
Yukio Mishima

Sete d'amore



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beautiful writing style was being wasted on the very little that was going on in the beginning. I'd say it wasn't until the scene of the Festival that things started to get interesting, and thank goodness too. If it weren't for that part of the book, it'd have not long put it down and to never had picked it up again. But thank goodness that wasn't the case.

Throughout the whole book, there wasn't one single part where I liked the main character, Etsuko. I felt like I was constantly fighting the urge to pull her out from the book and give her a right backhanding. But I think that's what really made the ending/book. Her constant winging and self-loathing for her unrequited love, Saburo, the ending was very much not what I'd expected.

In the end, I'd have to give this book 3 out of 5. The reason being I couldn't give it more was because of how long it took to pull me in. Also because of the ending, it felt like it was rather wrapped up too fast. As good and unexpected the ending was, I felt as if it needed more. Nonetheless like I said before, it was a nice change of pace and easy story plot to what I usually read.

Sophie: I admire much this book. I specifically savor the nature of Etsuko, who seems, at first, to be a sufferer (living clear of town and having to stay together with her past due husband's family, pressured to have intercourse together with her better half's father and so on) while she isn't really a sufferer at all. I enjoyed the best way Mishima wrote how she was once delirious chuffed whilst she understood that her husband was once dying, and the way she is suggest with Saburo's girlfriend. The finishing of the ebook is particularly good. The way in which how Etsuko reacts to what she has performed is great. I admire much how her better half's father is nervous through her.

David: I wasn't quite feeling this until eventually the scene on the shrine festival, the place anything cracks and the tale falls into position as Saburo mans up and will get sexy. Ahead of then, obscure Etsuko seems to be lusting after a pre-pubescent half-wit. I proposal Etsuko got here throughout the tale really well, contemplating every thing that occurs to her. I guess she's the defence's famous person witness whilst Mishima is accused of misogyny? whilst Saburo acknowledged "I love you" to prevent a clumsy conversation, I presumed "the dumb cow's going to fall for it!" yet she used to be sooner than me and browse the location the best. Yakichi, however, is extra evidence that Mishima simply hates previous people. Although the Sugimoto family members have land and staff, there is something surprisingly suburban concerning the place and attitudes. The ladies are consistently cooking or washing-up and we pay attention in regards to the order within which they take their baths. It sounds like the 1st Mishima I have learn set within the commuter belt. I beloved Kensuke and Chieko and their observation on their suburban nightmare. Things I learnt from this book: a) there is a fruit known as "pomelo". b) The Takarazuka all-female musical theatre corporation is termed after the Hankyu-Takarazuka railway line. "Yakichi acknowledged 'Why have been you in his room?' 'I went to seem for his diary' Yakichi's mouth moved indistinctly. He stated not anything more." "Sometimes jiltings run in sequence – like miscarriages. Her apprehensive process has simply acquired into the behavior of it, I suppose, and whilst she falls in like it has to finish in a miscarriage." "People who purely put on ready-made outfits are apt to doubt the very lifestyles of tailors." "The value of ache leads humans to think within the indestructability of the body." "But why, why, did you kill him?" "He used to be making me suffer, that is why." "But it wasn't his fault." "Not his fault? that is

not so. He obtained what he deserved for hurting me. not anyone has definitely the right to reason me pain. not anyone can escape with that."Who says they can't?"I say so. And what I say, not anyone can change."You're a terrifying woman."

