

SUPPLEMENTI ALLA BIBLIOTECA DI LINGUISTICA

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*Direttore*

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Università degli Studi di Cagliari

## SUPPLEMENTI ALLA BIBLIOTECA DI LINGUISTICA

La collana prevede una serie di volumi, affidati alle cure di diversi specialisti, dedicati ad aspetti essenziali della linguistica e ad alcuni temi forti della linguistica contemporanea. Ogni volume sarà costituito da una parte teorica introduttiva, da un'ampia antologia e da un glossario ragionato, e concederà uno spazio privilegiato alla linguistica italiana. Un Dizionario ragionato di linguistica assommerà alla fine in sé tutti i dizionari acclusi ai vari volumi. A utile corredo della collana è prevista inoltre la pubblicazione di una serie di supplementi di approfondimento di singoli temi.



# Lingua e cultura italiana nei mass media

Uno sguardo interdisciplinare

*a cura di*

Marco Gargiulo

*Contributi di*

Massimo Arcangeli, Alessandro Aresti, Clodagh Brook,  
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Myriam Mereu, Emanuela Patti, Giuliana Pieri



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# Indice

- 9 Introduzione  
*Marco Gargiulo*
- 13 Interdisciplinary Italy. Disciplines, Inter-disciplines  
and Transmediality  
*Clodagh Brook, Giuliana Pieri*
- 33 Letteratura oltre i confini del libro. Storie e narra-  
zioni italiane attraverso i media  
*Emanuela Patti*
- 59 Lingue e linguaggi della televisione  
*Massimo Arcangeli*
- 73 La tv in Italia. Dalla realtà filtrata alla realtà aumen-  
tata  
*Fabio Di Nicola*
- 105 Questioni intorno alla lingua italiana nella stampa  
quotidiana nazionale  
*Alessandro Aresti*
- 143 Hipster e altri animali metropolitani. #instagram  
#politica #media #italia  
*Marco Gargiulo*

- 159    *Gli arcipelaghi* di Maria Giacobbe. Dal romanzo  
al film e allo spettacolo teatrale  
*Cristina Lavinio*
- 179    Quando il cinema parla sardo. La traduzione in-  
tersemiotica del romanzo *Sonetàula*  
*Myriam Mereu*



## Introduzione

MARCO GARGIULO

Il presente volume nasce con l'intento di dare un contributo alla riflessione sulla lingua e la cultura che essa esprime nel rapporto con i mass media in Italia. Pertanto, i saggi pubblicati in queste pagine cercano di fare luce su tale aspetto della cosiddetta società della comunicazione, in un'Italia che sviluppa una cultura sempre più tecnologica e in un momento in cui il virtuale sembra diventare più necessario del reale e apparentemente più reale del reale stesso.

Ci sembra, infatti, che attraverso un'analisi attenta e puntuale si potranno comprendere per tempo le dinamiche di trasformazione che interessano la nostra società e i modi in cui si sviluppano le reti di conoscenza e di condivisione culturale.

Gli autori presenti nel volume analizzano alcuni aspetti della nostra realtà sociolinguistica contemporanea che necessitano di essere posti sotto la lente dello sguardo interdisciplinare: l'evoluzione della comunicazione dei e nei media, il potere della lingua trasmessa in televisione, il potere della rete, le modalità di condivisione dei saperi e le possibilità di creazione di diversità culturali; il legame di interdipendenza tra la naturale esigenza di rapporti umani, delle possibilità di viverne di nuovi e diversi nel mondo virtuale e dei nuovi e diversi modi di vivere l'esperienza

comunitaria e sociale; l'insieme delle comunità culturali e sociolinguistiche che abitano il mondo dei mass media contemporanei; le esigenze narrative e le possibilità di analisi e rappresentazione del reale nate in seno allo sviluppo dei nuovi media, le traduzioni del mondo da un medium ad un altro.

Il volume si apre con il contributo di Clodagh Brook e Giuliana Pieri, *Interdisciplinary Italy: Disciplines, Interdisciplines and Transmediality*, in cui viene presentata la riflessione sulle possibilità di analisi interdisciplinare e intermediatica della cultura contemporanea e i legami virtuali e concreti che possono attivarsi tra diversi settori di analisi e di creatività.

Il problema della rappresentazione della realtà, quindi dell'universo narrativo, e dell'estensione multimediale della narrazione oltre i confini del libro sono le questioni affrontate da Emanuela Patti nel suo *Letteratura oltre i confini del libro. Storie e narrazioni italiane attraverso i media*. In questo contributo, infatti, la riflessione è focalizzata proprio sul rapporto tra letteratura e nuovi media in Italia, nei suoi sviluppi ipertestuali e nell'evoluzione di una scrittura partecipativa in cui autore e lettore si moltiplicano e si scambiano i ruoli.

