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Von Ignazio Silone

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Von Ignazio Silone : *Vino e pane* (Oscar classici moderni Vol. 119) (Italian Edition) before purchasing it in order to gage whether or not it would be worth my time, and all praised *Vino e pane* (Oscar classici moderni Vol. 119) (Italian Edition):

KundenrezensionenHilfreichste Kundenrezensionen7 von 7 Kunden fanden die folgende Rezension hilfreich. Der Sozialismus als Gottesdienst oder: pensare con la propria testa!Von NNDas ist das Zeichen eines wahren Meisters:

einfach erscheinen lassen, was letztlich hochkomplex und -kompliziert ist. Erst wenn man bei dieses Meisterwerk rückblickend reflektiert, wird einem der enorme Anspruch bewusst, denn oberflächlich besehen hält sich Silone an sein Credo des kongenialen Vorwortes: "In quanto allo stile, mi pare che la suprema saggezza nel raccontare sia di cercare di essere semplice." Selbst seine Hauptfigur, der illegale Kommunist Pietro Spina, stellt auf den ersten Blick einen rein positiven Helden dar, etwas, das man in der ernsthaften modernen Literatur fast schon ein Sakrileg nennen könnte. Er ist gezwungen, sich in Duce-Zeiten in den Talar des Priesters zu kleiden, versteckt sich in einem abruzzischen Bergkaff, dort, wo die Menschen, die "Cafoni", seit Generationen alle Hoffnung auf gesellschaftlichen Wandel verloren, ja, nie gehabt haben, "povera gente la cui capacità di sofferenza e di rassegnazione non aveva veramente limiti, abituati a vivere isolatamente, nell'ignoranza, nella diffidenza, nell'odio sterile delle famiglie." Silone liebt diese trockene, raue, kantige Heimat, an ihr schreibt er seine Sprache, er beschreibt sie in wundervollen Bildern und hasst zugleich deren Rückständigkeit. Freilich gibt dieser Konflikt - der Kommunist im Priesterrock unter faschistischer Entgeisterung - jede Menge Gelegenheit mit vollem Sarkasmus und reicher Ironie, die auch vor der eigenen Person nicht halt macht, eine vielfältige, im Grunde genommen trinitarische Wahrheit auszuposaunen: der Faschismus ist die Rettung nicht, der Kommunismus auch nicht und auch die Kirche kann es nicht richten. Mit diesem Roman verabschiedet sich Silone vom moskautreuen, orthodoxen Marxismus; der wahre Heilige des Buches sagt bei Don Paolo, alias Pietro Spina: "Il socialismo il suo modo di servire Dio" - aber auch das stimmt zu diesem Zeitpunkt schon nicht mehr. Was also bleibt? Der einzelne Mensch - "In ogni dittatura un solo uomo, anche un piccolo uomo qualsiasi, il quale continui a pensare con la propria testa, mette in pericolo l'ordine pubblico." - und das existentielle Risiko - "Vita spirituale e vita sicura, non stanno assieme. Per salvarsi bisogna rischiare." Nur so kann der humane Mensch auch in der Diktatur frei sein, Spiritualität und gesellschaftlichen Fortschritt vereinen, Sozialismus und Christentum: "Si pu vivere anche in paese di dittatura ed essere libero, a una semplice condizione, basta lottare contro la dittatura" - innen und außen. 0 von 0 Kunden fanden die folgende Rezension hilfreich. Deceptively simple Von Ein Kunde The book is deceptively simple in its language and plot, all of which merely serve to veil deep meaning and thought. The story takes place before WWII, when Mussolini is at the height of his fascist power and the country is preparing for a war with Ethiopia. The protagonist Pietro Spina, after having been forced to flee and live abroad because of his contrary political views, returns to Italy to spread the message of Communism. He goes into hiding disguised as a priest, Don Paolo, in the small mountain village of Pietrasecca. His casual views win the heart of all the villagers, and everyone he meets opens up to him (they all want him to hear their confessions, but he refuses on grounds that he does not have permission from the pope). As the novel progresses and as he comes to better know the peasants and their needs, his doctrinaire Communist views slowly change to one that takes on the appearance of grass-roots Christian socialism, and he more and more assumes the role of a priest. But even when the novel opens, one sees that he is person driven more by a determination to seek moral justice than a political answer: one gets the idea that Communism was the option most appealing of all the options to an idealist like he, as it was for most conscientious intellectuals of that time period. The novel reminds me of Camus's *The Plague* in that it poses the moral dilemmas people face and their reactions when confronted with a powerful dehumanizing organization, which in this case is fascism, while in Camus's case the organization is embodied in a disease. Pietro, the martyr Murica, and the priest Don Benedetto are the moral resisters of oppression, albeit each resists in his own way. However, theirs is a dignified, almost passive resistance which contrasts with the Communists' outright rebellion. There is Zabaglia, once a socialist orator, who has now turned fascist sympathizer. And there are the peasants who are resigned to the follies of all politics because they see it as a part of life--the present government is merely one in a series of historical and natural afflictions. Their down-to-earth cynicism allows them to be wary of all political propaganda. There are many passages in the book which reveal the quiet, rustic, and often times harsh beauty of the bucolic life, which is also sometimes shown as being crude and vulgar, yet always natural and unpretentious. There are hilarious passages showing the peasants' unquestioning Christian piety which they combine without any qualms with indigenous superstition: "One old woman was sliding along her knees toward the chapel of the sacrament, with her face on the floor, touching it with her tongue and leaving an irregular trail of saliva like that of a snail behind her. A young man in uniform was walking beside her, taking small steps, awkward and ashamed." The chapter before the last, when the villagers and Pietro come to pay their respects to the parents of Murica who had been humiliatingly tortured to death by the police, beautifully sums up the author's themes of common humanity and fraternalism by making a parallel with Christ's last supper. "The bread is made from many ears of grain," said Pietro. "Therefore it signifies unity. The wine is made from many grapes, and therefore it, too, signifies unity. A unity of similar things, equal and united. Therefore it means truth and brotherhood, too; these are things which go well together." "The bread and wine of communion," said an old man. "The grain and the grape which has been trampled on. The body and the blood." ' The novel ends inconclusively with dark foreboding when Cristina, Pietro's love, passionately tries to follow through dark and snow the illusory footsteps of Pietro, who has had to flee once again. A pack of wolves comes upon her and she falls to her knees, closes her eyes, and crosses herself. 0 von 0 Kunden fanden die folgende Rezension hilfreich. A Revolutionary Novel!!! Von Ein Kunde Originally published in 1937 while the author was in exile from fascist Italy, this book chronicles the return of the main character, Pietro Spina, to Italy. Spina's hope is to restore the socialist revolution while in hiding, but learns the importance of other

more simpler ways of life. He is sent to a small, remote mountain village to recuperate from an illness and, while there, gains an understanding of the simple ways of the peasant folk. These people are not interested in "ideological" revolution but know only about waking up and putting a long hard day in at the fields and returning home and going to bed...only to get up and do it all over again. Bread and wine is their sustenance. Religious symbolism is abundant in this novel which is basically about the rebirth of Pietro Spina into "true" Christianity/Religion /Manliness. The relationships that he develops are beautifully and simply written in the novel. I originally read this book 12 years ago as part of a college course and, for some reason, return to it every two to three years. Just finished it again

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