

Infringements, syntactic transgressions and disturbances: for a linguistic analysis based on a frequential study of communicative will in Vittorio Sereni's poetry.

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Abstract: The frequency's applied linguistics to the study of *corpora* - already found in classical tradition - can offer itself as an ancillary tool to stylistic interpretation and content production of a literary author. The proposed contribution intends to "escape" from literary critics: the frequency study of certain language particles applied to a digitized *corpus* allows to dig deep in the non-grammaticality of Vittorio Sereni, a twentieth-century's major Italian poet, discovering how an "other reading" could open up meanings that were broken by a "grammatically correct" reading: in other words, from the signifier to the signified. A systematic study of displacements may open new ways of interpretations of defined poetic *corpora*. Relying on the modern concept of the textual unconscious, we discovered in phenomena such as agglutination, adverbial accumulation or syntactic displacements an evidence of painful entropy, not otherwise expressible. *Summa* of these "unintentional poetics" is the astonishing little poem *Un posto di vacanza*. The proposed analysis' model is exportable to any other author, in the same way, with the same aims and results.

Key Words: applied linguistics, particles' dislocation, textual unconscious, communicative will, frequential study of *corpora*.

Introduction

The following study has essentially a psycho-linguistic and communicative approach: it aims to be a new reading to a deeper and more aware access to Sereni's poetics. Like virgilian *tibicines*, in Sereni it is possible to notice "speaking spies" in language subtending an inner silence. The forcing of language is more justifiable if it is seen as a weaker possession: when a poet goes beyond the straight rules it marks a signal. We will try to fathom the inner forces that led to those "outgrowth" of language, but without escaping from the text-matter understanding and his communicative will. (Plat. Crat. 387b; Saussure 1922; Titone 1973: 5-18, 1988; Cigada-Rigotti 2000: 15-6).

Inside the problematic relationship between syntax, semantics and logic, we will try - wherever possible - to assess how a change in syntax can alter the range of meanings and *vice versa* (Chomsky 1955: 36, 2002; Alinei: 1974 202-3, Pennisi-Perconti 2006: 124). Without claiming any ultimate solution, we will attempt to explore the text with a sort of *carotaggio linguistico* ("language drill", Vedovelli 1999), also to emphasize the ancillary function of linguistics and its possible contribution to the *mare magnum* of literary criticism.

To return *ab ovo*, the existence of Sereni's transgressions is clearly peculiar as well as the aesthetic pleasure of poetry is only preliminary in nature, while the real enjoyment is the tensions' liberation in mind (Musatti 1970: 199-200): a discrepancy is similar to a *lapsus*, or a failure to act, or a deviation, in a "scraped hypotext" (which bears but makes patent the forcing) that is not a field of words alone, but must give an account of facts (Barbieri 2007 40, Musatti 1970: 80, Astori 2009: 195).

Methodological note

The analysis is based on the study of Sereni's complete poetic works as a linguistic corpus: in this regard it has been carried out a preliminary scan of the digitized works (*Frontiera*, *Diario d'Algeria*, *Strumenti umani*, *Stella variabile*) to obtain a complex of texts amenable to frequency's studies, position's research within the verse, *iuncturae*, etc.

Theoretical hypothesis

In Sereni's poetry, in general, the displacement of some parts of the speech from the standard position would seem to show a distorted grammar, most often because the syntactic movement must come to a dead-end and could not go beyond, to compel a further recovery. The additions to the final position, almost in the form of particles' re-opening, can lead to a violence that might affect the passage's meaning in semantic area: the loss due to rules' infringements must be recovered elsewhere. We will give a short essay of the most important observed phenomena, beginning with the ana-lysis of certain particles (adverbs, etc.) and their position (and movement) within the sentence.

Vittorio Sereni's short biography

Sereni was born in Luino, near the swiss border, in 1913. His family moved to Brescia in 1924 and to Milano in 1932. He graduated in Italian literature in 1936, with a thesis threating Guido Gozzano. In 1941 composed *Frontiera*. Called to arms, became a prisoner in Algerian and Moroccan camps. From this experience he took inspiration for a later book of poetry, *Diario d'Algeria*, published in 1947. In 1952 he joined the Pirelli company and has been Mondadori's literary director from 1958 until his dead, occurred in 1983. In 1965 he published *Gli strumenti umani*; his last collection entitled *Stella variabile* appeared in 1981. Sereni also traslated into Italian many works of - among others - Pierre Corneille, Paul Valéry, William Carlos Williams, and René Char.

