1968 during which he was arrested for civil disobedience. President Charles de Gaulle intervened and pardoned him, commenting that "you don't arrest Voltaire."

In 1975, when asked how he would like to be remembered, Sartre replied:

I would like [people] to remember *Nausea*, [my plays] *No Exit* and *The Devil and the Good Lord*, and then my two philosophical works, more particularly the second one, *Critique of Dialectical Reason*. Then my essay on Genet, *Saint Genet....* If these are remembered, that would be quite an achievement, and I don't ask for more. As a man, if a certain Jean-Paul Sartre is remembered, I would like people to remember the milieu or historical situation in which I lived,... how I lived in it, in terms of all the aspirations which I tried to gather up within myself.

Sartre's physical condition deteriorated, partially because of the merciless pace of work (and using drugs for this reason, i.e., amphetamine) he put himself through during the writing of the *Critique* and a massive analytical biography of Gustave Flaubert (*The Family Idiot*), both of which remained unfinished. He became almost completely blind in 1973. Sartre was a notorious chain smoker, which could also have contributed to the deterioration of his health.

He died 15 April 1980 in Paris from edema of the lung.

Sartre lies buried in Cimetière de Montparnasse in Paris. His funeral was well attended, with estimates of the number of mourners along the two hour march ranging from 15,000 to over 50,000.

Thought

The main idea of Jean-Paul Sartre is that we are, as humans, "condemned to be free." This theory relies upon his position that there is no creator, and is illustrated using the example of the paper cutter. Sartre says that if one considered a paper cutter, one would assume that the creator would have had a plan for it: an essence. Sartre said that human beings have no essence before their existence because there is no Creator. Thus: "existence precedes essence". This forms the basis for his assertion that since one cannot explain their own actions and behaviour by referencing any specific human nature, they are necessarily fully responsible for those actions. "We are left alone, without excuse".

Sartre maintained that the concepts of authenticity and individuality have to be earned but not learned. We need to experience death consciousness so as to wake up ourselves as to what is really important; the authentic in our lives which is life experience, not knowledge.

As a junior lecturer at the Lycée du Havre in 1938, Sartre wrote the novel *La Nausée* (*Nausea*) which serves in some ways as a manifesto of existentialism and remains one of his most famous books. Taking a page from the German phenomenological movement, he believed that our ideas are the product of experiences of real-life situations, and that novels and plays can well describe such fundamental experiences, having equal value to discursive essays for the elaboration of philosophical theories such as existentialism. With such purpose, this novel concerns a dejected researcher (Roquentin) in a town similar to Le Havre who becomes starkly conscious of the fact that inanimate objects and situations remain absolutely indifferent to his existence. As such, they show themselves to be resistant to whatever significance human consciousness might perceive in them.

This indifference of "things in themselves" (closely linked with the later notion of "being-in-itself" in his *Being and Nothingness*) has the effect of highlighting all the more the freedom Roquentin has to perceive and act in the world; everywhere he looks, he finds situations imbued with meanings

which bear the stamp of his existence. Hence the "nausea" referred to in the title of the book; all that he encounters in his everyday life is suffused with a pervasive, even horrible, taste—specifically, his freedom. The book takes the term from Friedrich Nietzsche's *Thus Spoke Zarathustra*, where it is used in the context of the often nauseating quality of existence. No matter how much Roquentin longs for something else or something different, he cannot get away from this harrowing evidence of his engagement with the world. The novel also acts as a terrifying realization of some of Kant's fundamental ideas; Sartre uses the idea of the autonomy of the will (that morality is derived from our ability to choose in reality; the ability to choose being derived from human freedom; embodied in the famous saying "Condemned to be free") as a way to show the world's indifference to the individual. The freedom that Kant exposed is here a strong burden, for the freedom to act towards objects is ultimately useless, and the practical application of Kant's ideas proves to be bitterly rejected.

