

QUADERNO CULTURALE

Queens College Italian Program Newsletter | Numero 5 | Department of European Languages and Literatures | Fall 2014

Guida alla lettura:

An introduction to Numero cinque

Il quinto numero di *Quaderno Culturale*, bollettino del Programma di Italiano del Dipartimento di lingue e letterature europee, contiene informazioni sui corsi di italiano offerti dal Queens College, un'intervista a un ex studente, due articoli sull'opportunità dell'insegnamento dei dialetti nei curricula di *Italianistica*, la scheda dell'ultimo libro di Eugenia Paulicelli e, per la rubrica *Invito alla lettura*, un'introduzione al fenomeno *Montalbano*. Dell'offerta didattica dell'autunno 2014 vengono evidenziati il corso di Karina F. Attar sulla prosa italiana del Rinascimento, quello a cura di Luca Zamparini sull'adattamento cinematografico di alcuni capolavori letterari, e il seminario di Luisanna Sardu sulla relazione tra uomo e natura da Petrarca a Tasso. In *Career Quest*, il dottorando di ricerca Giuseppe Bruno racconta a *Quaderno Culturale* la sua passione per la lingua e la cultura italiana, che lo ha portato a completare il M.A. al Queens College per poi insegnare alla St. John's. Hermann Haller e Tiberio Snaidero spiegano perché sia opportuno promuovere l'insegnamento dei dialetti nei curricula di *Italianistica*, mentre Luisanna Sardu presenta ai lettori di *Quaderno Culturale* il personaggio letterario e televisivo più amato dagli italiani: il commissario *Montalbano*. Sempre a proposito di libri, ci piace mettere in risalto l'ultima fatica della professoressa Paulicelli, ora disponibile nelle librerie: *Writing Fashion in Early Modern Italy*. Buona lettura!

This fifth issue of *Quaderno Culturale*, the newsletter of the Italian Program of the Department of European Languages and Literatures, provides information about Italian classes offered by Queens College, two articles about opportunities to teach dialects in Italian programs, an interview of a former Queens College student, an editorial note about Eugenia Paulicelli's last book, and, in the column *Invito alla lettura*, an introduction to the publishing prodigy Andrea Camilleri. We highlight three Fall 2014 courses: *Studies in Renaissance Literature: Prose* (Karina F. Attar), *Adaptations of Italian Masterpieces* (Luca Zamparini), and *Since Love Made Me a Dweller of the Woods: When Nature and Man Began Their Conversation* (Luisanna Sardu Castangiu). In *Career Quest*, PhD candidate Giuseppe Bruno tells *Quaderno Culturale* how his love for Italian language and civilization led him to complete his MA at Queens College as well as to become an instructor at St. John's. Hermann Haller and Tiberio Snaidero explain why it is advisable for Italian programs to promote the teaching of dialects, while Luisanna Sardu introduces Inspector *Montalbano*, the most popular character in contemporary Italian fiction. You will also find a description of Eugenia Paulicelli's last book, *Writing Fashion in Early Modern Italy*. Buona lettura!

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The Queens College Italian Program

Morena Corradi
morena.corradi@qc.cuny.edu

This semester, the Italian Program at Queens College offers 17 undergraduate courses at all levels, from elementary to advanced, in different subjects (literature, civilization, cinema) and taught both in Italian and in English. There are 313 students enrolled in the undergraduate courses.

To maximize their language experience, Queens College students can major or minor in Italian. Required and elective 200- and 300-level courses give students the opportunity to expand their knowledge. Advanced grammar, translation, business, literature, and culture across periods and gender are just a few of the topics covered in our courses.

Among the 200-level courses offered this semester is Italian Conversation (Italian 223), taught by Prof. Snaidero. This course is aimed at students who want to improve or perfect their fluency in Italian. Students engage in prepared as well as impromptu group discussions on general topics and everyday situations, and give frequent short talks on topical interests.

Prof. Snaidero is a “Lettore” sent by the Italian Government. Since 2009, the Italian program at Queens College has benefited from the teaching and collaboration of an Italian “Lettore governativo.” In the tri-state area there are two Lettori: one at Queens College and another at Rutgers University.

The Lettore plays a crucial role in spreading Italian language and culture in the world, particularly by teaching Italian at the university level. The Lettore is also involved in the “Settimana della lingua italiana nel mondo,” in place since 2001 in every city that is home to an Italian consulate

or embassy. There is a different theme every year, such as *Il cibo e le feste nella lingua e nella cultura italiana* (2006); *L'italiano in piazza* (2008); *L'italiano tra arte, scienza e tecnologia* (2009); and *Buon Compleanno Italia* (2011). The “Settimana della lingua” includes the “Giornata del Lettore,” when he/she presents an original contribution on the chosen topic.

The MA Program in Italian presents graduate-level courses for students who want to specialize in Italian. Every semester, students can register for two master’s courses (700-level). After earning an MA in Italian, many graduates have been able to pursue an elementary

or high school teaching career and/or an academic career as PhD students. The MA Program in Italian also offers an MA-level track in Italian American Studies as part of the MALS (Master of Arts in Liberal Studies). See <http://qcpages.qc.cuny.edu/calandra/education/courses/italian-american-studies-courses>.

This semester, the program offers two graduate courses: Italian 722, Machiavelli and Guicciardini: Historians, Men of Letters, and Political Thinkers, taught by Prof. Attar; and Italian 762, Literature of the Resistance (Calvino, Fenoglio, Meneghello), taught by Prof. Corradi.





HIGHLIGHTS OF OUR FALL 2014 COURSE OFFERINGS

Italian 357, Studies in Renaissance Literature: Prose

T 5:00-6:50; TH 3:40-4:30
Prof. Attar

This course is open to both undergraduate students (as Italian 357) and graduate students (as Italian 722); see description below.

