

Grammaticchetta di Pescasseroli

The Dignity of the Dialect

Mario Saltarelli, Professor Emeritus

Dornsife, Arts & Letters

University of Southern California, Los Angeles, California

Phd in Linguistics

University of Illinois, Urbana. Illinois

saltarel@usc.edu

My passive knowledge of the language of Pescasseroli, as treated in the “Grammaticchetta di Pescasseroli” was early acquired in Rome from reciprocal language interaction of my parents, who were born and grew up in Pescasseroli in their respective neighborhoods 100m. apart. My active performance in the language began at the age of 10 with my mother’s side of the family at our ancestral home (Ca’ Margiot) where we sought refuge from the bombings and the war raging around Rome. Pescasseroli is located high in the Apennines about 50 miles from the winter line of the 1944 WWII battle front around Monte Cassino. While there, I attended elementary school with Nicolino d’Adorne (a former mayor of Pescasseroli) and a relative, Mario Di Santo (now living in Los Angeles). To both of them, I owe my early interchanges in the language of Pescasseroli.

Following graduate school in the United States, I felt confident about writing articles on the language that were received in international linguistic journals regarding theories of phonology, morphology, and syntax of P. Theoretically, I follow Kaplan, R., 1989, on demonstratives, which explores the theory of deixis socio-linguistically distinct for men and women, which I observed in the language of Pescasseroli. Kaplan, I believe, recaptures the implications for linguistic theory of grammar along the presupposition of Croce’s ‘Intention-expression’. Croce’s ‘intuitionism’ and its implications for understanding culture (crucially including ‘artistic intention’ beyond linguistic expression). Croce’s philosophy of ‘intentionism’ was furthermore recognized in *Language* (1921) by Edward Sapir, who commended Croce’s philosophy ‘intention-expression’ as a wholistic conception of culture, its constructions separable and unrepeatable. In later syntax and beyond, most recently, Chomsky’s introduction to Andrea Moro, *The Boundaries of Babel*. .

Today, in Pescasseroli, I consult with Aimone and Rosa Maria Decina, although my first intuitions about the language turn out to be generally reliable.

A synopsis of the birth and ‘eternal rebirth’ of culture is inconceivable in a principle/object ‘always in motion’. One can try with image of an architectonic design such as of the façade of Santa Maria Novella by L.B. Alberti. It tells us today in its (apparent) immobility what the ‘architect had in mind: one/unique and unrepeatable’. But, on the other side of time, I/you/he may conceive another unique paired mentality guided by our own conceptual world to which we have the right/wrong: Obama/Trump.

A consideration of choices in the ‘evolution of the world,’ artistic or otherwise, is up to us individually to observe and consider the consequences.

Identity and Diversity Historical Identity

On the etymology of the name of the municipality (Pescasseroli)

Benedetto Croce was one of the first scholars to research the historical-political origins of his native community of Pescasseroli [1] It was Croce who tried his philosophical hand at the knowledge then guided by the illustrious Italian historical linguist Graziadio Isaia Ascoli, on the alternative denominations Pesclum Asseroli, Pesculum ad Serulum.

Croce himself proposed his own reliable etymological hypothesis. "As skeptical as I am in terms of etymological conjectures, I will turn the two just exposed with skepticism, but also the third one that I propose here: that Pesculum ad Serolum (which at least once is written Sarolum) is the narrow foot 'pass' near the Sangro (lat.Sarus), which is born not far away and flows under that mountain, still poor in water, still small (Sarolus, small Sangro). I know the objections that can be raised, but in any case this conjecture can stay with the others, with respect to which, moreover, it has the advantage of responding well to the geographical area of the "Peschio" (lat.pe[de]sculum) sul Sangro (lat.Sarolus)" [2] (cf. a similar prefix elsewhere Pescosolido, Pesco Costanzo,(v. Sabatini).

Diglossia of Gender

(men / women) in the indexicality (deixis) of the 'intuitive' communicative linguistic act, in particular the form of the definite article (a) and that of the demonstrative adjective (b). In the community of Pescasseroli, the language of women (a) varies from that of men (b) in the

linguistic act of "cognitive intuition" through "linguistic expression ". The demonstrative "deictic system" indicates the 'distance' (real or presumed) between 'the speaker' and 'the one who' listens' in the act of communication [3]. Some examples and the distinction between the deictic system of language (expression) of women ('ternary') and that of men ('binary') follows. (It should be noted that this particular distinction in the deictic system of expression occurs only in Pescasseroli among the surrounding communities of the wider Marsica region, consequently excluding an indigenous origin, at least for the definite article in the 'grammar' acquired in Pescasseroli as first language of birth (L1).

Diglossia in Deixis in Pescasseroli

U men (binary) / D women (ternary)

Determinative article:

- (a) a [peškə]: shepherds of transhumance (Puglia), Arbëreshë (Men /a/)
(b) se [péškə]: women from Scanno (cf. 1780: Zu Matrimonio) (Women /se/)

Demonstrative adjective:

- (a) **quiste** m.s.' this (dog) here' (near the speaker) Uomini e Donne
(b) **quísche** m.pl. 'these dogs here',
dèqqeta

(around (indet.) the around speaker
quísse m.s. dog **èsse, dèsta** (indet. by the listener) D
quísše m.pl dogs det./indet.(by the listener) UD
(those dogs (far from the speaker / listener.) UD)
dèlleta (far (indet./away from speaker /

listener) UD)

'there (if) 'm.s.det., away from the speaker / listener D

quísse/quéssa m/f.s.det.(far from speaker / near to those who listen)

lóche, dèsta, dèlleta (indet. far from speaker / hearer) UD

quísche cane ècche (dendre / fore, indet...), **dècqueta** UD

'these dogs here (inside, outside, around),indet.) UD.

(c) The origin in the classification of the Italic branch of the Indo-European language family among the languages of the world for a plausible official etymology of the municipality of Pescasseroli [4]

Italic>

* Oscan-Lucano-

* ped(iscul)um) ' /narrow foot passage (on the Sangro river)

pesc(u)lu /(fall of short penultimate syllable

peskju ((kl> kj semivowel)

peške / palatalization skj> škë (a /se Pésche (orthography))

(* Italic- (cf. Lat. pískem> It. pesce [pé]je)

Oscos (lucano) * 'píjke)

Consider, in addition, that in today's Arbëreshë (ie /Albanian dialects, prov. Avellino. * Peshke means 'fish' and the possibility of an equivalent origin (*Indo-European) and the etymological consequences for the origin of the common name of our town, extended to 'passage' between the mountains to the Latin name river Sarus (Sangro), still small, Sarolus (see Croce's conjecture).