### Sartre as a Public Intellectual

While the broad focus of Sartre's life revolved around the notion of human freedom, he began a sustained intellectual participation in more public matters in 1945. Prior to this—before the Second World War—he was content with the role of an apolitical liberal intellectual: "Now teaching at a lycée in Laon [...] Sartre made his headquarters the Dome café at the crossing of Montparnasse and Raspail boulevards. He attended plays, read novels, and dined [with] women. He wrote. And he was published" (Gerassi 1989: 134). Sartre and his lifelong companion, Simone de Beauvoir, existed, in her words, where "the world about us was a mere backdrop against which our private lives were played out" (de Beauvoir 1958: 339).

Sartre portrayed his own pre-war situation in the character Mathieu, chief protagonist in *The Age of Reason*, which was completed during Sartre's first year as a soldier in the Second World War. By forging Mathieu as an absolute rationalist, analyzing every situation, and functioning entirely on reason, he removed any strands of authentic content from his character and as a result, Mathieu could "recognize no allegiance except to [him]self" (Sartre 1942: 13), though he realized that without "responsibility for my own existence, it would seem utterly absurd to go on existing" (Sartre 1942: 14). Mathieu's commitment was only to himself, never to the outside world. Mathieu was restrained from action each time because he had no reasons for acting. Sartre then, for these reasons, was not compelled to participate in the Spanish Civil War, and it took the invasion of his own country to motivate him into action and to provide a crystallization of these ideas. It was the war that gave him a purpose beyond himself, and the atrocities of the war can be seen as the turning point in his public stance.

The war opened Sartre's eyes to a political reality he had not yet understood until forced into continual engagement with it: "the world itself destroyed Sartre's illusions about isolated self-determining individuals and made clear his own personal stake in the events of the time" (Aronson 1980: 108). Returning to Paris in 1941 he formed the "Socialisme et Liberté" resistance group. In 1943, after the group disbanded, Sartre joined a writers' Resistance group, in which he remained an active participant until the end of the war. He continued to write ferociously, and it was due to this "crucial experience of war and captivity that Sartre began to try to build up a positive moral system and to express it through literature" (Thody 1964: 21).

The symbolic initiation of this new phase in Sartre's work is packaged in the introduction he wrote for a new journal, *Les Temps Modernes*, in October 1945. Here he aligned the journal, and thus himself, with the Left and called for writers to express their political commitment (Aronson 1980: 107). Yet, this alignment was indefinite, directed more to the concept of the Left than a specific party of the Left.

Sartre's philosophy lent itself to his being a public intellectual. He envisaged culture as a very fluid concept; neither pre-determined, nor definitely finished; instead, in true existential fashion, "culture was always conceived as a process of continual invention and re-invention". This marks Sartre, the

intellectual, as a pragmatist, willing to move and shift stance along with events. He did not dogmatically follow a cause other than the belief in human freedom, preferring to retain a pacifist's objectivity. It is this over-arching theme of freedom that means his work "subverts the bases for distinctions among the disciplines" (Kirsner 2003: 13). Therefore, he was able to hold knowledge across a vast array of subjects: "the international world order, the political and economic organisation of contemporary society, especially France, the institutional and legal frameworks that regulate the lives of ordinary citizens, the educational system, the media networks that control and disseminate information. Sartre systematically refused to keep quiet about what he saw as inequalities and injustices in the world" (Scriven 1999: xii).

Sartre always sympathized with the left, and supported the French Communist Party (PCF) until the 1956 Soviet invasion of Hungary. Following the Liberation the PCF were infuriated by Sartre's philosophy, which appeared to lure young French men and women away from the ideology of communism and into Sartre's own existentialism (Scriven 1999: 13). From 1956 onwards Sartre rejected the claims of the PCF to represent the French working classes, objecting to its "authoritarian tendencies". In the late 1960s Sartre supported the Maoists, a movement that rejected the authority of established communist parties. However, despite aligning with the Maoists, Sartre said after the May events: "If one rereads all my books, one will realize that I have not changed profoundly, and that I have always remained an anarchist." He would later explicitly allow himself to be called an anarchist.