Particles' analisys

***Più* ("more")**

In Sereni's poetic work there are 142 occurrences of *più*. We found some criteria for classification, established in five basic positions within the verse: initial (**I**), post-initial (**PI**), central (**C**), pre-final (**PF**) and final (**F**). The fi-nal scheme (8 **I**; 21 **PI**; 62 **C**; 33 **PF**; 15 **F**), put into a mathematical system, leads to an end-shifted Gaussian curve. *Un posto di vacanza* acts as center of attraction to the violence inflicted upon the syntax. In "Vittorio-voyeur"'s narrative *climax* ("surviving voyeur", *Un posto di vacanza* V 22-23) the displaced particle *più* underlines a forced closure. Here is the passage (see also *Matthew* 4,9):

"Tutto questo," dice la donna, "ti darò
se prosternandoti mi adorerai".
Ma l'uomo, impari al sogno e alla sopraffazione
si disanima presto, non li solleva una musica più.

Un posto di vacanza III 11-12.

The last fragment of hendecasyllable in a generative-transformational approach (Chomsky 1988; Cigada-Ri-gotti 2004: 277) emerges thus formed:

[F non [SA li [SV solleva t_{li} [SN una musica]]] più]

In **SVO** languages the stylistic zero degree should be *una musica non li solleva più* ("a music does not lift them anymore"), where the distance between *più* and *non* (logically related) is justified by the lack of the alienating co-pula subject-*più*; or possibly, with the subject located at the bottom, *non li solleva più una musica*. We can see how a shift of particles from the standard position (attached to the verbal predicate) may affect grammaticality: the syntactic movement must stop and cannot go further, forcing a re-opening. An addition of the final displaced particle brings to a violence that might even, in extreme cases, affect the meaning, both in logics and semantics. Noteworthy is the presence of the tied-pronoun *li* ("them") in the sentence, which does not logically agree: it could refer to *l'uomo* ("the man"), but we would have a discrepancy in numbers. In fact it refers to *i due che vanno lungo il fiume azzurri e bianchi* ("The two who go along the river, blue and white", *ibid.* 1). It manifests itself as a logic *ellissi*: we may postulate (to keep pro-noun's signifiante) that deep subjects in Sereni can cross borders, as eternal ghostly presences.

We will broaden its scope to the context. The movement is not stopped to the period, but continues in another strongly ungrammatical sentence, where the reversal of the standard sequence verb-participle is a strong evidence of syntactic entropy:

E quasi niuna
di queste cose stata fosse, torna
lei quello che stata era:
un'ombra del sangue e della mente
e verso la marina

in picciola ora si dileguarono.

Un posto di vacanza III 12-17.

The inconsistency in logics and semantics in a text is often a sign of uneasily approach to some author's men-tal contents (Barbieri 2007: 77). On the other hand, we note how the parts in italics (the author himself confirmed Boc-caccio's ownership, Sereni 1973: 33) appear to act as a protective shield to a potentially painful content (the sea theme, *Un posto di vacanza I 15-6*). Two author's sides are in internal conflict: facts and worth-telling. It is thus possible to no-tice a discrepancy in language (the "irriducibilità" of the arcaisms *niuna*, "none", and *picciola*, "little") and the conse-quencial stressed syntactic developement (*torna lei quello che stato era*, "comes back she what been had"). The pro-blem reaches a deep complexity, as Sereni himself warns us that "can be a good simulator" (as "banks' imploring", *Un posto di vacanza IV 28-29*).

Già ("yet", "already")

E gli altri allora - mi legge nel pensiero -
quegli altri carponi fuori da Stalingrado
mummie di già soldati
dentro quel sole di sciagura fermo
sui loro anni aquilonari... dopo tanti anni
non è la stessa cosa?

Nel vero anno zero 12-17.

In this text *già* is deeply-grammaticalized as an adjective which strictly precedes the noun, like a temporal at-tribute. The particle, placed in genitive, loses grammaticalization (as in a magnetic field) and points to the other sub-stantive from which could receive any sense (*mummie*, "mummies"). It seems that Sereni perceives *già* as an annexion parcel to deeper meaning of *soldati* ("soldiers"), an adjectival past participle ([*as*]*soldare*, "engage"). The arisen link marks the elliptical nature of the verse (see also *La speranza 26*) and has some affinity with the highly viable type "ex - ..." (at least, Ouaknin 2004).