Nel saggio *Lingue e linguaggi della televisione*, Massimo Arcangeli presenta una riflessione partendo proprio dalla definizione di alcuni punti che possono funzionare da paradigmi per una analisi dei linguaggi della cosiddetta metatelevisione, e delle varietà di italiano televisivo, che tenga conto della particolarità del mezzo e ne consideri, quindi, il contesto sociolinguistico, la storia, i personaggi che la animano e il pubblico a cui si rivolge.

Fabio di Nicola, ne *La TV in Italia: dalla realtà filtrata alla realtà aumentata*, traccia una storia del rapporto tra realtà e mediazione televisiva in Italia, dall'apparire sulla scena dei primi programmi televisivi — creati per l'intrattenimento e l'educazione degli italiani e strumenti del potere politico — fino ad oggi, nel rapporto anche conflittuale, della televisione con i nuovi media e il nuovo modo di fare intrattenimento e informazione.

Alessandro Aresti, *Questioni intorno alla lingua italiana nella stampa quotidiana nazionale*, affronta il tema dell'italiano contemporaneo e le questioni di politica linguistica in Italia nelle pagine del 'Corriere della Sera' e di 'Repubblica', analizzando un corpus di articoli del periodo 2009–2013.

Marco Gargiulo, che ha contribuito con *Hipster e altri animali metropolitani #instagram #politica #media #italia*, si pone come obiettivo quello di analizzare il fenomeno culturale degli *hipster*, il loro modo di comunicare e l'uso che questi fanno dei *social network*.

Riconducibili al tema della trasposizione da un medium ad un altro, e quindi alla traduzione tra linguaggi, sono i due contributi che chiudono il volume. Nel primo, *Gli "Arcipelaghi" di Maria Giacobbe: dal romanzo al film e allo spettacolo teatrale*, Cristina Lavinio presenta un'analisi della trasposizione del romanzo *Arcipelaghi*, della scrittrice sarda Maria Giacobbe, nelle versioni cinematografica e teatrale, mentre Myriam Mereu, in *Quando il cinema parla sardo: la traduzione intersemiotica del romanzo "Sonetàula"*, analizza la trasposizione cinematografica del romanzo *Sonetàula* di Giuseppe Fiori ad opera del regista Salvatore Mereu.

In entrambi i lavori l'accento è posto sia sulla traduzione intersemiotica sia sulle questioni riguardanti il plurilinguismo — in particolare sulla questione del sardo nel cinema e nel teatro — e il modo di affrontare tale rapporto a seconda delle opinioni linguistiche di chi traduce, ma anche in relazione al medium e al destinatario.

Marco Gargiulo  
Università di Bergen

# Interdisciplinary Italy

## Disciplines, Inter-disciplines and Transmediality

CLODAGH BROOK, GIULIANA PIERI

For those looking at modern Italian culture from outside the national boundaries and the disciplinary confines of Italian Studies, the roots of interdisciplinary theories and practices in Italy are strongly linked to Futurism, one of the very first avant-garde movements to theorize both the destruction (to a degree) of disciplinary boundaries and the fruitful collaboration of practitioners from a number of artistic areas. It is worth remembering that the list titled ‘Direzione del Movimento Futurista’, printed on the reverse of the Manifesto of Futurist Painters, comprised six areas: poesia, pittura, musica, scultura, azione femminile and arte dei rumori — the latter was significantly distinct from music. These six containers corresponded mostly with traditional artistic and literary disciplines but, by adding feminist action and Russolo’s art of noise, the Futurists were also pointing to a richer area of interdisciplinary and multimedial experimentation in which the old disciplines/artistic practices, once they had been reshaped from within their boundaries of theory and practice, could begin to affect mass social and cultural changes and create entirely new disciplines and media — as the art of noise demonstrates with its fruitful links with the later development of sound art.

The attack against traditionalism of the Modern movement happened at a time in which the modern media were altering, often radically, traditional forms of communication and were opening up multiple perspectives for artists, critics and the public alike. Marinetti's early awareness of the potential of the link between new media, mediatic artistic practices and the development of mass culture in Italy helped to place the connection between mass media and mass culture at the centre of artistic preoccupations in Italy in subsequent decades. The period between the mid 1930s and the mid 1950s saw the first substantial development of mass culture in Italy, fuelled by modern mass media, and has been seen as 'a decisive stage in the slow gestation' of the explosion of mass culture in the 1960s.<sup>1</sup> The new mass media of the interwar period established patterns of cultural consumption which came to full fruition later in the 20<sup>th</sup> century and fostered cultural and artistic exchanges between art practitioners from a variety of disciplines. What emerged alongside the new mass media was an idea of the plurality of media and culture; a plurality which required (and still requires) a plurality of disciplinary approaches and perspectives if one is to engage fully with the functioning of mass media in society.<sup>2</sup>

The ways in which disciplines and artistic practices

1. DAVID FORGACS AND STEPHEN GUNDLE (2007), *Mass Culture and Italian Society from Fascism to the Cold War*, Indiana University Press, Bloomington, IN., p. xi.