In the aftermath of a war that had for the first time properly engaged Sartre in political matters, he set forth a body of work which "reflected on virtually every important theme of his early thought and began to explore alternative solutions to the problems posed there" (Aronson 1980: 121). The greatest difficulties that he and all public intellectuals of the time faced were the increasing technological aspects of the world that were outdating the printed word as a form of expression. In Sartre's opinion, the "traditional bourgeois literary forms remain innately superior", but there is "a recognition that the new technological 'mass media' forms must be embraced" if Sartre's ethical and political goals as an authentic, committed intellectual are to be achieved: the demystification of bourgeois political practices and the raising of the consciousness, both political and cultural, of the working class. (Scriven 1993: 8). The struggle for Sartre was against the monopolising moguls who were beginning to take over the media and destroy the role of the intellectual. His attempts to reach a public were mediated by these powers, and it was often these powers he had to campaign against. He was skilled enough, however, to circumvent some of these issues by his interactive approach to the various forms of media, advertising his radio interviews in a newspaper column for example, and vice versa. (Scriven 1993: 22).

The role of a public intellectual can lead to the individual placing himself in danger as he engages with disputed topics. In Sartre's case, this was witnessed in June 1961, when a plastic bomb exploded in the entrance of his apartment building. His public support of Algerian self-determination at the time had led Sartre to become a target of the campaign of terror that mounted as the colonists' position deteriorated. A similar occurrence took place the next year and he had begun to receive threatening letters from Oran. (Aronson 1980: 157).

### Sartre and Literature

Sartre's views were counterposed to those of Albert Camus in the popular imagination. In 1948, the Roman Catholic Church placed his complete works on the Index of prohibited books. Most of his plays are richly symbolic and serve as a means of conveying his philosophy. The best-known, *Huis-clos* (No Exit), contains the famous line "L'enfer, c'est les autres," usually translated as "Hell is other people."

Aside from the impact of *Nausea*, Sartre's major contribution to literature was *The Roads to Freedom* trilogy which charts the progression of how World

War II affected Sartre's ideas. In this way, *Roads to Freedom* presents a less theoretical and more practical approach to existentialism.

#### Criticisms

Many critics argue Sartre's philosophy is contradictory. Specifically, they argue that Sartre makes metaphysical arguments despite his claiming that his philosophical views ignore metaphysics. Herbert Marcuse criticized *Being and Nothingness* (1943) by Jean-Paul Sartre for projecting anxiety and meaninglessness onto the nature of existence itself: "Insofar as Existentialism is a philosophical doctrine, it remains an idealistic doctrine: it hypostatizes specific historical conditions of human existence into ontological and metaphysical characteristics. Existentialism thus becomes part of the very ideology which it attacks, and its radicalism is illusory". In *Letter on Humanism*, Heidegger criticized Sartre's existentialism:

Existentialism says existence precedes essence. In this statement he is taking *existentia* and *essentia* according to their metaphysical meaning, which, from Plato's time on, has said that *essentia* precedes *existentia*. Sartre reverses this statement. But the reversal of a metaphysical statement remains a metaphysical statement. With it, he stays with metaphysics, in oblivion of the truth of Being.

Sartre has been strongly criticised by Brian C. Anderson in a book review he wrote for a publication of the American conservative and libertarian thinktank, the Hoover Institution, saying, "By the seventies, Sartre was really nothing more than an apologist for tyranny and terror", regarding Sartre's support for Stalin, Mao, Castro, Che Guevara, and the PLO. He has also been criticized for supporting the killing of European civilians by the FLN during the Algerian War, with Sartre stating (in his preface to Franz Fanon's *Wretched of the Earth*), "To shoot down a European is to kill two birds with one stone, to destroy an oppressor and the man he oppresses at the same time: there remains a dead man and a free man." Michael Walzer criticized him for this, saying that this "was a generalized, not a personal, self-hatred" and for suggesting that it was "a good thing to kill Europeans".