'Intuitionism'

It is of the philosophical direction of 'Italian neo-idealism' in the sense that for Croce [5] language, (like aesthetics) is a perennial creation ('intentional act') of double, unrepeatable and inseparable

articulation: intuition-expression / (the spirit does not intuit except by doing). In this respect, Croce's thought on the nature, both of art and of language, is in contrast (in its time and in principle), with philosophical positivism in the nascent 'linguistic structuralism' [6] which seeks the regularity of language only in the morpho-syntactic 'structure' of expression, independently of any 'mental act'. The immanent character of the linguistic (and artistic) act excludes 'translation' or exact 'repetition' [7]

"Every translation, in fact, either denies or fails; that is, it creates a new expression. In the first case the expression always remains one, that of the original, being the other more or less deficient, i.e. not a proper expression; otherwise, there would be two expressions, but with different content.

"This understanding of the nature of language was acclaimed by the patriarch of American anthropological linguistics, Edward Sapir, who noted the contribution of Croce's thought, in what became the reference for the student of linguistics in America a century ago [8] :

"Croce is one of the very few who have gained an understanding of the fundamental significance of language. He has pointed out the close relation to the problem of art, the psychology of thought and in the strange cumulative drift in the life of the human spirit: that we call history or progress or evolution. The value depends chiefly on the unconscious and unrationalized nature of linguistic structure."

Identity in the Lexicon

It was Dante [9] who experimented with

the language of use.

The question returns with the unity of Italy, as a legal state, when Cavour and D'Azeglio corresponded in French and Alessandro Manzoni in a letter to Bonghi expresses an opinion contrary to that of Dante. This is repeated today in communities where more than one linguistic identity coexists, such as the European Union or the Albanian municipalities in Italy. I know one can raise the issue of language / dialect. Such a discourse would recall aspects of political-social hegemony in Gramsci's philosophical thought [10]

The Order of the Letters

It was Leon Battista Alberti [11] who promoted Italian,, instead of the medieval Latin proposed by Flavio Biondo) 'proving with his 'grammar of the 'toscano language' that the common language (Dante's *vulgaris*) is also grammatical, like Latin, a variant of the biological faculty of the human race. Recent research in bio-linguistics [12] defines human language as an organ with the dual function of the formation of thought and its expression in the diversity of representation systems. oral and / or (ortho) graphically coded. These are the linguistic systems (grammar) devised, developed, acquired and handed down from generation to generation: evidence of the universality of human language responsible for communication at the time of Caesar Augustus or Barack Obama.

Linguistic Identity

scripta manent (verba volant)

Following a similar academic and cultural interest, as a descendant (sensu lato) of Pescasseroli, this essay is proposed as the subject of a new investigation on the origins and evolution of the community of Pescasseroli: its 'identity' conceived in the

sense of the ethnic-cultural relationship through the grammar of its language and kept in the rhythm of its lexicon, in the context of the diversity of expression and mutual understanding. To this end, this study aims to be a point of arrival and departure towards the codification of the innate knowledge of the present human and socio-linguistic community in Pescasseroli through a proposal of reasoned spelling to transmit to our posterity, consistent with the dialectic of Crocean intuitionism, assisted in the same direction by scientific research by recent neurological observations of the mirror neuron in the macaque phenotype. [13]

Speech and the Development of the Alphabet

"But above all stupendous inventions, what sublimity of mind it was who imagined finding a way to communicate their innermost thoughts to anyone, although distant for a mighty interval of place and time! To talk with those in India, to speak with those who are not yet born for a thousand or ten thousand years; and with what facility, by the different arrangements of twenty characters upon a page!

Let this be the seal of all the admirable inventions of mankind."

Galileo Galilei [14]

Why and How to Write in the Language

To write and document our human identity in its socio-cultural context properly expressed in the lexicon and rhythm common to Pescasseroli's language. For the identity of the bilingual contact with the language of Italy it is urgent and useful in a world of linguistic and cultural diversity, although destined

(alas!) to the globalization of identity. To this, but not least, an orthography of Pescasseroli's speech is proposed that is both descriptive and contrastively faithful to the historical phonological rhythm of that spelling of the national language that we already know to our advantage. To this, but not least, an orthography of Pescasseroli's speech is proposed that is both descriptive and contrastively faithful to the historical phonological rhythm of that spelling of the national language that we already know to our advantage.

Cultural Vocabulary

Dario Fo, Nobel Prize in Literature 1997
"I think it's a good idea to teach the child the spoken language of his/her land of origin."

de la sòa tèra, parché cognóser la propria parlada d'origen ol segnéfega rescirsce a la granda dol lenguàz de nüng, de le svérgule del idiòma e del basement de la cianciàda del parlar comün che nel caso nostràn a l'è l'italiàn. [14]

b. Free version and comment in the language and culture of Pescasseroli (A. Decina, R.M. Tullio)

Nu, pešcarùle, mbresémbia, ne chiamáime abruzzése perché sime nàte ì cresciute sòtte a nna cheltùra latina, ì pùre longobarda, tandà ca mmézz'a dialètte nostre se so mmešcate quàcche paróla tedešca, ma chiù munte latine.

(Translation:: We people of Pescasseroli, for example, call ourselves 'abruzzans' because we were born and raised under a latin ,and also longoboard, because, in our 'dialect, you find some Germanic words, but many more Latin)

Diversity <=> Identity

It is a two-way relationship. The historical and geographical origin of the people of Pescasseroli has its roots in the

transhumant society of Abruzzo, uniquely in that last variant of the large sheep track that came to frequent the pastures of the upper Sangro valley in the millennial tradition. But when, who they were, and in what language they communicated, suggests a double research thesis anchored to the socio-linguistic context of the present situation of diglossia in the community. In this regard, only in the Pescasseroli language, there is a dual system of expression of the deissi in the grammatical register of women (quise cane) and that of men (quia cane) (see Saltarelli 2016). This thesis aims to explore the hypothesis of an origin of our identity in a context of diversity. That is, in Pescasseroli, the language of men and that of women can be partially and permanently distinguished. The philological evidence (if <lat. Ipse) suggests the ancient deixis of the article that was used in Scanno in the eighteenth century. For the deixis of men (a cane , a café) The origin is still uncertain. Who were and where did the first shepherds of the tratturo come from who traveled with their sheep to our pastures and stopped? What was the occasion that will give rise to Pescasseroli's cultural 'identity'? And which of the languages of the tratturo they spoke will be able to illuminate today's linguistic diversity, to be proved by a parallel study on the respective genetic variants of the transhumance populations. [16]

Diglossia a Pescasseroli. Two distinct (in form and function) grammatical systems of deictic reference are in coexistence a Pescasseroli identified with the adult population of men (a) (cf. above) and women (b), but still in need of

sociolinguistically identified evaluation.