Prereq.: At least one course from Italian 223 through 235 or permission of department. In this course, we will read, discuss, and write about a selection of influential prose works by authors who contributed to shaping the political, cultural, and social landscape of Renaissance Italy. Texts will include Leon Battista Alberti's *I libri della famiglia*, Pietro Bembo's *Prose della volgar lingua*, Baldassare Castiglione's *Il cortegiano*, Francesco Guicciardini's *I ricordi*, Niccolò Machiavelli's *Il principe*, Pico della Mirandola's *Discorso sulla dignità dell'uomo*, and Lorenzo Valla's *Discorso sulla donazione di Costantino*. We will analyze selections from these works within their historical contexts, paying close attention to narrative techniques and generic conventions. **Italian majors are required to take two 300-level courses.**

ADVANCED UNDERGRADUATE COURSES TAUGHT IN ENGLISH

Masterpieces of Italian Literature in Translation

Italian 41W, Adaptations of Italian Masterpieces

T, TH 6:30-7:45 PM
Prof. Zamparini

In this course we will analyze what happens to a literary text once translated into a filmic one, as well as the roles of different mediums in the representation of 20th-century Italian history and culture. Using as case studies some Italian masterpieces and their filmic equivalents, we will try to define some guidelines in the analysis of the process of "adaptation." The exploration of the transposition from one medium to the other will allow us to trace the specificity of each language and all the formal and narrative elements that constitute it. Works we will analyze in class include literary sources by Giovanni Boccaccio, Giuseppe Tomasi di Lampedusa, Alberto Moravia, Leonardo Sciascia, and Roberto Saviano, and their adaptations by Pier Paolo Pasolini, Luchino Visconti, Bernardo Bertolucci, Elio Petri, and Matteo Garrone. Some theoretical texts that will help us to contextualize the critical debate on "adaptation" will also be available on Blackboard. This writing-intensive course satisfies the PLAS Reading Literature (RL) and European Traditions (ET) requirements, as well as the Queens College W requirement.

Italian 41W, *Since Love Made Me a Dweller of the Woods: When Nature and Man Began Their Conversation*

T, TH 9:15-10:30
Prof. Sardu

In light of new literary theories on Ecocriticism and a stronger awareness

of our environmental surroundings, this course aims to analyze the relationship between man and nature in literature. The course will start by seeking answers to questions such as: What place does nature occupy in our culture? Can we trace Western cultural concepts of nature back to the Renaissance? How does early modern literature represent and describe the interaction between man and nature? Beginning with selections from Virgil's *Georgics* and Theocritus's *Idylls*, students will be invited to focus on a close reading of texts from antiquity and then discuss possible comparisons and contrasts with early modern texts, such as Petrarch's *Canzoniere*, Ariosto's *Orlando Furioso*, Tasso's *Aminta*, and Giulia Bigolina's *Urania*. The artistic representation of nature in painting and sculpture will also be a source of discussions and writing activities in class. In addition, this course will address the opposition of man/animal, God/man, and woman/nature.

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Project coordinator:
 Tiberio Snaidero

Editors:
 Karina F. Attar Luisanna Sardu
 Morena Corradi Tiberio Snaidero

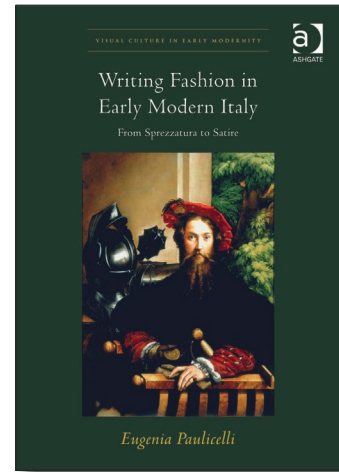
from Ashgate Publishing



Writing Fashion in Early Modern Italy From *Sprezzatura* to Satire

Eugenia Paulicelli, Queens College and
the Graduate Center, City University of New York

Visual Culture in Early Modernity



"Eugenia Paulicelli presents a convincing argument for the crucial significance of clothing and fashion in the mentalities of early modern Europe; her book is richly informed by the research of economic, social, and feminist historians, historians of dress, and by her own alertness to the links between past and present in the ways that dress is presented today. Her narrative incorporates close readings of a wide and interesting array of early modern writings, and offers a wealth of intriguing examples—the fashionable rosary, the mustachioed gallant, the revolver-toting Frenchwoman—as well as possibilities for further work in the field."

—Ann Rosalind Jones, Smith College

"In the sixteenth and seventeenth centuries fashion came to characterize a 'modern' new world, one in which changes in shapes, materials, colors and manners had to be recognized and understood. Eugenia Paulicelli's book is a spectacular investigation of the discourse of fashion in early modern Italy, from Baldassarre Castiglione to Cesare Vecellio, to Arcangela Tarabotti. In this book you will find yourself immersed in an early modern society obsessed with civility, love, vice, dissimulation and, of course, fashion."

—Giorgio Riello, University of Warwick

The first comprehensive study on the role of Italian fashion and Italian literature, this book emphasizes the centrality of Italian literature and culture for understanding modern theories of fashion and gauging its impact in the shaping of codes of civility and taste in Europe and the West. Using literature to uncover what has been called the "animatedness of clothing," the author explores the political meanings that clothing produces in public space.