Già is sometimes marked by a distinct temporal alogics:

C'erano tutti, o quasi, i volti della mia vita
compresi quelli degli andati via
e altri che già erano in vista
lì, a due passi dal confine
non ancora nei paraggi della morte.

La speranza 25-29.

The christian *già e non ancora* ("yet and not already") is not logically contraddicted (as we are in a-logics): it is the scandal of our existence in this world and not in the other yet.

The sea theme (see also *Lavori in corso III 3-8*) is a key (*Un posto di vacanza I 1-8*) to the inner and unconscious Sereni's poetics as an ever-unfinished work (see *Lavori in corso*).

e vinto il naturale spavento
ecco anche me dalla parte del mare
fare con lui tutt'uno
senza zavorra o schermo di parole,
fendere il poco di oro che rimane
sulle piccole isole
postume al giorno tra le scogliere in ombra già:
ancora un poco, ed è daccapo il nero.

Un posto di vacanza II 62-69.

The emotional and narrative turning poing is underlined by a strongly marked *già*: the poet is leaving behind the river-sea limbo (*nel punto, per l'esattezza, dove un fiume entra nel mare*, "in the point, to be exact, where a river goes into the sea, *ibid.* I 11) to indulge in an other-nature, leaving the "words" for "things" (*chissà che di lì traguardan-do non si allacci nome a cosa*, "who knows that thence goaling name would not tie to thing", *ibid.* I 22); the disconti-nuation is abrupt and forced, the closure is a "syntactic slap", the inversion acts on the standard perceived position: sig-nifier and signified are both damaged. In fact, as the poet states, *ancora un poco, ed è daccapo il nero* ("a few more, and the dark over again").

There are other similar cases, linked by deep movements. Here is a significant one:

Mi hai
tolto l'aculeo, non
il suo fuoco - sospiro abbandonandomi a lei
in sogno con lei precipitando già.
La malattia dell'olmo 29-31.

La malattia dell'olmo is a central poetry of the memory-life system: it contains, *inter alia*, the verse that gives a title to the collection (*guidami tu, stella variabile, finché puoi...*, "lead me, variable star, till you can..." v. 11), a prayer that reveals the difficult relationship between life and artistic inspiration. Memory is a "never satisfied" (*ibid.* 25) "an-noying thorn" (*ibid.* 23). In her last drop we find a double reference (*a lei*, "to her", *con lei*, "with her", *ibid.* 30-31) in a *climax* bringing to an unfinishining and everlasting *ictus*. The hendecasyllable rhythm is abruptly broken by the mono-syllabic clause, which leaves us with the evidence of an other-nature. The reversal affects the verb, a verb of unfinished aspect (*precipitando*, "crashing") that reveals his nominal kernel. The last two verses are supported by a structural reinforcement of the speech by a figure of repetition (*a lei, con lei*), which helps to reduce the unpredictability and stabilize the experience built up through the words (Barbier 2007: 65). The syntactic structure of the sentence does not allow too many variations in particles "wandering".

In *Giovanna e i Beatles* the diffraction effect is pushed into a strong a-grammaticality (like the famous *ibis redibis non morieris in bello*):

Passato col loro il suo momento già?
Giovanna e i Beatles 9.

The verse is a clear separation between two parts: the first one recalls a listening of *The Beatles* (*ibid.* 7-8), the second one spreads out a peculiar concept, distinctive in Sereni, of *musica diabolus in memoria* (*Un posto di vacanza* II 21-23, *A Vittorio Sereni* 7, Sereni 1981). The *climax* is achieved by a syntactic inversion in the two final lines (*Giovan-na e i Beatles* 16-17), with the subject at the bottom interspersed with extraneous elements. The sentence lacks of a main verb, as well as *già* seems to substitute itself to the verb to be ("passed with theris *his* moment yet?").