Uomini	Donne		
a cane	se can	det..	
quia	quise	distal	
	quisse	prox.	to
		interlocutor	
'binary'	'ternary'		

For a geometry (or mental knowledge) of the reference theorem. The double thesis in the trial in search of the origin of diglossia in Pescasseroli among the particular type of the "deixis" [17], that is the use of the demonstrative (see (1) still in use today in the speech of men 'with two terms' (quiste, quía), as opposed to that of (b) women 'with three terms' (quíste / quíссе / quise \) requires a theory of interpretation that does not seem to have anything to do, in this case, in the genetic difference between men and women, but which prescribes access to the context of the discourse. Furthermore, the recent directive in research on the evolution and development of the natural human species raises a radical question: because only us [18] Why only we of the human race possess the ability to acquire language, with the same skill of success necessary for the languages of Abruzzo, Italian, Mandarin, Bantú, Papago, Quechua, etc. The hypothesis on each language of Abruzzo claims the same capacity from each of us as a human being: that of acquiring an 'organ' (language) that allows us to think in silence or to express an 'identical' thought through a 'diversity of systematic vocal gestures or written signs. Leonardo da Vinci identified the origin of the 'voice' in the vocal folds of this in his notes on anatomy (with a syllabary of the Vocal-

Consonant permutations added at the top of the page, 1510-). He, too, sought a codification of a personal linguistic expression for his anatomical discoveries. Leonardo achieved it individually in an alphabet of mirrored letters written from right to left, according to his natural neuro-biological preferences.

The Speech Act

(Croce 1908: 10-11; Sapir (1921, Austin 1955, Searle 1969).

Croce recognized the linguistic activity of the mind (spirit) as a double and inseparable intuition-expression act: "the spirit does not intuit except by doing, forming by expressing "Language is perpetual creation "and therefore the impossibility of translation (76), even if" good ones are made "). Crocean intuitionism did not at the time welcome interest in general linguistics, dedicated to historical reconstruction and the pressing Saussurian structuralism. The only exception among the linguists was E. Sapir, Language (1921, see above):

"Among contemporary writers of influence on liberal thought Croce is one of the very few who have gained an understanding of the fundamental significance on liberal thought of language. He has pointed out its relation to the problem of art. I am deeply indebted to him for this insight. [19]

"Every language I, in itself, a collective art of expression. There is concealed in it a particular set of esthetic factors: phonetic, rhythmic, symbolic, morphological, which it does not completely share with any other language. The artist's "intuition", to use Croce's term, is immediately fashioned out of a generalized human experience, thought and feeling. [20]

Sapir, the anthropologist linguist, thanks Croce, the philosopher of aesthetics, for having contributed fundamental concepts on the nature of human language, in particular the impossibility of an 'exact' translation, 'even if good ones are made'. The Crocean theory of "intuition-expression" for language returns with J. Austin, 'How to Do Things with Words' 1960, and J.R. Searle 'Speech Acts' 1969, 'Expression and Meaning' 1979. Both philosophers of language tend (in our opinion) to articulate Croce' "intuitionism", as an action (the act that the speaker 'intends' to address to the listener through the expression. An approximation of the Act-expression follows, although in practice the intention of the expression can be vague. For example, with the type (6) 'please' a passenger expresses himself politely with an 'interrogative' expression (2a): do you get off? 'request' or directive (2b) addressed to the interlocutor with the intention of having him move'. The respondent can respond in the affirmative (and does not move) or in the negative (and moves to let her pass). Thus with "perlocution" you avoid a rude imperative 'lèvat'èsse!'.
 1. Assertive (as things are) *"the 'postale' arrived at two o'clock"*.
 2. Directive: (a) Question, (b) Request (a) *"addónna va? (b) statte zítta!*
 3. Commissiver, Promissive (promise) *te dénghe na bèlla cùsa!/? Se m'ajùte*
 4. Expressive *how beautiful! but, I don't like it!*
 5. Declaration *I declare you husband and wife!*
 6. Perlocutive: (courtesy on the tramway) *'scende'?* (Expression 2a, Intent. 2b)

Crocean intuitionism is the intended basis of the "Lemmario cum Grammaticchetta"

Albertiana that we develop for Pescasseroli. For each lemma (the set of over 4000+ entries with (in spelling, phonetics, morphology, syntax, meaning in Italian and use in "(expression) - intention" in the language of Pescasseroli, according to the Act / Action (Intention- Linguistic expression (1-6). The proposal is intended to be a first cultural approach, towards "intuitionism", in the Linguistic Act (intention-expression), in the guiding light of the geniality of Benedetto Croce. along with a phonologically based orthography of the current speech of Pescasseroli.

Synoptic Table
 example letter-sound (P) V. 'lemmario)
 [a] a accattá ('to buy)
 [e] e nètta ('clean pp fem)
 [ɛ] è na fèlla de pane (it is a slice of bread)
 [ə] pelletrille (colt)
 [o] còtte, chiórte ('cooked' m.', it's crooked m.)
 [ɔ] còtta, chiòrta (" cooked f. crooked f.)
 [i] í, i j rítta, arrivata (streight/ppf/arrived/ppf.)
 [i] ì pine, vine spartì ("pine,wine, share)
 [u] ú, u cúrte, fúnne, nù (short, deep, us)
 [ʉ] ù fùne, fùte, cavùte (roap, thick, hole)
 [p] p patite, péttela, pile (clog, shirt?, hair)
 [b] b buscia (pocket).(v. lemmario di Pe grammaticchetta)
 [t] t size. treat, twist
 [d] d dècqueta, dapù, dòdda
 [k] c (_a, o, u) house, thing, coat
 ch (_i, e,) chi, chióve, chiàne, vácche,
 [g] g (_a, o, u) conga, angáura, *g-gh (_i, e) lúnghe, ténghe, vínghie
 [tʃ] c (i, e) cice, cèra, ceciótte, cc (-i, e,) c (c (i, e))
 [dʒ] g (_i, e) gènde, gísse, Geràrde g (g) i, e)
 [ts] z zítta !, púzze, arrízzate !, jetèrza z (z)