Contents

PART I: THE CULTURES OF FASHION: *MODA* AND *MODERN*; The Book of the Courtier (1528): *sprezzatura*, gender and national identity. PART II: THE FABRIC OF CITIES, NATIONS AND EMPIRES IN COSTUME BOOKS BY CESARE VECELLIO AND GIACOMO FRANCO: Mapping the world: dress in Cesare Vecellio's costume books (1590–1598); Power, history and dress in Giacomo Franco's costume plates, (1610–1614). PART III: BEYOND *SPREZZATURA*: FASHION AS EXCESS: Sister Arcangela Tarabotti: hair, wigs and other vices; *La moda* and its technologies: Agostino Lampugnani's *La carrozza da Nolo ovvero del vestire alla moda* (The Rented carriage or of clothing and fashionable habits, 1648–1650); Bibliography; Index.

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Una recensione del libro e un'intervista in video alla Prof. Paulicelli si trova sul giornale online *La Voce di New York*: "Eugenia Paulicelli, oltre alla moda c'è di più", di Ilaria Liberatore, scaricabile da <http://www.lavocedinewyork.com/Eugenia-Paulicelli-oltre-alla-moda-c-e-di-piu/d/7183/>.

On Italian Language and Heritage: An Interview with Giuseppe Bruno-Chomin



Giuseppe Bruno-Chomin received his BA in Italian Studies from St. John's University in New York, and his MA in Italian Literature from Queens College, CUNY. He worked at St. John's University in the Global Language and Culture Center and as an adjunct faculty member in the Department of Languages and Literature. Giuseppe primarily studies Italian Renaissance literature, with an emphasis on women and gender studies. His research interests also include Italian dialectology and dialect literature. He is currently pursuing his doctoral studies at the University of Pennsylvania.

QC: Hi Giuseppe! Could you please tell us about your first approach to Italian language and culture during your years as a college student?

GB: Certainly. I began my academic career as a business major, following my father's example, as I had no particular career goal in mind. Upon arriving at St. John's University, and enrolling as an Italian Studies major,

I immediately realized that I had discovered my true passion. I was inexplicably fascinated by the field of *italianistica*. The decision to become an Italian major was, in actuality, a whim. To this day I am still unable to provide a concrete explanation as to what prompted me to choose this path. Whenever asked my response has always been, "It was meant to be." During my time at St. John's, I became active in the Italian community on campus. I attended lectures and cultural events and along the way, made a lot of friends, many of whom are now my colleagues. This ultimately led to my election as president of the St. John's Gamma Kappa Alpha chapter, a title that I held for three consecutive years. The Italian program, directed by Dr. Fiorentina Russo, was for me an ideal environment as a budding *italianista*. Upon graduation, I enrolled in the Italian MA program at Queens College where, under the tutelage of distinguished professors, I had the opportunity to further discover and advance my interests and knowledge with regard to the field. I can say, without a shadow of a doubt, that the culmination of both my undergraduate and graduate educations has fully prepared me for a future in academia. My many thanks go to all the professors who have been so very influential and supportive in this regard.

QC: To what extent did your Italian background influence your academic career?

GB: Suffice it to say, that if it had not been for my Italian background, the inexplicable whim that lured me into becoming an Italian major would have probably been nonexistent.

Without delving too deep into my own personal life, I must admit that I was very fortunate to have grown up in a bilingual/bicultural household where my family, particularly my mother and grandmother, facilitated my speaking of Italian. Since *cilentano* dialect was spoken in our home, they enrolled me in Standard Italian classes at a very young age, and I will be forever grateful to them for this decision. As a dual citizen, my connection to Italy has always been constant; the majority of our relatives are there, and my social and cultural relationship with our country of origin remains quite strong.

QC: After completing your BA, you finally shifted to the other side of the desk as a mentor of young minds. Could you please tell us about your first experience as an instructor of Italian language and literature? What can you suggest to the future generation of Italian adjuncts and professors?

GB: While at St. John's, I worked as a tutor and receptionist in the Global Language and Culture Center. In the evenings, I would take classes at Queens College. Upon obtaining my MA, I was offered a teaching position as an adjunct professor in the Languages and Literature department. I must admit that the prospect was daunting, but it resulted in being one of my most satisfying life experiences. I often wonder if instructors truly realize the impact that they have upon their students. It is an honor and privilege to be deemed worthy to impart one's knowledge to others. I feel that the most important thing an educator must do, aside from the expected and habitual relaying of information, is to

assist students in understanding their own abilities and allow them to form and articulate their own opinions. With respect to language acquisition, it is important to be patient and understand that not everyone learns in exactly the same way. I would suggest simultaneously employing different teaching techniques. Oftentimes students are too embarrassed to admit that they do not understand, but the use of multiple methods usually enables them to grasp a particular concept on their own.

QC: Our society promulgates the importance of globalism and communication on every level. Based on your experience, what is the role of a translator?

GB: The term “globalization” has been tossed around continually as of late. I think it is safe to say that the proverbial worlds truly have collided in the sense that cultural, social and linguistic boundaries are rapidly slipping away. Consequently, the role of a translator is becoming ever more important. I have been asked countless times, “Why not use an electronic translator?” The answer is simple. An electronic translator cannot translate emotion or culture, and it almost always translates incorrectly. Translators are the linguistic liaisons between societies and history. Not only does a translator require a special linguistic aptitude, but he or she must also be culturally sensitive. I believe that the true translator lives in multiple cultures concurrently. Without translators, literary masterpieces such as Dante’s *Commedia* would be accessible only

to italophones, and what a pity that would be. Translation is an imperfect art that must, nevertheless, be promoted and protected.

QC: Do you get in touch with your Italian side outside of your job and academic context—perhaps through Italian cinema, fashion, or exhibits in museums here in New York City or Pennsylvania?