#### Influenced by

Aron, St. Augustine of Hippo, Camus, Céline, De Beauvoir, Dostoyevsky, Flaubert, Freud, Hegel, Heidegger, Husserl, Jaspers, Kierkegaard, Kojève, Mao, Marx, Merleau-Ponty, Nietzsche, Dos Passos, Jean-Jacques Rousseau, Schopenhauer, Voltaire

#### Influenced

Raymond Aron, Georges Bataille, Alain Badiou, Albert Camus, De Beauvoir, William Burroughs, Frantz Fanon, André Gorz, Che Guevara, Michael Jackson, Fredric Jameson, R. D. Laing, Doris Lessing, Merleau-Ponty, Raymond Queneau, Iris Murdoch, Kenzaburo Oe, Roberto Mangabeira Unger, Michel Foucault, Nanavira Thera, Richard Wright

#### Works:

Plays, screenplays, novels, and short stories

*Nausea* / *La nausée* (1938)  
*The Wall* / *Le mur* (1939)  
*Bariona* / *Bariona, ou le fils du tonnerre* (1940)  
*The Flies* / *Les mouches* (1943)  
*No Exit* / *Huis clos* (1944)  
*Typhus*, wr. '44, pub. '07; adapted as *The Proud and the Beautiful*  
*The Age of Reason* / *L'âge de raison* (1945)  
*The Respectful Prostitute* / *La putain respectueuse* (1946)  
*The Victors* / *Morts sans sépulture* (1946)  
*The Chips Are Down* / *Les jeux sont faits* (1947)  
*The Reprieve* / *Le sursis* (1947)

In the Mesh / L'engrénage (1948)  
Dirty Hands / Les mains sales (1948)  
Troubled Sleep (London ed. (Hamilton) has title: Iron in the soul) / La mort dans l'âme (1949)  
The Devil and the Good Lord / Le diable et le bon dieu (1951)  
Kean (1953)  
Nekrassov (1955)  
The Condemned of Altona / Les séquestrés d'Altona (1959)  
Hurricane over Cuba / written and printed in 1961 in Brazil, along with Rubem Braga and Fernando Sabino (1961)  
The Trojan Women / Les Troyennes (1965)  
The Freud Scenario / Le scénario Freud (1984)

#### Philosophic essays

Imagination: A Psychological Critique / L'imagination (1936)  
The Transcendence of the Ego / La transcendance de l'égo (1937)  
Sketch for a Theory of the Emotions / Esquisse d'une théorie des émotions (1939)  
The Imaginary / L'imaginaire (1940)  
Being and Nothingness / L'être et le néant (1943)  
Existentialism is a Humanism / L'existentialisme est un humanisme (1946)  
Search for a Method / Question de méthode (1957)  
Critique of Dialectical Reason / Critique de la raison dialectique (1960, 1985)  
Notebooks for an Ethics / Cahiers pour une morale (1983)  
Truth and Existence / Vérité et existence (1989)

#### Critical essays

Anti-Semite and Jew / Réflexions sur la question juive (1943)  
Baudelaire (1946)  
Situations I: Literary Critiques / Critiques littéraires (1947)  
Situations II: What Is Literature? / Qu'est-ce que la littérature ? (1947)  
"Black Orpheus" / "Orphée noir" (1948)  
Situations III (1949)  
Saint Genet, Actor and Martyr / S.G., comédien et martyr (1952)  
The Henri Martin Affair / L'affaire Henri Martin (1953)  
Situations IV: Portraits (1964)  
Situations V: Colonialism and Neocolonialism (1964)  
Situations VI: Problems of Marxism, Part 1 (1966)  
Situations VII: Problems of Marxism, Part 2 (1967)  
The Family Idiot / L'idiot de la famille (1971-2)  
Situations VIII: Autour de 1968 (1972)  
Situations IX: Mélanges (1972)  
Situations X: Life/Situations: Essays Written and Spoken / Politique et Autobiographie (1976)

#### Autobiographic

Sartre By Himself / Sartre par lui-même (1959)  
The Words / Les mots (1964)  
Witness to My Life & Quiet Moments in a War / Lettres au Castor et à quelques autres (1983)  
War Diaries: Notebooks from a Phony War / Les carnets de la drole de guerre (1984)