[dz] verza, pènzace, nzine z
 [f] f the face, mbàccia f> b assim. to the N of in _ _
 [v] v la vócca, mmócca v> m assim. to the N of in #
 [s] s strangest ?
 [z] s sderreatùre
 [ʃ] sc (i) scì 'yes' /, scígna, sciótte, càscie, càscie / càsscie, ssci (i) 'lo scì'
 š (_c, ch) šcàppa / scàppa, Péšche, fíšche, mescíšca, šcùma, mmešcà, šcàffe,
 [r] [r] r rr morre/more, core/corre
 [l] [l] l ll call, calle
 [ʎ] gli vóglie, píglie, glie, fíglie
 [m] more, morre, dies, flocs of sheep
 [n] n mónna, remonna
 [ɲ] gn cúgne, gnóttà / gnútte
 [ŋ] ng (<nc) ngàpe, ngàna
 [ɲdʒ] ngiànguela, me ngègne
 [nd] ndènne,
 [ndz] nz (<ns) nzine, nzèmbra, nzàcca, nzómma
 [mb] mb (<nf) mbecà (fàuche), mbàccia (face), mbrónde (frónde)
 [mm] mm (<nv, nm) mmócca (in the mouth), mmàne (in the hand)

the graphic accent mark on the tonic vowel of the word

magnà, màgna, màgnala!
 magnà, magna, magnala)
 v. Sabatini-Coletti, De Mauro

The Historical Spelling Alphabet and the Phonetic Alphabet

For an orthographic encoding of the variants of the spoken language of Pescasseroli in their origin, evolution and differentiation in today's use.

Vocalism: the duration and the gesture
 -metric, 'reinforcement (commutative realignment (a + b) = (b + a))
 It. The coffee # fòrte V # C:

P. a caffè # fòrte V: #C
 -vowel harmony (metaphonesis and syllabic rhythm: equivalence)
 -reduction of the auditory gesture (the vocal folds)
 - restrictions on constricting (the oral cavity) Chapter 1: Sounds, words, phrases, and the speech act
 from thinking <=> to encoding a speech spelling

Sounds, words and phrases: identity and linguistic diversity

The sounds and the letters: the two alphabets

Words and phrases: from idea to speech
 Sounds and letters: two alphabets (equal but distinct):

- (a) (i) Phonemes. The minimum units of rhythm and speech articulation.
- (ii) Allophones. Real sounds: their production and perception of the phonemes
- (b) (i) The letters. The symbols and signs of writing: how to write in the alphabet.
- ii) The alphabet. A reasoned coding (an orthography) to write in the language of Pescasseroli in accordance with other languages.

Articulatory reduction: the inarticulate vowel (letter e-mute) (inactivity of the articulatory gesture in the vocal cord)
 Glottis strike, absence of "vocal gesture"
 Context: un / in-stressed syllables, except / a / Saltarelli: [salta'rel]

fortis / lenis : vì.ne / vín.ne, fù.te / fútte
 Context: closed / open syllable mì.te / mít.te

Reduction of 'tension' in open syllables (for high vowels í / ì, ú / ù)

(for Pugliese and San Valentino / á / à / : /
 cà.sa, cá.nde
 metafonesi / syllabic harmony: bél.le
 bèl.la), for n <n bù.ne bó.na

| \ / | | | \ /
 figs / chickpeas, wall / walnut III i and ε a
 ɔ o u Italian

Context: Root <Suffix. The vowels

The origins and evolution:

Diachronic vocalism

ī ī ē ě ā ă ō ŏ ū ū Classical Latin (as an example)

I i: i e: e a: a o: o u u: phonetic alphabet: long / short (duration) (IPA)

| | | | \ / | | | | A: / a FUSION, from quantity to quality

II i i e ε a o ɔ u * proto-novel: i / i, e / ε, o / ɔ, / (mid vowels: open/closed

| \ / | | | \ / | FUSION of the phonemes i, u / i, u / high V (tense/lax)

III i e ε a o ɔ u Italian and Marsicano (fucense)

Note. Pescasseroli's tonic vocalism corresponds to stage II, a system pronunciation closer to that of Latin (= * Italic, * IE) and older than that of the Italian and of the Fucense Marsican, as there persists the distinction between the ī / i, ū / ū.

This aspect of the pronunciation of Pescasseroli can be considered positive and hitherto unpublished evidence in favor of the reconstruction of the system II. On this diachronic theme see Devoto (1974: 174 with reference in note to Lausberg, 1961).

(4) Latin reflexes (I) in the lexicon of P (II) in contrast with Italian (III):

fīcus / cīcer, mūrūm / nūcem I ī ī ē ě ā ă ō ŏ ū ū Latin

| | | | \ / | | | |

fjicuera / cice, mūre / nūce II i i e ε a o ɔ u * Pescasseroli

Thus, from the historical outcomes of the lexical vocalism of the Romance language in the neo-Italic variant (of the Indo-European language family) still in use in Pescasseroli, we can observe a system of nine phonological entities, corresponding to the diachronic system (II). They are divided into two complementary prosodic contexts, synthesizing the synchronic system of 'distinctive sounds in the seven-phoneme Pescasseroli lexicon, equivalent to that of Italian

(5) Semi-open pronunciation of vowels / i u /

/ a ε and i u ɔ /

/ \ / \ vī.ne / vīn.ne, fū.ne / fūn.ne

[a ε e i i u ɔ]

/ i u / have an open sound (of one degree) [i, u] at the end of the syllable: vī.ne, fū.ne

The five distinct vowels (phonemes) in tonic syllable (6a) are systematically analogous to those of the Italian etymological lexicon. We illustrate each of them in their international [phonetic] alphabet (IPA) (6b) and in the corresponding orthographic alphabet that we propose for writing the speech of P (6c). The coding of the proposed system is conceptually consistent with the orthographic conventions of the national language, except for the variations dictated by the phonological system of P.

(6) Vowel phonemes (a) and the contextual (real) sounds [(allophones) (c) le corresponding letters in stressed/unstressed syllable.

(a) Phonemes i u é è ó ò

a/ Λ

Λ Λ | | | |

(b) i foni: [i i u u e e o o a]



(c) le lettere: í ì u ú è è ó ò à

(7) The articulation of phonemes in the geometry of the oral space anterior central posterior (back)

i. _____ .u close (high)

\ | |
 é. _____ .ò middle (-close)

| | |
 è. _____ .ò middle (open)

\ | |
 a. _____ | low (open)

(The articulation of vowels is realized by the advanced position of the in the tip, blade, back (l front [i, é, è] in contrast with back vowels [u, ó, ò], which are characterized by lip rounding. For mid vowels [é, ó / è, ò] there is an additional distinction in the configuration in the aperture in the oral cavity advancement of 'dorsum', (the vowel [a] defined by the the position of the tongue at rest.)

