



L'innocente

Gabriele D'Annunzio

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L'Innocente è la storia di una malattia psichica, di un amore nevrotico, ma, innanzi tutto, storia di una confessione.

Il protagonista è il tipico eroe (anti-eroe) dei romanzi dannunziani. Tullio Hermil è un ricco e nobile intellettuale nel quale, a parte il particolare dell'agiatezza, possiamo ritrovare facilmente le peculiarità, i paradossi, le manie, gli eccessi di un personaggio in tutto eccessivo come l'autore del romanzo, Gabriele d'Annunzio.

L'innocente Details

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From Reader Review L'innocente for online ebook

Merel Rolf says

Compelling tale of inner struggles, but too long and no humour

Alexa says

I really appreciate the ridiculousness of decadent literature. Watching the tension of killing the baby unfold was delightful

Andrea Aramu says

I have read it in Italian. Not bad!

Camille McCarthy says

One of the few books where I actually felt the movie was much better. In the book his actions are a lot less malevolent and he actually does seem to be in love with his wife. His wife doesn't seem to care as much whether the baby lives or dies and unlike in the movie she has no scene of standing up for herself and telling Tullio she hates him. In the movie the wife is brave and acts like she loves Tullio to attempt to save the baby but here she doesn't seem to do anything to save the baby and she is a pathetic character, constantly saying she's going to kill herself to save Tullio the shame. Teresa Raffo is also a lot more exciting in the movie, as you get to see her personality and she is a strong woman. Even Felippo d'Arborio was much more exciting in the movie; he only appears in one scene in the book and that is just when Tullio is watching him fence at the club. I also disliked the translation's English title, "The Intruder," because that is what Tullio thinks of the baby but having the title "the Innocent" reminds the reader how he is thinking such violent, horrible thoughts about a baby, the most innocent being there is, so I feel like this is a much better title when you consider his horrible actions.

In the book you can see more clearly how Tullio lives totally in his head and since he only believes in himself he drives himself crazy with his thoughts and his reasoning, rather than submitting to some higher power and putting his trust in them to help him to get past this time in his life. He doesn't even confide in his wife and constantly denies it when she tries to comfort him about the pain he's going through. Tullio has a lot of thoughts about his wife and there is so much he wants to tell her, but he just keeps it all in his head instead, so that she rarely hears him tell her how much he cares for her. To me this is the saddest thing, because he doesn't really let her into his life; she is like a pretty doll that he admires but he doesn't want to ruin his fantasies but actually touching it. It reminds me of when Teresa Raffo says in the movie, why do men place women up among the stars rather than letting us walk beside them?

Galena Sanz says

Pongo esta edición porque la que yo leí no figura en las listas, es una edición de E.D.A.F que incluye varias obras de este autor.

De esta historia me esperaba otra cosa, en primer lugar porque de algún modo absurdo había pensado que estaría ante una historia de maltrato hacia una mujer, sin embargo, la cosa no va por ahí. En general, la historia no me parece muy emocionante, pero sí intensa debido a la puerta tan abierta a su cabeza que el protagonista nos pone. Todos los pensamientos y deseos nos son revelados, no es un personaje perfecto, en realidad está lejos de serlo y eso es lo que enriquece la obra. Por otra parte, disfruté de poder conocer como era la vida en la Italia del siglo XIX para alguien de clase alta y como se sobrellevaba el adulterio.

La novela en general no me ha subyugado, pero me ha parecido muy interesante.

beesp says

Con mio sommo dispiacere (perché D'Annunzio non è tra i miei autori preferiti) devo dire che la mia prima esperienza con uno dei romanzi di D'Annunzio è andata molto bene. Proprio "L'Innocente" ci era stato presentato come un romanzo scandaloso, terribile, eppure da cui non ci si poteva scollare. E in effetti è così. Hermil, per quanto incarna il classico tipo di libertino esteta che si ritrova così spesso nei lavori di D'Annunzio, raggiunge una sua pienezza di personaggio.

La sua è una forma di psicosi, infatti si dice che si tratti di un romanzo "nevrotico". Un po' mi ha ricordato "Il ritratto di Dorian Grey": è impossibile giustificare o comprendere le azioni di Hermil, eppure allo stesso tempo risulta impossibile negare che la psiche di Hermil sia affascinante.

D'Annunzio è un prosatore elegante, prima di tutto, e questo viene fuori subito. Ho poco apprezzato alcune espressioni "formulari", alcuni pezzi che D'Annunzio ripete più volte in maniera identica. Molte similitudini e molte metafore erano utilizzate per descrivere più persone/oggetti che si assomigliassero, ed anche questo mi è stato poco gradito.