The position of *già* within the verse in *Frontiera, Diario d'Algeria* and *Gli strumenti umani* (5 I, 6 PI, 13 C, 9 PF, 1 F) will be gravitationally attracted to the end in *Stella variabile* (2 I, 2 PI, 3 C, 0 PF, 7 F). Now we can truly understand this particle's deep nature in Sereni's last collection: 4 of 5 reversals even go to coincide with *già*'s final solution. In some areas the general perception of grammaticality is clear and solid, in other ones there is "evidence of obscurity": where we find the diffraction phenomenon (Brambilla Ageno 1984: 112-3) with varied and inconclusive solutions there is always an inner difficulty.

The last closure

In Sereni we find a never ending search for a last closure:

Pensare
cosa può essere - voi che fate
lamenti dal cuore delle città
sulle città senza cuore -
cosa può essere un uomo in un paese,
sotto il pennino dello scriba una pagina fruscante
e dopo
dentro una polvere di archivi
nulla nessuno in nessun luogo mai.
Intervista a un suicida 56-64.

The game of chiastic tautology (now a negative sense of bitter absence) will be resumed in *Un posto di vacanza* I 1-2, always correlated with inner turmoil. It is possible to see a repetition-formed *climax* (*cosa può essere*, "what can be", *Intervista a un suicida* 60), spaced in a chiastic structure that iterates the trend almost

bombastic, declamatory, suddenly choked: *e dopo* ("and then", *ibid.* 62) is a verse made up mostly of silences. These devices are the prelude to the four-fold iteration of vacuum's theme in the final line: it is the ontological impossibility of things and man, both in space and time ("nothing nobody nowhere never").

Both forms of iteration and storage require a serial structure and rhythm that enforce in order to alleviate the de-stabilizing force of its contents (Barbieri 2007: 66): in Sereni the structural bank of language is always a shape of defence in particularly sensitive issues.

Mai la pagina bianca o meno per sé sola invoglia
tanto meno qui tra fiume e mare.
Nel punto, per l'esattezza, dove un fiume entra nel mare.

Un posto di vacanza I 9-11.

Once again the accumulation of "negative agents" is accompanied by a syntactic entropy ("never the blank page or less for itself alone invites / nevertheless here between river and sea") bringing to the possibly most tragic verse of the little poem, if the "thing" is now collapsed into the sea, (*ibid.* 8), in a more-leveled day of high tide (*ibid.* 1).

***Lì* ("there")**

The famous Adriano's verses (Hohl 1971) are a faraway echo for a particular Sereni's locution (Conte 1974: 46):

Amò, semmai servissero al disegno,
quei transitanti un attimo come persone vive
e intanto
sull'omissione il mancamento il vuoto che si pose
tra i dileguati e la soggardante la
farfugliante animula lì
crebbe il mare, si smerigliò il cristallo.

Un posto di vacanza IV 9-15.

The comprehension is strongly compromised, as well as the discontinuity point acts on border of an *enjambment*. The particle *lì* is put at the bottom but next verse-related ("among the disappeared and the glancing the / gibbering soul-ly there / grew the sea, the crystal ground"). The monosyllabic clause-solution is once again the clue for a sudden down-fall: as we surrender to sea, we lose our nature and we stop being river.

The displaced and strongly marked particle *lì* comes again:

C'erano tutti, o quasi, i volti della mia vita
compresi quelli degli andati via
e altri che già erano in vista
lì, a due passi dal confine
non ancora nei paraggi della morte.

La speranza 25-29.

The poetry talks about the unbearable burden of memory, which, going beyond, imprints herself to everything, even to the not-belonged: nebulous faces begin to speak as dead presences, or as "almost gone away" ones. The particle *lì* is on the edge, on the limit between life and death, just postponed to the *enjambment*, underlining the closeness to the irreversible step ("and others that were facing yet / there, a stone's throw from the border / not yet in death's neighbor-hood").

Sereni's translations

Another contribute to this research may come from a study of Sereni's translations (Sereni 1981). His introductory words have for us a psychological and exegetical value:

Tradurre non è mai stato per me un esercizio. Qualche volta una fatica, più spesso un piacere. Dell'esercizio ha avuto sempre qualche effetto benefico a cose fatte, dico in senso prevalentemente psicologico. È un lavoro rasserenante, esenta dallo sgomento della famigerata pagina bianca, che in tali circostanze si apre invece come un invito, magari sottilmente provocante: il più è fatto da un altro, può essere affrontato anche a freddo ben sapendo che

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in breve il calore verrà. Un nome che ci osservava dall'alto diventa via via un ospite silenzioso ma disponibile e incoraggiante.