Examples for each vowel: [how to pronounce, how to spell:

description: vowel [how to pronounce] how to spell (Italian)

closed vowels: [i] ['rit.ta] rítta 'straight'

closed vowel[e] ['net.ta] nétta 'clean'

mid-v back [o] ['vok.ka] vócca 'mouth'

medium-open [ɛ] ['fɛl.la] fèlla 'slice'

[ɔ] ['kjɔr.ta] chiòrta f. vs .m. [k]jórte]

Cf. other open/closed alternation with open/closed mid-vowels

open vowel [a] ['spa.sa] spàsa 'flat plate'

Note: The IPA phonetic transcription is usually enclosed in square brackets. The syllabic division in the utterance is marked by the dot. The tonic accent is at the top left of the syllable of greatest prominence (v. 1.1.1). (Further on, we eliminate the point of the syllabic division

in the writing and write the tonic accent on the vowel of the syllable itself, except in specific cases.)

The tonic accent and the spelling accent: Words (lemmas or voices exponents of the lexicon) in the language of Pescasseroli, as in Italian (I), are distinguished from each other mainly on the basis of the tonal prominence of the vowel of one of their syllables. Let us observe the position of the accent at the number (2a) for Italian (I) and (2b) for P. To give an idea, the word consists of at least one syllable, whose sonorous core is the vowel (. ^ .) [21]

For much of the basic lexicon, words in the neo-Latin and neo-Italian languages are bi-syllabic. The words of more than one syllable, one (and only one) are distinguished by their sonority compared to the others and determine the 'tonic accent' of the word. The tonic accent has a distinctive value in Neo-Italic languages, while in the mother tongue of Rome the accent (stroke) was predictable based on the duration or length of the penultimate syllable. The tonic accent fell on the penultimate, unless it was 'short', in which case the accent fell on the previous one. For the distinctive value of the tonic accent in Italian, as can be seen (a, b, c):

(a) it happens: . ^ . ^ . (b) happens: . ^ . . ^ .

(c) happen: . ^ . ^ . .

càpeta [ká pə ta] capita [ka pə ta] capetà [ka pə tà] P

For the purposes of an orthographic alphabet faithful to the phonics of Pescasseroli's speech, the graphic accent of a word is indicated on the vowel in direct correspondence with the tonic accent (the highest peak of relative sound pitch among the syllables of a word (^): càpeta, capita, capetà (~ it.

'capita', 'capita', 'capitare') (v. (2)). Thus in the writing of Pescasseroli's lexicon) the prosodic type: proparoxitone (accent on the third last), paroxitone (penultimate) and oxytone (last) are uniformly indicated on the lemma by the graphic accent with the relative didactic needs in identifying the word, by its pronunciation and interpretation, as well as by 'how to write it'. this lexicographic decision we follow the scientific practice of dictionaries of the Italian language and with neo-Italic needs [22]

This convention on when to mark the accent on the word is not faithfully followed by the spelling alphabets used in the languages of the world. In fact, Italian by historical norm marks the accent only on the oxytone words 'understood, understood, happened', with related didactic problems. Spanish, on the other hand, marks (with an acute sign) both the truncated and the slips *ánimo, animo, animó* with rules for writing that are difficult in spelling learning for second language speakers, but also for native speakers. Extreme is, then, the spelling of English, which does not know the graphic accent at all, not even in the case of functional contrasts in which the spelling lemma convict with a tonic accent on the first syllable has the meaning of noun ('prisoner, convict'), while with the tonic accent on the last syllable convict is interpreted as a transitive verb ('to plead guilty (someone)').

Generally, the alphabets for writing national languages are not always faithful to the phonetics of speech, sometimes due to the phonological evolution of speech over the generations or academic institutions.

From what has been said, an optimal spelling of the distinctive tonic accent

would follow the uniform application of the following rule in writing. The historical Italian alphabet marks the accent on the last syllable of 'cantò' to distinguish it from 'canto' by excluding oxytone words from bi-syllabic paroxytones. The distinction between paroxyton and proparoxytone is not implemented in the historical alphabet of Italian (see (2a / b above, understood (1ps), understood (prt. marks the accent both on the oxyton and the proparoxiton: *ánimo, animo, animó*).

For the lexicon of Pescasseroli it is proposed to follow either the norm of some Italian dictionaries (see Zingarelli (10a)) in which each word marks the tonic syllable, or the more rational rule of Giammarco, which does not mark the accent on the penultimate (10b), or that of the Italian, which only places the accent on the oxytone (10c).

(10) the spelling accent on the tonic vowel of the word

(a) *magnà, màgna, màgnala!* Zingarelli, (Sabatini Coletti, De Mauro),

(b) *magnà, magna, màgnala!* Giammarco

(c) *magnà, magna, magnala* (? see Principal of P. for the practice in our school)

The open / closed pronunciation of vowels: *è, ò / è, ó:*

Making use of a uniform use of the spelling accent, we will use the grave sign (`) for the tonic vowel *à*, which is always of maximum oral opening. We will use the grave accent to indicate the relatively more open sound quality of the middle vowels (*fèlla, chiòrta*) in contrast to the acute sign (´) for the more closed quality of the same vowels (*nétta, vócca*). The open / closed vocal phonetic trait has functional value for middle vowels, in a form similar to Italian (*è / e*), in whose written norm its use is not generalized. In

fact, in Italian the lemma 'pesca' / 'peska' / "fruit" is not homophone with "fish activity" / ' peska / from which it is lexically distinguished by the tonic vowel is open phonetically in contrast to the closed é. Already the grammarians of the sixteenth century considered this lack in the spelling of the Italian language at the dawn of the language question.

In short, in the representation of the language of Pescasseroli, the orthographic accent of a vowel will indicate not only the tonic prominence in the word but also the open or closed pronunciation of the letters and/or, with relevant descriptive considerations. The present orthographic coding also wants to be analogous to the French norm which indicates the greater or lesser opening of the oral cavity in the pronunciation of the middle vowel and through the normative use of the accent aigüe / grave (e.g. élève, précède in which even the absence of the graphic accent on the mute vowel and it has a phonetic function in the deaf, centralized and even 'transient' pronunciation) [23]. Following French norm, we may use the letter e for the orthographic indication of the reduced vowel [ə] in the spelling of the speech of P (see (3, ii)). The use of the grave / acute accent to indicate the open / closed middle vowel is consistent with other studies on Abruzzo dialects [24] felt the lack of the historical alphabet in the distinction between open / closed middle vowels [ɛ / e], [ɔ / o] proposing new letters based on the Greek alphabet (omicron / omega).

