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Sažetak**Izumiranje jezika**

Članak je posvećen izumiranju jezika u svijetu. Jezična je raznolikost ozbiljno ugrožena nestajanjem malih jezika i procjenjuje se ako se nastavi ovim tempom da će do kraja XXI. st. 90% živih jezika izumrijeti. To je alarmantan podatak koji jezično izumiranje svrstava među goruće probleme ekolingvistike. Ovaj rad proučava ugroženost jezika koja se očituje u smanjenju jezične kompetencije govornika u zajednici koja upotrebljava određeni jezik. Mnogi su se stručnjaci bavili ovim fenomenom, što je dovelo do dramatičnog otkrića da je u posljednjih 500 godina izumrlo oko pola jezika. Nestanak jezika jedan je od suvremenih problema modernog društva i napretka. Nažalost, različita preraspodjela bogatstva i moći uključuje i različitu preraspodjelu društvenog i kulturnog prestiža, što uvelike utječe na održavanje ili nestanak jezika. Države i institucije djeluju malo ili nikako kako bi se spriječilo da jezik padne u zaborav. Jezik je s jedne strane proizvod urođene kognitivne sklonosti te s druge socijalna institucija koja mora biti zaštićena.

Ključne riječi: izumiranje jezika, ugroženi jezici, smrt jezika

Kristina Jordan**Robert Blagoni****Contrastive Croatian-Italian phraseology with the somatism eye: cultural implications**

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ABSTRACT

The paper deals with the phraseology containing the somatism *eye* in Croatian and Italian, based on the lexicographic sources. The main target of the contrastive analysis is to point out the differences in the phraseology with the somatism *eye* in Croatian and Italian, and to see whether any cultural implications can be derived from them. The results show, on the one hand, the tendency towards subtlety and preciseness in the Italian phraseology and, on the other hand, the tendency to have a dynamic and a more explicit representation of the reality in Croatian.

Key words: contrastive phraseology, equivalence, Croatian language, Italian language.

INTRODUCTION

Studies on the phraseology of languages have shown a predilection for semantic, syntactic and pragmatic issues and have frequently been carried out on a formal basis. Phraseology is defined as “the study of the structure, meaning and use of word combinations” (Cowie 1994: 3168); or thought of as “investigations into the meaning, structure or use of set phrases” (Colson 2008: 191), and the object of its study is “classified into a range of subtypes according to their degree of semantic non-compositionality, syntactic fixedness, lexical restrictions and institutionalization” (Granger & Meunier 2008: XIX).

Although the idea of phraseology as “a mirror of a national culture or a worldview is problematic” (Piiraniemi 2008: 208), phraseology is often perceived as a privileged place where the investigation of the mysterious relation between language and culture starts.

If there is a secret bound between language and culture, it must be of a sociolinguistic nature, at least for the fact that it is “conventional figurative language” (Piirani 2008: 207). To study the relation between language and culture, i.e. the cultural implications of the differences and in the differences between the phraseology of two or more languages, means to point out the choices made by humans in expressing their relation with a common world through a particular language. The purpose is not to compare two cultures or to make a discrete generalization of something that is a particular continuum. The purpose is to demystify and to make as understandable as possible those choices in order to underline the arbitrariness of the linguistic sign, and consequently the arbitrariness of the expressed relation with a common world through a particular language. Phraseology shows that languages are amazing, interesting, and peculiar ways of expressing our relation with the world through signs that may not be precise but are always punctual.

The paper comprises Croatian and Italian idioms with the somatism *eye* on different levels of equivalence. However, establishing equivalents is not the primary target of the research. The main aim of the research is to find the common semantic features and then, inside semantic groupings, find the differences in the lexis expressing these common ideas. The idiomatic phrases which are entirely equivalent in the two languages will be given less attention in the analysis.

The corpus for the research is based on the idioms found in Croatian and Italian monolingual and phraseological dictionaries. It has to be noted that if an idiom has got interchangeable constituent parts, they have been counted as one, not two or more idioms.

The units of phraseology will be named as they usually are in English: idioms, although there are different terms to name them in English, as well as in Croatian and Italian¹. Their main characteristics, according to Menac (1994: 161) are the following: they are reproduced during the speech process in an already fixed form; they have a fixed structure and position of the component parts; their meaning is usually not deduced from the meaning of their components. The Croatian and Italian idioms presented will be translated literally into English. The Croatian term for the somatism *eye* is *oko*, and the Italian *occhio*.