2. Forgacs interpreted the process of modernization in Italy in the period 1880–1980 as one characterised by 'the introduction of new forms of popular culture mediated by mass communication technologies', DAVID FORGACS, *Italian Culture and the Industrial era*, Manchester University Press, Manchester, 1990, p. 4.

were conceived and operated in Italy from the start of the 20<sup>th</sup> century is one of the areas of investigation of a project funded by the Art and Humanities Research Council of Great Britain which we have been leading since August 2012. A rich calendar of activities and an accompanying blog have created, over the first year in the life of the project, a virtual community of people interested in the way Italy contributed at different times over the period 1900–2015 to the redefinition of theories and practices of interdisciplinary artistic creation, research and teaching.<sup>3</sup> While the focus of the project was not specifically targeting mass media, many of the arguments which developed at the workshops dealt with mass media phenomena in new and interesting ways.

By focusing on a number of key questions — namely, the causes of interdisciplinarity and their changes and development over time, philosophical and ideological underpinnings, and the policy implications which both boost and hinder interdisciplinary research and practice — and by using three broad categories as the main focal points (modernism, postmodernism and the contemporary internet age) our aim has been to set in motion a renewed debate over the boundaries between the arts in 20<sup>th</sup> and 21<sup>st</sup> century Italy, and also to open discussion on how boundaries and institutional constraints have been affecting the discipline of Italian Studies in the UK, US and Italy. The chronological focus on the 20<sup>th</sup> and 21<sup>st</sup> centuries serves a dual purpose. Firstly, it has helped to focus discussion on the link between artistic disciplines and the emergence of modern media.

Secondly, as we will discuss in the second part of this

3. See the project website: <http://www.interdisciplinaryitaly.com/>

chapter, the project offers a response to the institutional pressure to redefine the discipline of Italian Studies in the 21<sup>st</sup> century by fostering intellectual and strategic links with other disciplines at a time in which higher education — globally — is undergoing profound structural and financial changes. A small discipline like Italian Studies offers an interesting case study in this regard, as the discipline negotiates the transitions of the contemporary University from elite to mass, with the ideological and infrastructural changes that this entails. It is hoped that this second part of the chapter will shed light on how interdisciplinarity can be used to reposition departments in the 21<sup>st</sup> century mass University.

### **1. Interartistic Modernism, Postmodernism and the Digital Age**

In any debate on the boundaries between the arts in 20<sup>th</sup> and 21<sup>st</sup> century Italy, it is necessary to chart the changing practices in the way the artistic disciplines interact with one another, the peculiar issues that concerned artists and researchers during the modernist and postmodernist and contemporary periods, and the way technology and social change affected this. While any serious charting of these changes would take several volumes, what we present here is just a short historical sketch of issues taking in some of the findings that are emerging from the workshops.

The Italian Futurist painters were concerned with the system which underpinned artistic training — academic training — and which seemed at the time to be obsolete and bound by an outmoded hierarchical structure which, amongst other things, still kept its doors firmly



shut to women artists. The call for the new was thus linked to a questioning of the way in which art practitioners and writers kept within their disciplinary boundaries and transformed cultural exchange into an inward looking practice rather than one that engaged in a dialogue with other arts at a time in which new media and technological discoveries seemed to offer unbounded possibilities for interconnections.

Technological changes (the literally and metaphorically wireless — *senza fili* — technology embraced by the Futurists), new art forms (especially cinema as the eminently inter-artistic mass medium of the time) and the role of the cultural industries as mediators between artists and the public/political space are central to Italian modernism. They also call for the need to address modernism from multiple perspectives and to place the art and the artist firmly within the new spaces created by modernity. This call for multiple interconnecting perspectives is however linked to the limitations imposed by the institutional spaces which promote the public understanding of intrinsically interdisciplinary movements. If we take galleries and museums as our benchmark for the way the public at large is able to experience and gain knowledge about artistic movements, we can see immediately that some disciplines have found it more difficult to be integrated into exhibition spaces and formats. Music and dance are interesting in this respect since they saw some of the most radical experimentation within the modernist movement and yet they belong to performing spaces which are too often entirely separate from the spaces where the other artistic practices with which they were connected (painting, poetry, textile art) can be viewed.