(11) The 'grave' and 'acute' accent mark. the grave accent on open vowels is, ò: eg. fèlla, chiòrta (~ it. slice, crouched). the acute accent on closed vowels is, ó: eg. nètta, vócca (~ it. clean, mouth)

Note: refer to (3) and (7) for the

articulation of the vowel gesture.

A particular feature of the dialect of Pescasseroli is the 'relaxed' (lenis) or semi-open articulation of the high tonic vowels / i u / in open syllable: [i u]. The same vowels are pronounced 'tense' (fortis) in a closed syllable [i u], 'weak' (lenis) in an open syllable.

Note: The concept of 'closed / open syllable' for the "lenition" (fortis / lenis) of high tonic vowels / í, ì /, / ú, ù / should be reconsidered based on the following data. The condition for the lenition of tonic vowels is blocked not only by a consonant in 'syllabic tail', but also by a syllable in 'metric tail', as observed in (a), (b). Consequently, proparoxitons do not undergo lenition.

a) [»(C) VC] es. vín.ne '(you) sell' (b) [»(C) V] es.fù.ce' Fuce '(n.p.)
 í.ve.ne 'drink' Fú.ce.ne 'Fucino'
 vi.ne 'wine' pù.ce 'flea'
 saw 'see' was 'was'
 ì 'e' ù 'o'

(12) / a e è i u ó ò /
 pronunciation of semi-open vowels in open syllable

[a e ε i i u u o o]
 ||||| which we will write with the low / high accent
 à é è í ì ú ù ó ò

Note: (closed syllable, forward accent) vs ` (open/closed syllable fo high V
 í / ì vín-ne 'you sell wine' /
 fúnne / fùne 'deep / rope
 see, see 'see' (3pp)
 Fùce, Fúcene (person, place)
 mùre, múrene 'die, die'

The phonetic system of Pescasseroli, in its dynamic configuration of the oral cavity, is represented in the trapezium (13) (14), for the vowels in tonic syllables.

Note the semi-open position of the phonemes / i u / which are pronounced [i ʊ] in an open tonic syllable (see (5), (6, b).

anterior central posterior (labial)

(13) [i]. _____ . [u] \close /high
 \ [i] | [ʊ] | closed semi-open (and
 centralized) in open tonic syllable in P.

[ie]. _____ . [o] middle close

| _____ |
 [ɛ]. _____ . [ɔ] middle open

\ _____ | _____ |
 \ _____ [to] _____ | _____ open (low)

(14) Examples of short / lenis or open pronunciation [i ʊ] ~ closed [i u] of high vowels (i) / i / and (ii) / u / in short / long syllables. (v.12).

(i) / i /: [i] in sill. open ['tsi.na] zina, 'womb'

['mi.t (ə)] mit (e) 'you reap'

['ɛssəsə' vi] ɛssese vi 'there, you see'

[i] in closed syllable

['tsin.na] zinna

['mit.t (ə)] mǐtt (e) 'you put'

(ii) / u /: [ʊ] in sill. open ['frʌ.ta] fruta
 'wound (to the head)'

['vʌ.t (ə)] vùt (e) 'elbow'

['mʌ.və] mùve! 'muoviti!'

['krʌ.də] crùde 'raw'

[.Kwe 'vʌ] que vù? 'What do you want?'

/ u /: [u] in sill. closed ['frut.ta] frúttā 'fruit'

['vut.t (ə)] vútt (e) '(you) push'

['vut.ta] vúttā! 'Push!'

['vut.ta.nə] vúttāne! 'Push us!'

['mu.və.tə] múvetē! 'Move!'

The result of the phonetic splitting in short / long syllabic position results in a wider contextual range of sounds in the system of tonic vowels of P than in Italian, as well as in comparison with other variants of the Marsica.

This synchronic phenomenon in the speech of P recalls the pronunciation of

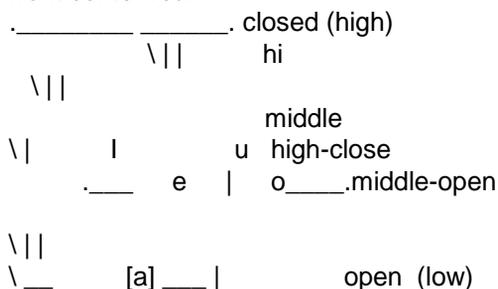
these short vowels by nature in the etymological lexicon of Latin, eg. lat. *facilis* pronounced ['fa.ki.li.s] (' penultimate short, tonic accent on the third last) [25] The same splitting of Latin short vowels is reconstructed as a phonemic contrast of the proto-vowel. [26] The particularity of this phenomenon also in P would suggest that it is an archaic residue in the evolution of the proto-novel), in particular that of the phonemes / i ʊ / ((stage II, see 1.1.1) reduced to phonetic alternation [i ʊ] in short ~ long syllable ['mi.t (ə)] / [' mit.t (ə)] mite / mǐtte 'reap / put'.

The approximation to this etymological reflection in the dialect of P is extraneous to the novel domain and difficult to perceive from an Italian monolingual, but attested in other languages. In fact, in English *meat* / mit [mi:t] / [m^t] 'meat / glove from baseball' approaches the acoustics of *mǐtte* / mite 'put / reap' in the pronunciation of Pescasseroli. The effect on closed tonic vowels / i u /, illustrated in (3), is attributed to the structure of the syllable. If the syllable is short, the vowel is also short or 'weak', otherwise the closed vowels are pronounced as in Italian. So the oxytones in 'vù '? 'Do you want to come with your aunt?' Are always pronounced 'weak' being the tonic vowel at the end of the syllable and of the word. In the case of proparoxitone (where the accent is on the third to last syllable), however, the vowels / i u / are never pronounced 'weak': vúttāne !, múvene (* múvene). It was gone. The fact that the tonic vowel is always followed by two syllables (mú.ve.ne) make it in a virtually long syllabic position, thus excluding the possibility of ' weak / lenis' pronunciation in words like mú.ve.ne 'move' , fú.ce.ne 'Fucino'. lí.ce.ne 'plum tree', quíne.ce 'fifteen', ú.ne.ce 'eleven', cú.ce.ne, 'cook', e (e)