Nel complesso è un romanzo molto godibile, molto piacevole da leggere. Il flashback finale sulla morte di Raimondo è raccapricciante, ma molto ben riuscito.

Sara Stefanelli says

orribile!

Booksarethebest says

Mejor estuvo la película de Visconti.

Guille says

Viene de antiguo esto de que las crisis de pareja aparecen transcurridos entre cuatro y siete años, no por nada, desde que el mundo es mundo, en eso que denominamos amor entran en juego las mismas misteriosas sustancias de nombres tan curiosos como el de testosterona, serotonina, dopamina, oxitocina o vasopresina.

Lo que no ha sido, afortunadamente, siempre igual es la forma en la que expresamos estas (o cualesquiera) emociones. Y en este caso, debo decir que no puedo con la ampulosidad y empalagosidad de este exuberante sentimentalismo romántico que llena las páginas de esta novela, lo siento pero me supera.

Y es una pena, porque D'Annunzio escribe bien pero ese modo de expresarse tan almibarado, tanto si se trata de los remordimientos del "inocente" Tullio como de su exaltación amorosa como sus insufribles tormentos -nunca está sereno este hombre exagerado pasando de la desdicha más desgarradora a la felicidad más embriagadora-, me impide conectar con los sentimientos de este personaje que, tratado de otra forma, bien podría haber llegado a ser un nuevo Raskólnikov en una novela, por otra parte, muy Dostoyevskiana.

Pero, de la misma forma que digo esto, también creo que esta prosa será muy del agrado de otro tipo de lectores. Ya digo que D'Annunzio no escribe nada mal.

Dfordoom says

In Gabriele d'Annunzio's 1892 decadent novel *L'Innocente* (The Victim, or The Intruder) a man, Tullio, who has had many affairs discovers, to his horror, that his wife has had an affair also and that she is pregnant with another man's child. His jealousy drives him to commit an appalling crime. The interest in the novel comes mostly from d'Annunzio's dissection of Tullio's tangled motives and fears and from the atmosphere of moral sickness, hypocrisy and dishonesty. D'Annunzio flirted with both Nietzschean philosophies and fascist ideologies and Tullio is an example of a man who does not see ordinary morality as applying to him. It's a strangely compelling story. It's perhaps best known as the basis for Luchino Visconti's final film.

Fabiana says

Nevroticamente decadente, D'Annunzio non si smentisce. Un libro affascinante e venato di maliconia.

Realini says

L'innocente, based on the novel by Gabriele D'Annunzio

The glorious, distinguished, eminent, supreme Luchino Visconti has directed *L'innocente*

The divine director has been at the helm of some celebrated chef d'oeuvres:

La Terra Trema, *Rocco and his Brothers*, *The Leopard* with the magnificent Burt Lancaster, *Death in Venice* and others

If not for other aspects of this motion picture, this work is worth watching for the lavishing setting.

The story makes one think of Marcel Proust.

In *Remembrance of Things Past*, the most accomplished writer ever, writes about the intricacies of love. It is obviously a very convoluted subject, the most enthralling of all, and we have no simple, one sentence description.

However, one of the secrets is that we want the lover that is most difficult to arrive at, the unapproachable. L'innocente wants exactly that.

This is his ordeal and that of a number of people around him, including a newborn baby that may suffer because of this plight.

Giancarlo Giannini is a dazzling actor.

He has the leading role of Tullio Hermil aka L'innocente.

Although, the innocent changes residence, and it appears often that the hero is actually the opposite of innocent.

Ultimately, we have an antihero dominating the narrative.

Tullio is an aristocrat married to Giuliana Hermil, a very appealing, handsome woman that we have the chance to admire.

In her full splendor.

In the time of "Me Too", it is appalling to see the absurd, humiliating, sexist and sadistic attitude of the antihero.

Moreover, he is an epitome, a representative of the common male, in an age when men were abusing women.

The antihero talks to his wife about his mistress and his urge to be with her, the beautiful Teresa Raffo. He says:

"I do not want to marry her
However, I want you to be like a sister to me..."

Understandably, this offends the wife.

She seems to detach herself from this philandering, offensive husband.

However, as Marcel Proust explains in his masterpiece, once someone seems to be less approachable, he or she becomes ever more alluring and interest is rising to extremes with every rejection.

Tullio Hermil wants the woman who was once invited to be like a sister to him to be his lover again.

His suspicions are mortifying.

Whereas he had once slapped a man who had been interested in his mistress and challenged him to a duel, the antihero is different now.