One of the specific questions which we wanted to raise

during our first workshop was indeed related to our understanding of Italian modernism and how a stronger contemporary interest in interdisciplinary connections has the potential to affect trends in museum display and curatorial choices. The reverse is of course also true: physical and financial constraints, curatorial choices and display trends have the potential to affect and/or obstruct our understanding of artistic movements especially when they have at their core an interdisciplinary and multimedia agenda.

It is tempting to focus exclusively on the potential and excitement created by ideas of interdisciplinary research and practices; the rhetoric of Futurism and the radical experimentation of modernism seem to invite this openly. Yet, a great part of the period under examination (the years 1900–1940 were roughly the chronological focus of the workshop on Italian Modernism) witnessed strict cultural control, raising the issue of the political scope and potential of interdisciplinarity under Fascism. Theories and channels of interdisciplinary interconnection could be used to strengthen the regime's reach into all areas of the cultural and social life of the Italians and sustained the personality cult of the regime's leader.<sup>4</sup>

The move away from the café society of interwar Italy and the world of the *riviste* (the literary and art journals which were so influential in shaping Italian intellectuals at

4. A number of publications over the past two decades have looked at different facets of fascist culture and rituals in relation to the personality cult of Mussolini: EMILIO GENTILE, *The Sacralization of Politics in Fascist Italy*, Harvard University Press, Cambridge, MA., 1996; SIMONETTA FALASCA ZAMPONI, *Fascist Spectacle: the Aesthetics of Power in Mussolini's Italy*, University of California Press, Berkeley; London, 1997; RUTH BEN-GHIAT, *Fascist Modernities: Italy, 1922–1945*, University of California Press, Berkeley; London, 2001; STEPHEN GUNDLE ET AL., eds., *The Cult of the Duce. Mussolini and the Italians*, Manchester University Press, Manchester, 2013.

the time) to one of radio, television and mass motoring in the postwar period produced new Italian intellectuals who were no longer self-contained outsiders but found their space within the cultural industries and academia. The era of mass culture erupted, of course, in the 1960s. The boom in Italian cinema production and consumption, together with the rapid increase in the numbers of domestic televisions which entered Italian homes, led to the sudden centering within late capitalist society of forms of culture in which the arts converged. Both television and cinema were containers for music, fashion, high and popular arts, the spoken and written word, architecture, design, photography and cinematography. In other words, they quietly facilitated a mass convergence of the arts. Alongside the mass convergence, were the elite avant-garde movements of the 1960s who contributed to the convergence through their theoretical contributions to debates on genres and media in cultural production and also through artistic experimentation which drew together the arts, particularly the written word and music. Florian Mussgnug, who is on the project's steering group, talks in an article about a drift towards meaninglessness in the literature of the avant-garde Gruppo 63 which was associated with the striving towards a condition of music, and he argues that the poetic discourse of Italy's avant-garde aimed at a complete breakdown of the polarisation of music and literature.<sup>5</sup> Martina Caruso, in a paper at our workshop in London on post-modernism, noted how photography and art, once subject to Croce's 1912 interdiction against their mingling,

5. FLORIAN MUSSGNUG (2008), "Writing Like Music: Luciano Berio, Umberto Eco and the New Avant-Garde", *Comparative Critical Studies*, 5, 1: 81-97.

began, during the 1960s to cross their policed borders. At this time, Caruso noted, photographers like Mario Cresci, Ugo Mulas and Franco Vaccari experimented with installation, abstraction and seriality, while conceptual artists like Alighieri Boetti, Giulio Paolini and Michelangelo Pistoletto began to use photography to play with ideas of perception.

What we see occurring in Italy during the period of postmodernism, therefore, is a marked development of interartistic practice, both *in* the mass and elite arts, and *between* mass and elite arts, and a tendency towards a partial and experimental convergence between particular arts, leading to the creation of entirely new mixed forms, such as installation art. While this shift was heavily theorised by small, but significant, parts of Italian society, especially cultural critics and the avant-garde, this shift was also experienced as a natural, normal and familiar part of everyday life — too naturalised to need theorisation — through the merging of arts in television and cinema.

According to Forgacs, the next significant step in relation to the convergence of media occurred in Italy, and elsewhere, in the period from the 1990s to 2000.<sup>6</sup> Forgacs' sociological analysis posits a shift from the segmented national media system in Italy (print, film and broadcasting) to what he sees as a triple convergence of media: technological (in which 'text, sounds and pictures (still and moving images) can all be encoded as computer readable information'), economic (mergers and synergies in the media economy) and consumption (audiences can now receive media that were once distinct in the same place).

6. DAVID FORGACS (2001), "Scenarios for the digital age: convergence, personalization, exclusion", *Modern Italy*, 6, 2: 129–139.