In conclusion, unstressed vowels (except / a /) are 'inarticulate' or 'reduced' in pronunciation, and therefore are not distinguished in hearing one or the other. Indeed, they can also be defined as 'transient' in the rapid style of speech. The landslide of the lingual-palatal joint in the oral cavity is assigned to the central middle vowel identified by the phonetic symbol [ə]. The process of phonetic reduction of the unstressed vowels in the configuration of the oral cavity can be observed in the trapezius (4') in contrast to the tonic vowels (3'). Examples that illustrate the reduction of each tonic vowel (v. 3') to the vowel of neutral lingual-palatal articulation and, consequently, indistinct to auditory perception. In sum, the 'reduced vowel' consists of the glottal stop in the absence of the vowel gesture. (v. 13, 17)

(17) Unstressed system: dynamic process; reduction from distinct vowels to indistinct [ə].

front center rear



(18) Examples of tonic / atonic contrast (processing of table (4))

Examples of tonic / atonic iteration:

vowel pronunciation and enunciation of closed vowels

Sounds Letters

i] / [ə] ['vin.nə] / [vən'ni.tə] í / e vínne / vennite 'sell / sell'

[i] / [ə] ['di.tə] / [dæ.'ta.lə] ì / d (e) tàle 'finger / thimble'

Rear/back

Sounds Letters[u] / [ə] ['frut.ta] / [frət.'ta] ú / e frúttà / fr (e) ttà / fruttare'[u] / [ə] ['fʊ.mə] / [fə.'mà] / fùme / f (e) mà 'fumo / fumare'

Middle vowels: Anterior

Sounds Letters

[e] / [ə] ['net.ta] / [nət.'ta] é / e néttà / nettà 'pulita / pulire'

[ɛ] / [ə] ['prɛ.ta] / [prɛ.'ta.ta] è / e prèt / pretàta 'stone / stone blow'

Rear/back Sounds Letters

[o] / [ə] ['kjo.və] / [kjə.'vʊ.tə] ó / e chióve / chjevùt (e) 'piove / piovuto'

[ɔ] / [ə] ['pɔr.ta] / [pɔr.'tʌ.nə] ò / e pòrta / p (e) rtùne 'door / gate'

Open vowel:

Central (low)

Sounds Letters

[a] / [ə] ['ka.sa] / [ka.'sar.tʃa] à / a càsa / casàrcia 'house / shed (the shape of a house)'

From a comparative point of view, the reduction of the unstressed vowels (except / a /) in the pronunciation of P precludes the acoustic perception of the basic phonemes (1-2), unlike the Italian which looks at the sound in the expression. Consequently, the interpretation of the word is less transparent in respect of the intelligibility of the spoken word in our neo-Italic variant. In some cases, the vowel reduction can lead to the restructuring of the etymological lemma. Such seems to be the specific case of the word fruta in the lexicon of P (see (2ii) and Part II, Dialectal Lexicon), which, due to the reduction and loss of the pretonic vowel, its derivative etymology of past participle in - / ut / - of the verb * fer-i-re (* fer-ù-ta /> [f (ə) rùta] > [frùta] 'head 'wound', is now hardly accessible to paradigmatic learning. The word frùta is a lemma noun non- derivative, the atavistic sense of de-verbal is relegated to the search for the

etymologist.

The effects of the condition of prosodic reduction in languages of the Marsican type (and in a more advanced form in other dialects of eastern Abruzzo, in Puglia (as well as in English) can be better understood with reference to panel (4), where the vowels at margins of the oral space, the seven vowels (3) are well distributed in the oral cavity and therefore of articulation and transparent perception.

The vowel reduction effect, as centralization in schwa (3a) > (3b) , reduces the intelligibility of phonological oppositions (1) and consequently the comprehension in comparison with Italian, as we have observed with respect to articulatory and perceptive erosion (3 "> 4 ").

The consequence of the phonetic reduction for the writing of the unstressed vowel of the spoken word of P (with respect to Italian) is equal to its phonetic uniqueness: the use of a single sign already existing in the historical alphabet of the national language consistent with the following spelling convention .

Note: The articulation and perception of the unstressed vowel [ə] varies according to (a) the distance from the tonic vowel or the position at the end or beginning of a word where the sonority is no less perceived. The sound volume also decreases with (b) the acceleration of the phonatory process. These two prosodic-motor factors can lead to the complete disappearance of the syllabic nucleus and consequently to the restructuring of the consonant with the adjacent syllables, thus forming a new lemma.

These measures are important for writing in systems subject to vowel reduction such as Abruzzo and other dialects south of this isoglossal. The writer is subject to decide when not to write the letter and in

the unstressed context.

The choice of the letter e as orthographical sign of the reduced vowel [ə] (see (4b)) responds to phonetic and practical considerations, but not only. We mentioned above (1.1.3), that the use of the letter e for the reduced or caducous vowel is consistent with the orthographic tradition of modern French: a phonological system which, like that of P, normalizes in its written convention the evolution history of unstressed vowels through the silent (indistinct) or transient e [27] In the prestigious tradition of studying the eastern Abruzzese dialects [28] makes use of the e for the indistinct vowel [ə] (nére), while in the volumes on the Abruzzese lexicon [29] Giammarco favors the phonetic symbol itself ə (nére). It should also be noted that in the Italian linguistic tradition the vowel reduction is also represented by the sign of the dieresis néré [30]

This essay collects the descriptive requirements of the phonetic alphabet and the accessibility of a commonly used spelling alphabet in the rigor of the Abruzzo tradition. As a practical principle and with didactic purpose, the data will be written in the two alphabets, that is, both in phonetic transcription (IPA, SIL Doulos) and in a coded spelling suitable and useful for writing and reading the Pescasseroli dialect: eg. the sound transcription according to the IPA universal phonetic alphabet ['ni.rə] will be written nire' black 'in the orthographic alphabet coded for the language of Pescasseroli and, possibly, extended to the variants of the other languages of Abruzzo. (see the synoptic table at 2.2.13 (48)).

METAPHONESIS of the tonic vowel: bèlla / bèle F / M, strétta / stritte F / M

A phenomenon typical of the Italian

central-southern Italian dialects, metaphony [31] concerns variations of the medium tonic vowels / and / in the pronunciation in tonic syllable of the same lexical root: eg *bèlla* ~ *bélla*, *còtta* ~ *còtte*, etc. In Pescasseroli, metaphonesis is conditioned by the grammatical category of the gender F (emminile) / M (aschile) and is valid only for middle vowels. By metaphonesis, the following correspondences (5) are created with the relevant consequences in transparency between the phonemic system (20a) and the phonetic system (20b).