GB: I would have to say that my Italian side is ever constant. Even if I tried to avoid Italy, it would inevitably work its way back into my life. On a daily basis, I receive phone calls or emails from Italy or text messages from friends. I try to be as involved as possible with the Italian community as I feel it is important to demonstrate cultural solidarity. I have become a big fan of Italian cinema of the 1940s, ’50s and ’60s, and I suppose I have to thank Prof. Paulicelli for that. The mark of Italian culture and ingenuity is present in many places, and New York City is a prime example. Many people are unaware that the true inventor of the telephone, Antonio Meucci, lived with Giuseppe Garibaldi in Staten Island’s Rosebank neighborhood. His home is now a museum and offers Italian language courses.

QC: What would you suggest to students who pursued or are thinking about studying Italian as a major and/or minor?

GB: My advice to all future Italian majors and minors would be the following. The Italian language is undeniably beautiful and Italian culture is without a doubt singularly special.

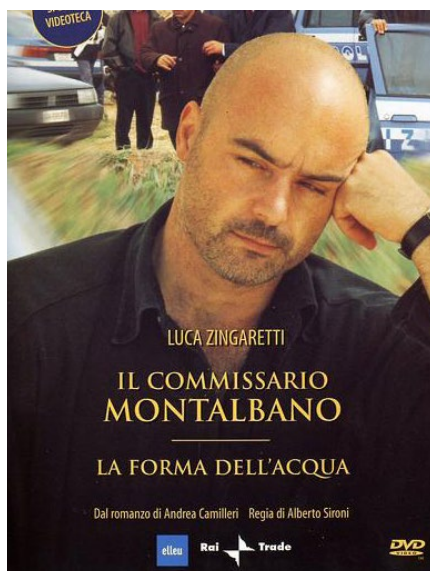
As *italianisti* it is our duty not only to preserve this beauty but also to foster it and when necessary defend it. Many times, Italian culture has been, and continues to be, incorrectly and unjustly portrayed. As a result, stereotypes have been formed that taint the image of what it means to be Italian. I believe that this can be reversed only through education, as can other issues. Many students shy away from studying Italian as they feel it will lead to a dead end. This is not necessarily the case. Thanks to cultural globalization, many more possibilities are available to Italian speakers. Pursuing an education in Italian does not obligate you to enter the world of academia. There is a need for Italian speakers and translators in a variety of fields: fashion, wine, automobiles, politics, etc., and more recently, technology. I would tell them not to be discouraged and to consider the benefit of speaking, teaching, and promoting the language of a country that has given so very much to the world.

QC: Giuseppe, thank you so much for this interview! I am sure that our students in Queens College can only learn from your experience and will benefit from all your insightful suggestions. Good luck with your studies!

Il fenomeno Montalbano

Luisanna Sardu

luisanna.sarducastangia@qc.cuny.edu



Lo squillo insisteva. Sollevò il ricevitore e disse, “Montalbano sono. Dovrei dire pronto, ma non lo dico. Sinceramente non mi sento pronto.” Con questa battuta Salvo Montalbano esordisce come protagonista in una serie televisiva poliziesca ispirata alle avventure del commissario Montalbano, creazione dello scrittore Andrea Camilleri. Un successo televisivo e letterario che continua a raccogliere consensi anche all'estero. Difatti i romanzi sono stati tradotti in spagnolo, inglese, tedesco e molte altre lingue, mentre i diritti televisivi sono stati venduti anche in Francia, Svezia, America Latina e recentemente acquistati dalla BBC.

Ma quali sono le ragioni di tale popolarità in Italia e all'estero?

Senza dubbio il mistero che avvolge il delitto, l'indagine, e la soluzione che porta alla punizione del crimine sono gli ingredienti principali che affascinano il lettore del genere poliziesco, ma nel caso dell'eroe camilleriano altri

elementi contribuiscono a rendere ancora più intrigante le inchieste del commissario Montalbano. Al fine di conoscere meglio la creazione del personaggio di Salvo Montalbano è necessario fare una distinzione. Come molti devoti di Andrea Camilleri hanno più volte sottolineato, il personaggio letterario è molto diverso dal protagonista della serie televisiva, interpretata brillantemente dall'attore Luca Zingaretti. Andrea Camilleri descrive un eroe dalle doti riflessive spiccate, un uomo d'azione che agisce quasi sempre da solo, e soprattutto un grande lettore. Lo scrittore, difatti, invita durante la sua narrazione altri indimenticabili scrittori, spesso oggetto di riflessione nella mente del commissario. La presenza di Faulkner, Kafka, Pirandello, Sciascia, Borges, Montalbán e tanti altri proiettano il lettore dentro l'azione stessa della lettura. Leggiamo le avventure del commissario, il quale per passatempo legge altri libri e durante la lettura mescola riflessioni sulle sue indagini. Un autentico ritratto del pensiero in azione. Non a caso Camilleri battezza il suo eroe letterario Montalbano in omaggio a Manuel Vázquez Montalbán (1939–2003) celebrato scrittore spagnolo.