¹ Croatian terms to name idiomatic or phraseological units are, for example: *frazem, frazeologizam, fraza, ustaljeni jezični izraz, idiomatska fraza, idiom*, and Italian: *modo di dire, frase fatta, locuzione, espressione idiomatica*.

CONTRASTIVE ANALYSIS OF THE CROATIAN AND ITALIAN PHRASEOLOGY WITH THE SOMATISM *EYE*

The somatism *eye* in the idiomatic phrases of Croatian and Italian is, among other things, used with the meaning of loving, taking care of someone very much.

Thus, it is said in Italian, *amare qualcuno quanto la luce degli occhi* ('to love someone as the light of the eye'). By comparison, in Croatian there is an idiom *čuvati, voljeti kao oči u glavi* ('to love, keep someone as eyes in the head'). What is common to the idiomatic phrases is the verb denoting this love: 'to love'.² What is different, however, has to do with the somatism *eye* alone; that is, in the Croatian idiom the love for a person is compared to the *eye*, whereas in the Italian idiomatic phrases the love towards a person is expressed by comparing it to 'the light of the eye'. In other words, the Croatian idiom focuses on the *eye* itself, while the Italian idioms focus on the part of the eye (apple) which has a characteristic of enabling sight (through light), which suggests Italian as being more precise than Croatian in this regard.

In addition, in the Croatian idiom the verb might as well be omitted. In that case, the sole idiom *kao oči u glavi* ('as eyes in head') in Croatian implies that someone is loved or taken care of, suggesting that *eyes* have connotations of something valuable and precious.

The *eye* is precious and valuable because it enables us to see but also because it is a sensitive organ. In this respect the idiomatic language with the somatism *eye* also comprises offending this sensitivity, indicating human relationships and behaviour based on a negative conduct or various types of disturbance.

The Italian idiom *essere un pugno in un occhio* ('to be a punch in an eye') implies aesthetic disturbance, whereas in the idiom *essere come il fumo negli occhi* ('to be as smoke in someone's eyes'), the person or their behaviour is considered annoying or unpleasant. In Croatian, the offence of the *eye's* sensitivity is the source domain in the idiomatic phrase indicating deception: *bacati prašinu u oči* ('to throw dust in the eyes'). Deception or misleading is also expressed in Croatian by saying *zamazati oči* ('to smear eyes'). If someone has been brought into an awkward situation, or rendered powerless, it is possible to say *gurnuti prst u oko* ('to push a finger in the eye').

These idiomatic phrases of Croatian and Italian have in common their sensitivity as the source for expressing disturbances or describing antagonistic human relationships. However, Italian uses comparison to convey the message; for example, someone who is annoying is being compared to smoke in the eyes, whereas this is not the case with the Croatian idioms which prove to be more direct or explicit by 'throwing the dust in the eyes' or 'pushing a finger into someone's eyes'.

² Croatian also has an alternative verb, 'to keep', which the Italian idiom does not have.

In addition, the verbs used in the Croatian idioms also express physical movement. Nonetheless, showing the physical is present in Italian as well, by using 'the punch in the eye', as mentioned above.

Furthermore, some Croatian and Italian idiomatic phrases with the somatism *eye* indicate noticing, or catching attention but with the passive presence of the subject, here represented by the somatism *eye*, in the sense that something is conspicuous and it cannot be avoided (by the subject).

This is expressed in Italian by saying *cadere, capitare sotto gli occhi; correre agli occhi* ('to fall, occur under eyes'), saying that someone or something (the object) 'falls, occurs under eyes', or 'run to eyes'; or *dare nell'occhio* ('to give in the eye'). Croatian idioms which can be mentioned here, as they also convey the concept of catching attention and having the somatism *eye* as a passive subject, include the following: *upasti, udarati u oči; zapeti za oko* ('to fall into, hit eyes' or 'get stuck onto an eye').