(20) (a) the phonemes: / a ε and i ɔ or u /
Feminine metaphonical correspondences

(b) the sounds: [a and i or u]

(21) Examples of the metaphonic effect

(a) The open vowels / ε ɔ / [and o] *bèlla* / *bélla* 'bella / o' *còtta* / *còtte* 'cooked / o' *chiòrta* / *chiòrte* 'crooked / crooked' *quatrànèlla* (female) / *quatrànèlle* (male) / *sciòtta* / *sciòtte*

Middle vowels / e, o // [i, u] *strétta* / *strítte* 'narrow / o' *Frangésca* / *Frangísche* (first. Name F / M)

córta / *cúrte* 'short'

(22) Metaphonesis: dynamic redistribution in the vowel trapezium
front center rear

\.u _____._|_____. u closed (high)

\ i | ɨ | closed (open /)

e . _____ ə _____ meddle close

\ | | "Centralizing" effect

ε . _____ .ɔ meddle-open

\ | |

\ _____ - open (low)

The pronunciation of the vowel rises by one degree from the Feminine to the Masculine on the vertical axis of the trapezium (4) (iii). It should be noted that P's metaphonesis makes visible the morpho-phonetic contrast of the Male /

Female category, a contrast that in Italian is found in the suffix 'bell-o / bell-a'. It is argued that the realization of the contrast F / M is a fallback constraint on the root in the dialects that favor the reduction (or absence) of the suffix. The metaphonesis of the radical is, in fact, also active in the eastern dialects of Abruzzo where it is conditioned not by Gender but by Number, which creates the contrast.

Phonetic Singular / Plural on the root, since the suffix is inaccessible by reduction to the inarticulate vowel: ['ka.nə] / ['kɛ.nə] 'dog / dogs' [32]

In the position adjacent to the tonic vowel, Lanfranco notes, the reduced vowel [ə] = e may be less perceptible (['trikkwətə]) in the *triccute* or *tricquete* script (remember the difficult writing of the *Triqt* cafe restaurant ['trikkwete]). The term could be defined as the lexicon-semantic calque of the American dance of the 60s *The Shake*, or coined on the deverbal of the verb *trecquetà* 'to shake (seismic)', thus recognizing a more faithful phonetic transcription in which the unstressed vowel is just hinted: [ə]. The degree of perception of the reduced vowels is an important fact in the speech rhythm of P, because the unstressed vowel can go so far as to disappear completely in some contexts, with consequent restructuring of the lemma. We have already mentioned above the example the *fruta* (<[la f ə 'rɔta]) '(accidental) injury to the head'. We add *tratùre* / *tra'tùre* / <* [təra'turə] 'tiretto'. It remains to solve the case of the final word *schwa*, where the vowel tract seems even more inaccessible to auditory perception: ['vakə] *vàch* (e) 'vago (d'uva)', ['vakkə] *vàcch(e)* 'vacche (f .pl.)'. Examples of word pairs in which the phonetic contrast is minimal (in this case in the twinning of the occlusive consonant

[k / kk]) is relevant for a phonological typology of neo-Italic languages.

We also point out that a conflict arises between the physical requirement (minimizing articulatory effort with vowel reduction (5a > 5b) and the grammatical category requirement (realizing the Feminine / Masculine lexical / morphological opposition typical of neo-Italic). The precedence of the requirement to enhance the grammatical category seems even more urgent in other Abruzzo linguistic variants where the vowel reduction (4) affects all the unstressed vowels, including [a]. In Lanciano, for example, the Italian lemma 'acqua' is pronounced ['ekkwə], (Finamore 1898: 9 writes *écque*) an Abruzzese system that generalizes the reduction of all unstressed vowels to schwa, in particular the final [a] > [ə]. In these East Abruzzo dialects of substratum frentano the metaphonesis would respond to the contrast in the category of the Singular / Plural number (e.g. *pête grösse / pite grüsse* 'big foot / big feet'), while at P this metaphonic contrast Singular / Plural would not it is observed (e.g. *pède jerösse*, Sing & Pl).

(24) Summary of metaphonic variations in general f./m. in Pescasseroli
 è ~ é *bèlla* (f.s.) ~ *bèlle* (m.s.)
 ò ~ ó *còtta* (f.s.) ~ *còtte* (m.s.)
 ó ~ ù *bóna* (f.s.) ~ *bùne* (m.s.)
 é ~ í *strétta* (f.s.) ~ *strítte* (m.s.)

Semivowels and diphthongs:

The semivowels [j w] in the phonetic system of the Romance languages have different historical sources. They derive:

- (a) from short vowels / i / unstressed in hiatus with another vowel: Lat. *gratía* (m) ['gra.ti.a] > [' gra.tja] > ['gra.tsja] it. 'grace'
- (b) from the reduction of the consonant

link * kl, pl > kj, pj: Lat. *clamare, plenum* > Pescasseroli

will call [kja.'ma] 'call', *chiàina* ['kjai.na] 'full'.

(c) common in Italian, are the semivowels of the midVowel diphthongs, a reflection of the vowels

middle lat. *ě ö* > * novel *ε o* > it. [jè] [wò] in a tonic open syllable position.

(d) A fourth historical source is that of the 'breakings', which are the etymological reflections of Latin long middle vowels / ē ō / in tonic position. They can resolve themselves sometimes in the homorganic descending diphthong [ej] and [ow].

In the language of Pescasseroli, the only diphthongs are also etymological reflections in open syllables of the long tonic medium vowels of Latin (or of a proto- * Italic / ē ō / > [àj àw]). The most stable etymological basis in some neo- * Italic dialects (in contact with Rome) could be spoken Latin (or * proto-novel). Apparently this type suggests a phenomenon of 'early metaphonesis' that copies the feminine / a / segment from the suffix to the tonic element, reducing the middle vowel to semivocal: / s and r - ai / > [s ai j r -ai]. The hypothesis of the metaphonesis of the gender is productive in the male / female alternations: *naira / nire*, *spàusa / spùse*. But, in other cases the diphthong [àw, àj] does not depend on the female gender: † *angàura*, *nàune*, *paibe*, etc.

We note that this phenomenon has an archaic connotation (†) and of less and less frequent use. Due to its rarity, this 'harmonic' diphthong between the suffix and the root would suggest a historical substratum with Peligne (Scanno), Dalmatian († *veglioto*), Ro /umeno, but also Apulian and in the dialects of the island of Ischia [33]

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DAM dizionario abruzzese molisano toponomastica abruzzese

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