L'eroe televisivo si discosta dal protagonista letterario per età, è infatti un po' più giovane, e per interessi culturali: il Montalbano televisivo legge poco, e le sue riflessioni sono spesso accompagnate da pasti luculliani al ristorante: “Da Calogero”, “Da Filippo che si mancia bene” o, quasi quotidianamente, “Da Enzo.” La formula è la stessa. Crimine, indagine, e scoperta della verità si succedono l'uno dietro l'altro come da copione. Per i fan della serie televisiva però,

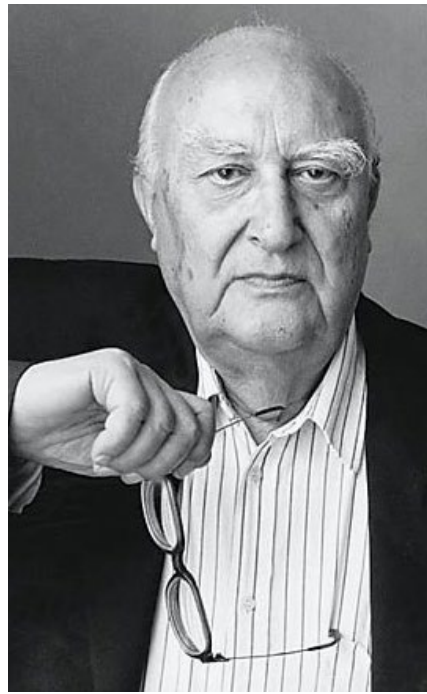
il commissario e le sue battute si trasformano in un palcoscenico della commedia dove le scene drammatiche si alternano all'inetta comicità del collega Catarella, i passi dell'indagine sono accompagnati dalla quotidianità di una Sicilia antica e ricca di tradizioni e superstizioni, l'esuberante bellezza mediterranea dei personaggi femminili si fonde con la paesaggistica del piccolo paese di Vigata e dintorni.

Anche lo sfondo paesaggistico è infatti entrato a far parte dell'immaginario collettivo italiano e straniero. I nomi dei luoghi sono inventati, ma esistono e si possono visitare. Sampedusa è ad esempio Lampedusa, mentre Il piccolo paese di Vigata non è altro che il paese dello scrittore, Porto Empedocle. Montelusa, dove il commissario viene spesso convocato dall'ostile questore Bonetti-Alderighi, rappresenta Agrigento, mentre Marinella, dove il protagonista abita in una piccola casa vicino al mare, è Puntasecca. Posti talvolta nascosti e sconosciuti all'occhio del turista e non esattamente famosi per chi visita la Sicilia per la prima volta, ma essenziali per decorare la cornice narrativa dei delitti. Monteserrato, Scala dei Turchi, Rabato, Gelso, e Ragona sono i luoghi dove i crimini vengono commessi e investigati. Vigata è il piccolo paese dove tutti si conoscono, tutti sanno, e tutti accusano. La familiarità tra i luoghi e persone si intreccia su se stessa al punto che il delitto diventa faccenda della comunità, dove il mondo e la lingua esterna non esistono e non interrompono le conversazioni in dialetto siciliano.

La nota narrativa che aggiunge colore ai luoghi e soprattutto ai personaggi è infatti l'uso del dialetto siciliano.

“Accominzamo, con nova promissa, sta gran sulenni pigliata pi fissa!”
 [Incominciamo con una promessa che sarà una grande presa in giro]
 è la battuta che Montalbano ripete a se stesso prima di iniziare un'altra giornata. L'utilizzo del dialetto rende gli abitanti di Vigata e i loro dialoghi ancora più pittoreschi inspessendo la teatralità di tutti i personaggi di Camilleri. Purtroppo le traduzioni in altre lingue delle vicende del commissario Montalbano fanno perdere non poco tale teatralità e banalizzano o violentano l'originalità linguistica dell'opera di Andrea Camilleri.

I dialoghi occupano uno grande spazio sia nella versione letteraria che in quella televisiva. Modi di dire, parole dialettali, insulti, e altre espressioni colorate diventano non solo il



Andrea Camilleri.

collante tra l'elemento drammatico e quello comico, ma anche il ponte di comunicazione tra l'autore e il mondo da lui creato, quello del commissario Montalbano.

Per chi volesse cominciare a leggere le avventure del commissario Salvo Montalbano in italiano posso suggerire l'acquisto su www.amazon.it or sul sito <http://sellerio.it/it/home/>. L'edizione in inglese è disponibile, tra altri, al seguente sito: <http://www.penguin.com/author/andrea-camilleri/1000057229>.

Gli episodi della serie televisiva sono stati pubblicati su DVD e sono inoltre disponibili - con e senza sottotitoli - su youtube.com.

Buona lettura e buona visione!

Excuse Me, What Language Do They Speak in Italy?

Classes in Italian Dialects

Let Students Plunge into Bel Paese's Linguistic Diversity

Hermann W. Haller*
hermann.haller@qc.cuny.edu

Students pursuing the study of Italian language and culture in a global environment where English is increasingly the dominant lingua franca at home and abroad may be curious to know how they will benefit from courses on Italian dialects, or courses dealing with Italian linguistics. After all, learning Standard Italian—the language spoken throughout Italy's population—as well as numerous aspects of Italian culture, already presents a significant challenge. So what are the rewards of diving into the world of Italy's languages?

First of all, a look at Italy's map of regional dialects (such as Neapolitan, Sicilian, Calabrese, Piedmontese, Friulan) and historical minority languages (e.g., Grico, Arberesh, Catalan, German, Provençal) will highlight the country's extraordinary cultural and linguistic diversity, extending from Sicily and Sardinia to Lombardy and Veneto. By observing and describing Italian dialects rather than learning to speak them,

students will grow aware of one of Western Europe's most fascinating linguistic landscapes. They will come to understand how Italy's dialects are not some sort of deformation or corruption of the standard language—which is itself based on the Tuscan dialect—but that they originate from regional spoken Latin, with individual linguistic structures and vocabularies. Consider, for example, the variety of

dialect words for Ital. *ragazzo/-a*, from Venetian *toso/-a* and Piedmontese *masna* to Calabrese *quatraru*, Sicilian *picciriddu*, Neapolitan *guaglione*, to name but a few. As to the use of dialects over time, it becomes clear that they were the prevailing spoken languages until after World War II, and that Standard Italian spread only gradually throughout all social strata thanks to schools and the advent of mass media.