Premessa VIII

It is thus possible resuming with the introduction's statement: the pleasure the poet is talking about ("I always had some benefits after the fact, I mean in a mainly psychological sense") reminds us the Freudian description of *ars poetica's* genetic processes (Musatti 1970: 199). Not by chance we find the white page's reference (Barberi 2007: 108, *Sogno* 6), in the iterated Fortini's verse:

*Sereni esile mito
filo di fedeltà non sempre giovinezza è verità*

.....

Strappalo quel foglio bianco che tieni in mano.

Un posto di vacanza I 12-14.

By Sereni's words:

Esiste poi, o almeno è esistito per me, un momento ulteriore nel quale non si traduce più, semplicemente, un testo, bensì si traduce l'eco, la ripercussione che quel testo ha avuto in noi. [...] C'è di più. Tra le traduzioni in cui mi sono impegnato molte se non tutte hanno corrisposto a precisi momenti della mia esistenza, li hanno accompagnati come può farlo un motivo musicale, abbastanza perché il mio ricordo ne porti il tono, l'accento e il colore. E non è strano che tale aspetto risulti più durevole rispetto alla memoria di quanto si è scritto in proprio perché la coscienza di quanto si è scritto in proprio è più rapidamente estinta dall'attesa di scrivere altro e dalla tensione che questo comporta.

Premessa IX.

The "own-writings' expectations and the tension carried by" remind us a primary lyric for the study of Sereni's production, which could be even a poetic declaration:

Se ne scrivono ancora.
Si pensa a essi mentendo
ai trepidi occhi che ti fanno gli auguri
l'ultima sera dell'anno.
Se ne scrivono solo in negativo
dentro un nero di anni
come pagando un fastidioso debito
che era vecchio di anni.
No, non è più felice l'esercizio.
Ridono alcuni: tu scrivevi per l'Arte.
Nemmeno io volevo questo che volevo ben altro.
Si fanno versi per scrollare un peso
e passare al seguente. Ma c'è sempre
qualche peso di troppo, non c'è mai
alcun verso che basti
se domani tu stesso te ne scordi.

I versi.

We should note in v. 11 the relative construct with an ellipsis of subject, which may wrongly be linked to the object: the structure is redundant and muddled ("nether did I want this that I did want something else"). The discontinuity point is put, once again, in defence of potentially painful contents.

In a René Char's translation the bottom-shift trend is clearly established,

Qui l'entendit jamais se plaindre?
Qualcuno l'ha sentita lamentarsi mai?

Yvonne I.

demonstrating how Sereni's *ludus* of displacement acts deeply even in translation's scope.

Conclusions

It seems that grammatical subversions could be considered a key to reach the *ego* of the poet, an access which is overwhelmed by the transition and suddenly closed, even among existential rubble.

Clause dissolving: an oratian parallelism?

quae prius multum facilis mouebat
cardines. Audis minus et minus iam:
"Me tuo longas pereunte noctes,
Lydia, dormis?"

Odi I, 25, 5-8.

Lidia is aging: in fact fewer and fewer fellows are disturbing her by knocking a door which once upon a time revolved easily on its hinges. We early arrive to a moment of maximum tension, driven by an ambiguous plot: *audis mi-nus et minus iam*. They are the sentimental lover's words, who's complaining about his sadness in front of the closed house (Pasquali 1920: 445). This *iam* clause-posed is an *unicum* in Oratius's odes: it marks a point in flowing of words, as a shot change. From the hidden introspection, torn by *iuvenes protervi* (*ibid.* 2), to a bitter future, regrets, an dryness left by a living youth. *Iam* deeply merges *già* and *più* significations: from *iam nunc* to the resolute and eternal *più* in negative sentence (Castiglioni 1996), like the famous *nec iam poterat bellum differri* (Liv. *Hist.* II, 30). Sereni's clauses may have a deep reference to the eternal and inner silence of *ictus*, a stylistic effect even present in Dante's giants (*In-ferno* XXXI 142-145, Chiavacci-Leonardi 1991).

Anyway, Oratius's consonance is not limited to the bottom-related displacement: it is a way to tell a story, or better, to avoid it, especially choking any sea-reference (*Un posto di vacanza* I 31, 37-9, II 11-2; Pantarei 1967: 51-2; Barbieri 2007: 132-3). We may find some analogies between *Un posto di vacanza* and Oratius's (I,9) construction.