Vitani: Comincio spendendo due doverose parole sulla nuova edizione Guanda del romanzo, collana "Le bussole". Comoda da tenere in tasca o in borsa perché sta letteralmente nel palmo di una mano, obbrobriosa in step with tutto il resto: ti giochi una diottria nel leggere, sembra di tenere in mano un'agenda telefonica e il testo andava revisionato meglio perché ci sono abbastanza refusi (non pregiudicano los angeles lettura, ma comunque uno passi, due pure, al terzo cominci a scocciarti, al 4to e seguenti lasciamo perdere). Sa di lavoro fatto di fretta. Ho comprato il libro soltanto perché period divenuto ormai difficile da reperire nelle edizioni precedenti, e perché Mishima varrebbe l. a. pena leggerlo anche se fosse stampato sulla carta igienica!Venendo a "Sete d'amore"... bello bello bello, entra di diritto fra i miei preferiti dell'autore. Sono giunta alla conclusione, infatti, che il mio Mishima preferito è quello giovane, quello che scrive fra i venti e i trent'anni, non ancora "inghiottito" dall'ideologia e dalla pulsione di morte - chiamiamole così - che lo caratterizzeranno in seguito. l. a. morte, intendiamoci, c'è. Permea il romanzo dall'inizio, forse dalla prima pagina, con Etsuko che teme e rifugge l. a. frenesia di vita degli uomini comuni. Eppure è una morte romantica nel senso più ottocentesco del termine, un destino fatale e in quanto story inevitabile. A tratti sembra di leggere una tragedia greca o shakesperiana.In una casa un po' isolata dal mondo si consuma il dramma. Etsuko è una donna bella e intelligente, schiava però dell'apatia e della noia del vivere in campagna. Si concede al vecchio Yakichi in keeping with sostanziale indolenza. Il suo cuore, però, inizia advert ardere di passione in step with Saburo, giovane garzone di umili origini, l. a. cui naturale e dirompente fisicità finisce in keeping with stregare l. a. donna. Saburo è - e appare agli occhi di Etsuko - come un essere totalmente corporeo, tanto quanto lei appare un "mostro spirituale" agli occhi del ragazzo. Solo carne da un lato, dunque, solo spirito dall'altro. Una dicotomia questa che è molto cara a Mishima.Incapace di tollerare los angeles forza di una story passione, Etsuko tenderà a fasi alterne di salvarla o di spegnerla, fino a sprofondare sempre più nel tormento e nella follia che sfoceranno infine nell'imprevedibile atto finale.Binomio di amore e morte, in line with un romanzo che si innesta fin da subito sul tema cardine della gelosia e dell'amore non corrisposto. Non corrisposto l'amore di Yakichi in step with Etsuko, non corrisposto quello di Etsuko verso Saburo. Gli unici amori che potrebbero realizzarsi non sono amori sinceri (si vedano Saburo e Miyo o, in maniera diversa, Chieko e Kensuke).Lo stesso amore di Etsuko consistent with il primo marito Ryosuke, morto di tifo, period un amore che trovava nella gelosia il suo punto fondante. period un amore completamente egoistico, poiché nella gelosia - o peggio, nella malattia -, Etsuko trovava il vero modo in keeping with sentire il marito vicino e, contemporaneamente, sfuggire alla propria apatia. Il meccanismo della gelosia si innesca anche con Saburo, fino a conseguenze estreme: perché i sentimenti, a un certo punto, sfuggono completamente di mano e non si può sfuggire alla loro trascinate forza. Etsuko e Yakichi in questo sono identici, similissimi. in line with questo si comprendono.Con l'unica differenza che, mentre Yakichi è umano, Etsuko è assoluto, un "mostro spirituale" che soffre, si contorce, si dimena, un mostro che ha sete d'amore. Lei, nella sua passione e nel suo amore, è completamente assoluta. in step with questo riesce a spingersi fino al limite più estremo, in step with questo riesce a dormire pacificamente dopo aver compiuto un atto abominevole. Al contrario di Yakichi, semplice spettatore, che trema insonne.Insomma un romanzo intenso, sensuale, raffinato, elegantissimo. l. a. prosa è ancora

leggermente più acerba - specie nelle top pagine - rispetto al Mishima maturo, ma si tratta comunque di un'opera che meriterebbe un posto fra le grandi tragedie, tanto è ben raccontata. Pochi eventi ma un'indagine dell'animo e del cuore umano impareggiabile. Mishima period di una sensibilità senza fine. Il tutto come sempre sullo sfondo del Giappone del dopoguerra, con le ferite del conflitto ancora aperte, dipinto magistralmente da Mishima. Eccellenti in particolare le ultime pagine, nonché los angeles scena della festa al villaggio: intensa e vitalissima, di grande forza espressiva. Lettura assolutamente consigliata!

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