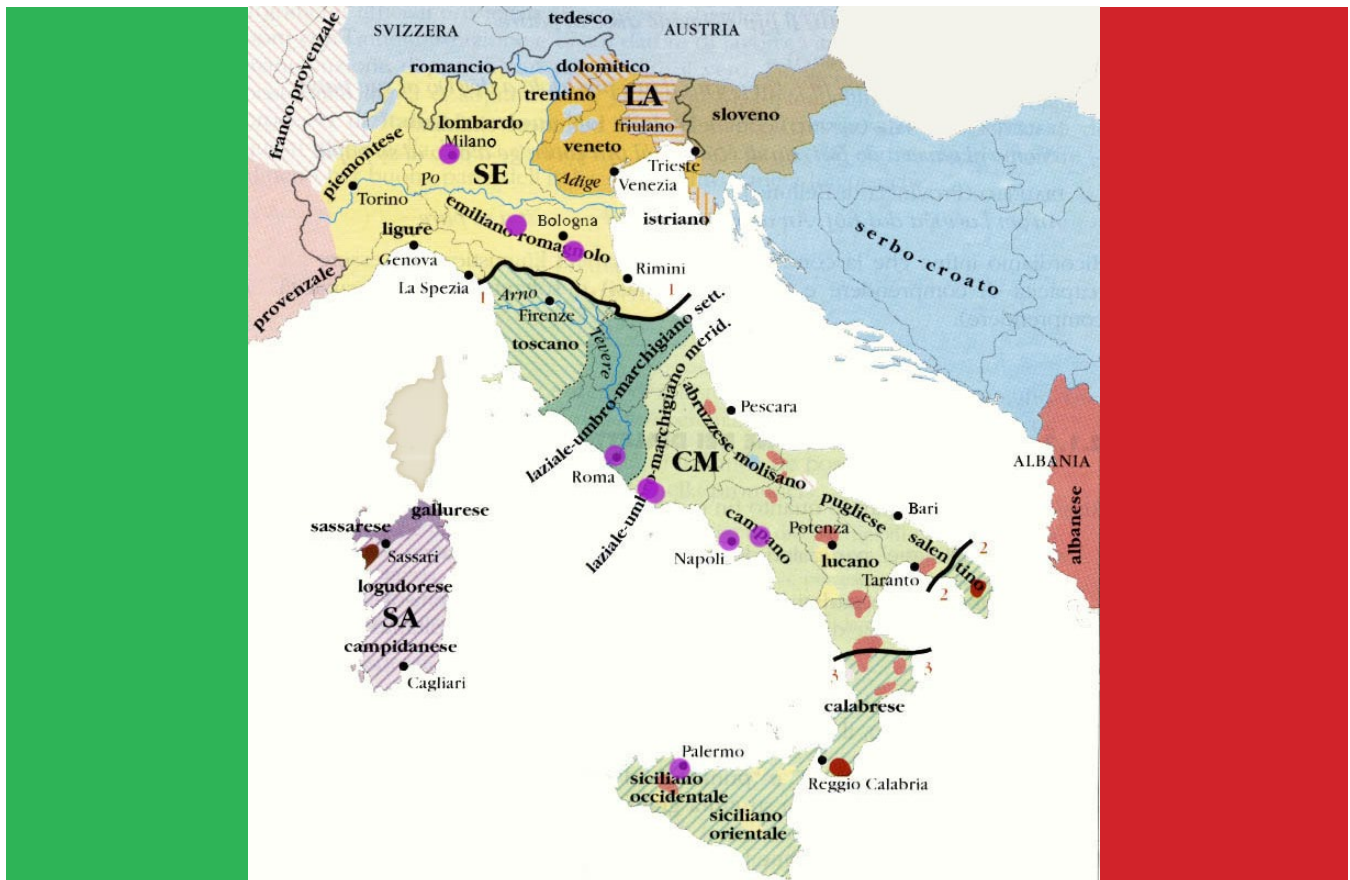
Today, Standard Italian is of course used throughout society. But many Italians also speak dialect bilingually at home and among friends, more so in regions such as Veneto and Campania, and less so among the young (although some of them use dialect playfully in social media, or in rap music).

Alongside the classical Tuscan tradition, students will discover a splendid cultivated written tradition in dialect from the 16th century to our days, with great poets such as the Roman Giuseppe Gioachino Belli, the Neapolitan Salvatore Di Giacomo and Eduardo De Filippo, the Romagnol Tonino Guerra, and the Milanese Carlo Porta, Delio Tessa, Franco Loi. What joy being able to read and translate one or several different dialects, to understand similarities and differences between the Northern Gallo-Italic and the Southern more Latinate dialects, to discover contacts with other Romance languages—and to realize how the mutual relationship and contact between the Standard

language and the dialects spans Italy's civilization throughout its literature, film, and music. May it suffice to mention here Italian gastronomic terms derived from dialect, such as *pesto* (Ligurian), *mozzarella* (Neapolitan), *cassata* (Sicilian), *tortellini* (Bolognese), and *agnolotti* (Piedmontese), all now commonly used also in English and other languages. Naturally, many Italian American students are familiar with Italian dialects, as they grew up with dialect-speaking grandparents and family members, and as they still use or hear dialect words, idioms, proverbs and phrases that mirror Italian heritage culture. Some of these words and phrases have new specifically American Italian forms, due to their contact with English. For Italian American students, having a closer understanding of Italy's linguistic landscape and of the story of a dialect such as Sicilian or Neapolitan within and outside Italy leads to a renewed appreciation of their families' languages and communicative strategies, past and present. As I once proposed in an article for the journal

Italica, every Italian American ought to have a trilingual proficiency (English, Italian, and the family's dialect/s), and prospective teachers of Italian similarly ought to receive some training in Italian linguistics, as they will invariably teach students of Italian heritage. While this may be an ideal wish list, understanding the difference between Standard Italian and dialects, and understanding how language contact leads to new languages and how language attrition and change are common to all immigrant languages—including those now present in Italy and the United States—will ultimately reduce purist prejudice, and allow for a better sense of identity and appreciation of Italian heritage. Studying Italy's and America's linguistic landscapes will result in greater language awareness. It will also rekindle curiosity in other LOTE and help to shape the global citizen.