The difference between Croatian and Italian idioms out of those grouped here may be noticed, first of all, in relation to those in which both languages use the verb 'to fall'; in Croatian this occurs with 'into' eyes, while in Italian with 'under' eyes, which may suggest that Croatian shows more directness. Moreover, apart from catching the *eye's* attention by 'falling' ('into' or 'under' it), in Italian this happens also by 'occurring' or 'running', and in Croatian by 'hitting' or 'getting stuck', which is another indication of being less direct in the expression, that is, avoiding *eyes* directly on the part of the Italian idioms regarding this aspect.

There are more idioms which talk about noticing, or looking at the object. This is expressed both in Italian and Croatian as 'throwing an eye on someone, something': *buttare l'occhio su qualcosa; baciti oko na koga, što*. On the other hand, apart from 'throwing' an *eye*, in Italian someone is also said to be noticed if an *eye* is 'put' on someone: *mettere gli occhi su qualcuno, qualcosa* ('to put eyes on someone, something'). In these cases, however, the subject - the somatism *eye* - is not in a passive position as in the previous idioms in which the object is so prominent that it is inevitable to notice it, but the *eye* is here said to be 'thrown' or 'put' on to the object which has caught attention. In this sense, both languages show activity of the *eye* by using the verbs expressing the physical.

There are then Italian and Croatian idiomatic phrases in which having attention implies controlling (that is, controlling someone by watching them), and it is expressed in Italian by saying *piantare, ficcare gli occhi addosso a qualcuno* ('to plant, thrust eyes over someone's back'). Then, *tenere, avere sott'occhio, non perdere d'occhi* ('to hold, have under eyes, not to lose from eyes'), meaning that someone or something is under attention and control when one 'holds' or 'has' someone 'under eyes', or 'doesn't lose from eyes', that is, sight. In Croatian there is an equivalent to the last Italian idiom, *držati na oku* ('to hold on the eye'), but this may also be expressed by saying that one 'does not

take eyes off someone': *ne skidati očiju s koga*, and in Italian also as *non riuscire a staccare gli occhi* ('not succeed to detach eyes from someone').

Comparing the last two idioms (*ne skidati očiju s koga; non riuscire a staccare gli occhi*), it can be noted that in Italian keeping eyes on someone, and at the same time controlling him/her, is expressed in the sense that the subject, the person watching, cannot but keep their eyes on the object. This highlights the tendency of Italian to express things as rather unintentional, which is not the case in the equivalent Croatian idiom.

When someone or something is an object of one's desire, looking intensely at the object can be expressed using the somatism *eye* in both languages concerned.

In Italian it is said *mangiare, divorare con gli occhi* ('to eat, devour with eyes'), and in Croatian *gutati očima* ('to swallow with eyes'). If we contrast the verbs, 'to eat' and 'to devour' in the Italian idioms, and 'to swallow' in the Croatian one, it can be observed, in contrast to the results of the analysis of some previously discussed idioms, that in this case, by saying 'to devour with eyes', Italian tends to show more explicitness, participation and passion. In addition, in Italian someone can be an object of one's desire if they have 'put eyes over someone's back': *mettere gli occhi addosso*, which may be a way of preparing action and having control over someone, showing thus participation in this case as well.

The somatism *eye*, that is, its function – sight, is also used in both languages in terms of mental capacity; the one of seeing, that is, realizing, understanding, perceiving or judging things.

Thus, the Italian idiomatic phrase, *colpo d'occhio*, which we may translate in English as 'the hit of an eye', refers to a quick understanding. Hence, someone can 'understand, judge within a hit of an eye': *capire, giudicare a colpo d'occhio*. Croatian has a similar idiomatic phrase, which refers to the situation in which something has 'cracked, burst in front of eyes': *puknuti, sinuti pred očima*. Both languages express the concept of sudden understanding or realizing things using idiomatic language to indicate something that occurs suddenly, or abruptly. The difference is that in Italian 'the hit' occurs 'to' the *eye* and in Croatian 'the cracking, bursting' happens 'in front of the eye'. Therefore, here the Italian language makes the somatism *eye* an agent of the event, which is not the case in Croatian. Hence, in this case the *eye* in Croatian is not involved directly in the event, suggesting Croatian as less direct and with less participation in this case.