Vides ut alta stet candidum
Soracte nec iam sustineant onus
silvae laborantes geluque
flumina constiterint acuto?

Dissolve frigus ligna super foco
large reponens atque benignius
deprome quadrimum Sabina,
o Thaliarche, merum diota.

ibid. 1-8.

The inside-outside juxtaposition is a clear shutdown to inner contents. Oratius's psychological clause is thus present when going further is not possible anymore and it is necessary to talk about something else. The correlations keep on 9-16, where the glance skips from divinity to the inner and forthcoming (*carpe diem* in I, 11, 8). The poet does not name himself *senex* (yet in *canities... morosa*, *ibid.* 16-7) and focuses his friend's youth, called *puer* (*ibid.* 15): in-stead of expressing directly a painful concet, a protective "verbal pillow" decreases the negative impact of that idea, event, or memory (Barbieri 2007 66). The *climax* is thus never achieved, as it is deviated to a small object, like a pointless appearance (*pignusque dereptum lacertis*, *ibid.* 22).

In Sereni's little poem, the *ludus* of psychological enclosures opening other issues appears in maximum tension's moments, as the poet would seem to "tell the story":

Chissà che di li traguardando non si allacci nome a cosa
... (la poesia sul posto di vacanza).

Un posto di vacanza I 22-23.

But the closure is peremptory (*non scriverò questa storia*, "I will not write this story", *ibid.* 27), and an other-talking is only left (*ma uno di sinistra / di autentica sinistra (mi sorprendevo a domandarmi) / come ci sta come ci vive al mare?*, "but a left-winged / a truly left-winged (I caught myself wondering) / how does he feel on the seaside?", *ibid.* 34-36), even distorting story's time (*anno: il '51. Tempo del mondo: la Corea*, "year: '51. World's

time: Korea”, *ibid.* 38; *qua sopra c'era la linea, l'estrema linea della Gotica*, “here was the line, the extreme Gothic line”, *ibid.* 49).

Accompanying a disruptive moment (*Un posto di vacanza III* 12) and his ungrammatical consequence (*ibid.* 13-8), the psychological clause arises: *è il teatro di sempre, è la guerra di sempre* (“it is the ever-theatre, it is the ever-war”, *ibid.* 19).

Through 'displacements' and 'scraped hypotext'

Sereni's displacements seem to be an “other pulsation's clue”, in the difficult but necessary balance between *ego* and what you want tell about yourself. As we all are good story-tellers (Bariberi 2007: 13), Sereni, besides being a “good simulator”, “will not tell this story”: in this impossibility, always sublimely touched till the breaking up, seems to be the first unhinging engine, which acts stronger as stronger the unconscious and mystifying will is. This wants to prove how behind a morphosyntactic structure much more can be hidden: where a normative reading would be silent, the awareness carried by the disrupted sentence let us foresee beyond the erasures a clear and unequivocal communicative will. The displacements are thus the superficial morphology of deep processes.

To conclude will be proposed, without any further comment, a Sereni's autobiographical note to *Un posto di vacanza* (Isella 2000: 782-3), as our last proof of “textual unconsciousness”, (which bears but makes patent the forcing) that is not a field of words alone, but gives an account of facts.

Chissà poi se all'indeterminatezza temporale delle parti successive non sia da ripor-tare l'appunto che una lettura sociologica, anzi, ecologica, potrebbe muovere a questi versi: la quasi totale ignoranza in essi dello stato di inquinamento di acque e coste, non risarcita dalla tardiva e forse troppo poco perspicua resipiscenza del penultimo rigo di pag. 25. Mi toccherebbe in tal caso, senza tuttavia illudermi di trovare grazia per questo, obiettare l'atemporalità del lontano movente o, se più piace, dell'origine emotiva: cioè del primo incontro con un oggetto a noi esterno, luogo o figura che sia, e della velleità competitiva (“la sfida”) che ne risulta e che avrà poi una sua sto-ria, in qualche modo condizionata sempre da quando lo sguardo aveva creduto di co-gliere quella prima volta - magari, nel caso specifico, del tutto a monte di ogni pre-occupazione ecologica. Che è quanto accade, non di rado, persino nei rapporti con le persone.

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