*Hermann Haller frequently teaches courses on language and society in Italy and abroad; Italy's dialects today; and Italy's dialect poetry.



Sull'opportunità di insegnare i dialetti italiani: l'esempio del friulano

Tiberio Snaidero
tsnaidero@qc.cuny.edu

Il friulano costituisce un ottimo esempio di quanto i dialetti italiani continuino a rappresentare anche nell'Italia del ventunesimo secolo un fenomeno sociolinguistico vivo ed interessantissimo.

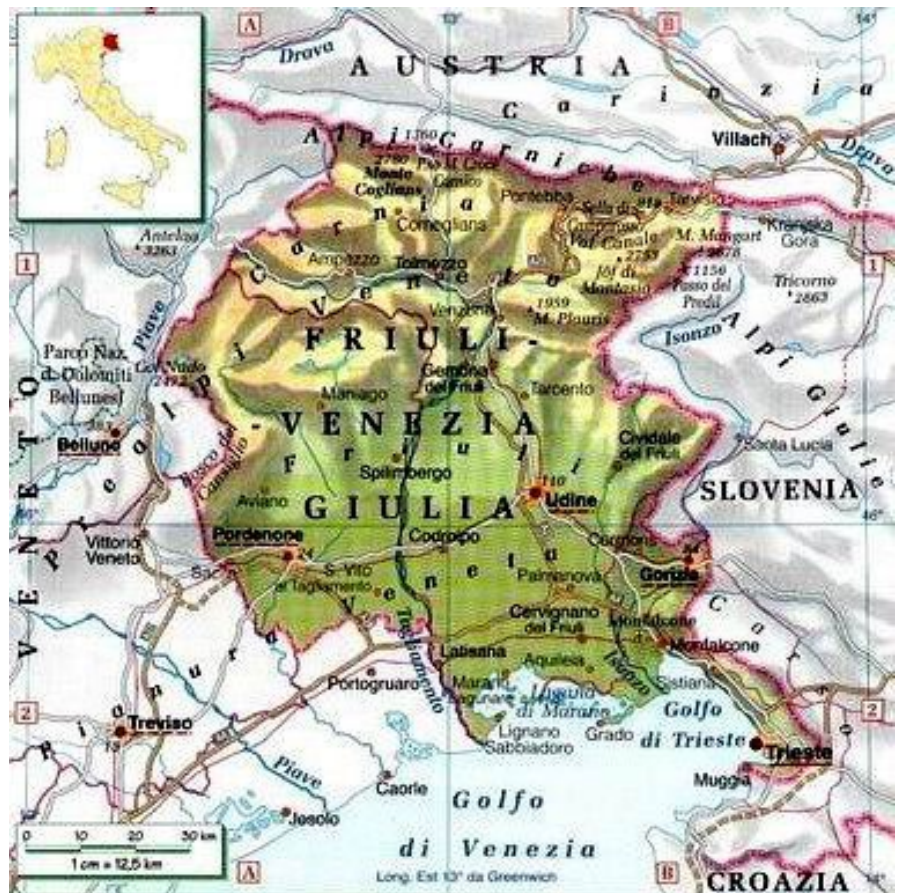
Quella che dai suoi parlanti viene considerata una vera e propria lingua fa parte, con i dialetti ladini delle Dolomiti ed il romancio dei Grigioni, del gruppo retoromanzo. Si tratta dunque dell'insieme di lingue e dialetti neolatini stabiliti nell'area occupata a partire dal VI secolo a.C. da quelle popolazioni cui viene tradizionalmente attribuito il nome di Reti.

Il friulano continua il cosiddetto "latino aquileiese", ovvero di Aquileia, città fondata come municipium romano nel 181 a.C. Gli elementi di sostrato prelatino dipendono probabilmente dalla presenza di alcune popolazioni celtiche o celtizzate, come i Galli Carni, stabilitisi soprattutto sulla parte montana della regione friulana, la Carnia (Cjargne).

Si ritiene che la fisionomia linguistica del friulano acquisti caratteri definiti nel periodo che va dal VI al X secolo, mentre le prime testimonianze scritte disponibili sono del 1290.

Del friulano ci sono attualmente tre varietà principali: il carnico dell'alto Friuli e della zona di Tolmezzo, il friulano occidentale della provincia di Pordenone e quello cosiddetto "di pianura" delle province di Udine e Gorizia, tra loro comunque reciprocamente intelleggibili.

Tra le caratteristiche linguistiche principali, la caduta delle vocali finali (a parte la "a" > "e"), una forte dittongazione, la palatizzazione della "c" latina prima della "a" e la prevalenza di plurali con la "s" finale.