In Italian, the somatism *eye* is used also to express someone's ability to judge, and thus someone is watching with a critical eye: *guardare con occhio critico* ('watch with a critical eye'), or unbiased: *guardare con occhio spassionato* ('watch with an unbiased eye'). Judging, but in the sense of beginning to view things in a different way, is expressed in Croatian as 'watch with different eyes': *gledati drugim očima*. What could be noticed, comparing the Croatian and the Italian idioms, is that the Italian ones tend to be more

precise in the description of the *eye*, that is, in the way of looking at things, since the eyes are described as 'critical' and 'unbiased', and in Croatian as 'different'.

Moreover, it is said in Italian that one's soul may be understood from the look of the eyes, and in that case somebody's mental state or character is being 'read in the eyes': *leggere negli occhi*. For example, we can read fear, guilt, lying in one's eyes: *leggere negli occhi la paura, la colpa, la bugia*. We can focus on the verb 'to read' (*leggere*) in this idiomatic phrase; that is, if something is being read, it implies that one does not immediately get to know something, at first glance, but has to interpret it, which requires longer time and some effort. Therefore, eyes can reveal the mental state, attitude etc., but still not necessarily directly as shown with the previously discussed idiomatic structures, which is one more example of the tendency towards subtlety in a part of the Italian phraseology with the somatism *eye*.

Furthermore, different emotional states as well as somebody's character or behaviour can be expressed using the somatism *eye* in both languages.

Being extremely furious is expressed in Italian by saying 'to have eyes out of the orbit': *avere gli occhi fuori dell'orbita*; then, 'spurt flames from eyes': *schizzare fiamme dagli occhi*, or 'have terror in eyes': *avere il terrore negli occhi*. Then, someone, something can be 'turned into ashes with eyes' by saying *incenerire con gli occhi*. In Croatian a similar concept is conveyed by means of saying that 'darkness has fallen on someone's eyes': *mrak mu pao na oči*, or one can say that he or she will 'dig out someone's eyes': *iskopati oči*, when being very angry. *Cavare gli occhi* is the Italian equivalent to the latter Croatian idiom, referring to making someone blind as a result of being extremely furious.

On the other hand, it is said in Italian about someone who is happy that they have got 'cheerful eyes': *occhi lieti*, or about someone who is sad that their eyes are 'sad': *occhi tristi*. Apart from that, one can watch with, for example, 'good, bad, innocent, sincere, false, lying, intelligent, vivacious, upset, cunning, anxious, friendly, maternal, paternal eyes': *occhi buoni, cattivi, innocenti, sinceri, falsi, bugiardi, intelligenti, furbi, vivaci, irrequieti, ansiosi, amichevoli, materni, paterni*, etc., or 'make a ferocious, lovely, kind eye': *fare gli occhi feroci, dolci, fare l'occhio pio*, etc. To sum up, different emotional states, attitudes and behaviour can be expressed with the somatism *eye* in Italian, very frequently using the structure in which the somatism *eye* is used with an adjective describing it, that is, describing an emotion, behaviour, attitude through the expression of the eyes. In Croatian we haven't found such examples with the somatism *eye*.

In Croatian it is popular to say 'to shoot through, strike with eyes': *prostrijeliti, ošinuti očima*, which is meant to imply a sharp and severe way of looking at someone. One can also show indifference with the somatism 'eye' in Croatian: *ne trepnuti okom* ('not to blink an eye'). The same is expressed in Italian with a partially equivalent idiom. However, Italian does not use the somatism *eye* itself here, but part of this organ of sight – the eyelash: *non/senza batter ciglio* ('not/without blinking an eyelash'), which makes it

more precise than it would be using merely the somatism *eye*. Apart from the presented ones, there are no other Croatian idiomatic phrases with the somatism *eye* describing an emotional state.

Another interesting Croatian-Italian equivalent pair of idioms are the following: to fall asleep lightly is conveyed in Croatian by means of the idiom *ubiti oko* ('to kill an eye'), while in Italian the same is expressed by saying *chiudere gli occhi* ('to shut eyes'), with an additional meaning, to die. Therefore, Croatian uses the verb 'to kill' and Italian 'to shut' ('an eye'), which is another case indicating more directness, or in other words, less subtlety on the part of the Croatian idioms.