Tullio hates the one he thinks is sleeping with his wife.

Furthermore, he torments his wife once he returns to her, perhaps only to abandon the woman, once she seems "conquered".

It is a provocative, if slow moving narrative that would challenge viewers used with the fast pace of Hollywood fare.

Ultimately, a child is born.

The mistrust surrounding his conception is bewildering, for both mother and (maybe adoptive) father do not wish to see him.

Alas, it might get even worse for the fate of the child that is associated with the now deceased, supposed lover.

Frumenty says

This novel failed to hold my interest. The narration of the inner life of an unabashed egotist might engage a reader if there were some trace of irony or self-deprecation about it, but unfortunately it is all in earnest. This man has made a fetish of his own pleasure. The more he makes his wife suffer the more she fascinates him, creating what he apparently thinks an interesting conflict. For her patient suffering she is held up as a model of womanhood, who deserves better treatment (but not from him). He is a thoroughly unsympathetic bore.

I will waste no more time on this book. I've read about 1/4 of it and I think that quite enough to form a just opinion of it.

Charo Prado says

Es un libro con una prosa muy destacable, maravillosa historia, desde el punto de vista de un casi demente, que pasa de estados de ánimo sin apenas darse cuenta.

Muy recomendable esta edición por su magnífica traducción y su edición en tapa dura con sobre cubierta, marca páginas y la recreación del oleo, la editorial Dépoca mezcla Arte y Literatura de una forma magnífica en todas sus ediciones.

Este libro puede ser tachado de cualquier cosa pero no te dejará indiferente, te atrapa desde la primera página.

Anna says

Tullio is such a likable chap. He was just a little tuckered out from all that fencing! Maybe if he counted to ten he wouldn't have lost his chill...

(Just a moment, my bespoke spats have arrived.)

Czarny Pies says

Faute de pouvoir donner cinq étrons, je lui donne une étoile.

I was appalled in 1977 when I saw the *Innocent*, the last film by Lucchino Visconti. I could not believe that such a great director could have made such a horrible movie. Not that I have read the book that it was based on, I realize that Visconti had undertaken a hopeless task. It would be simply impossible to make a good film from such a dreadful book.

The plot line of *L'Innocente* is like an item from the six o'clock news. A macho protagonist regularly cheats on his wife who starts to cheat on him. When she has a baby fathered by a lover, the protagonist kills the baby. Presumably, d'Annunzio believed that merely taking the reader inside the mind of a criminal was a legitimate literary endeavour. However, his protagonist is mindless and the trip is a waste of time. Don't bother with this ludicrous book.

Anna says

Voglio schiaffeggiare Tullio

Guy Cranswick says

With febrile intensity D'Annunzio tells the story of people who almost have too much time in which to ponder every aspect of their emotional needs. The Italian is traditional and pellucid. The quality that makes it somewhat frustrating are the central characters, emotive and just too self-involved.

Daniel Villines says

When considered in the light of d'Annunzio's contemporaries, a light that's shed by the books that I've read by Henry James, Thomas Hardy, and Joseph Conrad, d'Annunzio outshines them all. His writing is somewhat typical of the times in that long paragraphs abound. However, rather than using these paragraphs to embellish various elements of the story, they instead served to hone in on the succinct emotions being experienced by the main character, Tullio Hermil. The result is a clear understanding of how Tullio thinks and feels during the telling of his tale. At any given moment, a multitude emotions are present and I could feel these complex emotions as his story progressed.

The story is about love and marriage and I found the marriage of Tullio and Juliana to be as troubled as many marriages have ever been. However, there is sense that these two people come to understand what marriage is all about: forgiveness and commitment.

But Tullio and Juliana are more than a typical married couple. Their station in life has instilled in them the attributes of selfishness, arrogance, and conceitedness. These attributes, when mixed with love's unique sort of reason, work to create a tragedy that is justified in the mind of Tullio; and understandable in the mind of the reader.

It's a story that is honestly told with an apparent disregard to the social and religious conventions of the time. If I were told what this story was about beforehand, I'm not certain that I would want to read it, similar to the effect that *Lolita* sometimes has on that book's potential readers. However, this story's commitment to the emotional truth about people you would probably not want to know in life translates into a powerful reading

experience.

As for relevancy, this story readily transposes to the present day. While most of Tullio and Juliana's social constructs have been removed, there is still an abundance of selfishness, arrogance, and conceitedness in the world. So much so, that the worst parts of this tragedy are occasionally echoed in present-day headlines.

Mary says

Abilissimo scrittore ma con tematiche ridondanti e spesso ripetute.