La lingua friulana, che come illustreremo possiede una sua tradizione letteraria, viene oggi parlata da quasi un milione di persone, di cui circa trecentomila fuori d'Italia. Il Friuli Venezia Giulia la tutela con delle specifiche leggi regionali, che si pongono l'obiettivo di valorizzarla e promuoverla, per esempio finanziando

l'istituzione di corsi in diverse scuole, soprattutto elementari. Quindici anni fa il friulano è stato inoltre incluso insieme ad albanese, catalano, croato, francese, francoprovenzale, lingue germaniche, greco, ladino, occitano, sardo e sloveno tra le dodici minoranze linguistiche definite "storiche" dalla legge nazionale 482/1999.



Fin dal 1919 esiste inoltre, ed è molto attiva, la Società Filologica Friulana, intitolata al grande glottologo goriziano Graziadio Isaia Ascoli, fondatore degli studi di dialettologia in Italia, che per primo fornì una descrizione scientifica del friulano nei suoi Saggi ladini del 1873.

Tra gli scopi della Società, enunciati nell'articolo I dello Statuto, "promuovere e diffondere l'utilizzo della lingua friulana, la salvaguardia e la valorizzazione della minoranza linguistica friulana, lo studio, la conoscenza e la coscienza dei problemi culturali del Friuli nel campo della lingua, della filologia, della letteratura, dell'insegnamento, della formazione culturale e professionale, della storia, dell'arte, della musica e dello spettacolo, delle arti e delle tradizioni popolari".

In realtà la parlata non abbisognerebbe di tali sostegni normativi e istituzionali, visto che viene comunemente usata ed è comunque compresa dalla maggior parte degli abitanti le province di Udine, Gorizia e Pordenone. I segnali stradali riportano sotto il toponimo italiano la sua traduzione in friulano, ci sono stazioni radiofoniche e pubblicazioni in "marilenghe" (madre lingua), e sui blog dei tifosi di calcio dell'amatissima Udinese non è inconsueto leggere commenti scritti in friulano.

Il friulano è dunque una lingua viva e diffusa nel Friuli Venezia Giulia, e viene appresa come prima lingua nell'area friulanofona – non dimentichiamo infatti che in regione esistono anche aree slavofonone e germanofone – dal 51% della popolazione.



È inoltre una lingua viva anche in ambito musicale: pensiamo alle "villotte" (vilotis) tramandate oralmente, ad esempio la notissima *Oh ce biel cjisclj a Udin*, (vedi e ascolta su <https://www.youtube.com/watch?v=bXJXUjNZ4g4> l'interpretazione del Coro Alpini di Passons), o al filone colto della musica popolare sviluppatosi dall'Ottocento che ha prodotto perle come la celeberrima *Stelutis alpinis*, scritta nel 1917 da Arturo Zardini (vedi e ascolta su <https://www.youtube.com/watch?v=cNjAdjdkU3A> la versione del coro alpino della Brigata Julia, con sottotitoli in inglese); ma anche ai numerosi artisti contemporanei – tra cui La Sedon Salvadie e Arbe Garbe - che dagli anni Novanta ne hanno rilanciato l'uso ad accompagnamento di generi di tradizione non autoctona, e che continuano a trovare spazio in festival quali La gnove musiche furlane (ascolta su <http://www.ondefurlane.eu/premifriul/>).

È infine una lingua che ha prodotto fin dal XVI secolo opere letterarie in poesia e in prosa, e che annovera nel suo canone scrittori del calibro di Ermes di Colloredo (XVII secolo), Caterina Percoto e Pietro Zorutti (XIX sec.), Pier Paolo Pasolini (XX sec.).

Pasolini, uno dei massimi intellettuali italiani del Novecento, restò fedele alla produzione "in dialetto" lungo tutto l'arco della sua carriera poetica, dalle primissime *Poesie a Casarsa* (1941–1953) fino alla profetica *Saluto e augurio*, scritta a pochi mesi dalla morte. L'insieme delle raccolte è stato pubblicato da Einaudi nel 1975 col titolo *La nuova gioventù*.

Non credo ci sia modo migliore di concludere questi sintetici contributi a sostegno di una sempre maggiore presenza nei programmi di Italianistica dei dialetti, o lingue regionali, italiani che trascrivere una bellissima poesia intitolata *Ciant da li ciampanis*, corredata dalla traduzione in italiano di Pasolini stesso e da quella in inglese di Hermann W. Haller (apparsa per la prima volta nel 1999 nel volume *The Other Italy: The Literary Canon in Dialect*).

<i>Ciant da li ciampanis</i>	Canto delle campane	English translation by Hermann W. Haller
<p><i>Co la sera a si pièrt ta li fontanis il me país al è colòur smarit. Jo i soi lontàn, recuardi li so ranis, la luna, il trist tintinulà dai gris. A bat Rosari, pai pras al si scunis: jo i soj muàrt al ciant da li ciampanis. Forèst, al me dols svealà par il plan, no ciapà pòura: jo i soj un spirt di amòur che al so país al torna di lontàn.</i></p>	<p>Quando la sera si perde nelle fontane, il mio paese è di colore smarrito. Io sono lontano, ricordo le sue rane, la luna, il triste tremolare dei grilli. Suona Rosario, e si sfiata per i prati: io sono morto al canto delle campane. Straniero, al mio dolce volo per il piano, non avere paura: io sono uno spirito d'amore, che al suo paese torna di lontano.</p>	<p>When the evening fades in the fountains, my town has a bewildered colour. I am far away, I recall its frogs, the moon, the sad chirping of the crickets. Rosario is playing, getting hoarse at the meadows: I am dead at the song of the bells. Stranger, when you see me slowly fly through the plain, don't be afraid: I am a spirit of love returning from far away to his town.</p>



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Need more information?

- For Italian Studies, please contact Professor Hermann Haller (hermann.haller@qc.cuny.edu) or Professor Eugenia Paulicelli (eugenia.paulicelli@qc.cuny.edu)
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