CONCLUSION

In the contrastive analysis we have seen how reality is perceived in the Italian phraseology with the somatism *eye* and how in the Croatian phraseology with the same somatism.

Although at first we may have an impression that Italian and Croatian idioms show very similar relations towards reality in the phraseology containing the somatism *eye*, which is due to their common semantic fields, it turns out that, after we go more profoundly into the lexis of the idioms within these common semantic fields, they seem to reveal many differences in the expression, and thus in the way reality is perceived.

What can be seen from the analysis is that Italian tends to be more subtle than Croatian which, on the other hand, has a tendency towards being more direct and dynamic (for example, by using the physical more frequently than Italian) in describing the reality.

Nevertheless, this tendency, and/or a more frequent occurrence, doesn't necessarily apply to all the idioms of one of the two languages. For example, expressing fury in Italian is rather dynamic just as it is in Croatian. Therefore, both Croatian and Italian at some point show more or less directness, that is, explicitness. In addition, whether expressing something in a direct or indirect manner, or with more or less subtlety, Italian tends to be more precise than Croatian, that is, it focuses on a more detailed representation of various concepts.

This research has pointed out certain contrastive peculiarities between Croatian and Italian phraseology, but as the research comprises the contrastive analysis with only one somatism, it would be interesting, for a further research, to include other somatisms as well and see the results at that level.

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SUMMARY

Contrastive Croatian-Italian phraseology with the somatism eye: cultural implications

The paper deals with the Croatian and Italian idiomatic phrases containing the somatism eye. The idioms are taken out from the monolingual Croatian and Italian dictionaries and phraseological dictionaries. The research is based on the contrastive analysis of the Croatian and Italian idioms. The aim of the analysis is to group the idioms according to their common semantic features and then, inside the semantic groupings, find the differences in the lexis expressing these common ideas, and thereafter see if these differences in the idiomatic language implicate also some cultural differences. The idiomatic phrases which are entirely equivalent in the two languages will be given less attention in the analysis. The results of the analysis show that there are many common features but also some contrastive peculiarities between Croatian and Italian phraseology, such as a more frequent tendency towards a subtle representation in the Italian idiomatic language, and a more frequent tendency towards a more explicit representation in the Croatian idiomatic language.

SAŽETAK

Kontrastivna analiza hrvatsko-talijanske frazeologije sa somatizmom *oko*: kulturne implikacije

Rad obuhvaća kontrastivnu analizu hrvatskih i talijanskih idiomatskih fraza (frazema) koje sadrže somatizam *oko*. Fraze su preuzete iz jednojezičnih te frazeoloških hrvatskih i talijanskih rječnika. Cilj kontrastivne analize je najprije pronaći zajedničke semantičke karakteristike, te unutar tako grupiranih frazema odrediti leksičke razlike koje izražavaju ove zajedničke karakteristike, i pritom vidjeti da li možda ove razlike govore i o kulturnim razlikama. Frazemima koji su potpuni ekvivalenti nije se posvetila veća pozornost. Rezultati analize pokazali su da hrvatski i talijanski frazemi sa somatizmom *oko* imaju mnogo zajedničkih karakteristika, ali i razlika, kao što je češća tendencija talijanskog idiomatskoga jezika ka suptilnom, a hrvatskoga ka eksplicitnijem prikazu.

Ključne riječi: kontrastivna frazeologija, ekvivalencija, hrvatski jezik, talijanski jezik.

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Voci di origine romanza, slava e germanica nella terminologia gastronomica e culinaria del dialetto fiumano

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Il lavoro presenta i risultati della ricerca fatta sul lessico del dialetto fiumano, sulla sua storia e sulla terminologia alimentare e gastronomica fiumana, in chiave etimologica. I lemmi presenti nell'analisi etimologica sono stati presi dalle opere di S. Samani *Dizionario del dialetto fiumano* (2007), di F. Gottardi *Come parlavamo* (2007) e dalla ricerca sul campo effettuata nel 2010.

Parole chiave: Fiume, dialetto fiumano, gastronomia, germanismi, slavismi, voci romanze, Samani

1. IL DIALETTO FIUMANO

Il dialetto fiumano ha subito varie influenze nei secoli, dato che Fiume durante il suo passato è stata sotto la reggenza di molteplici stati e si tratta di influenze provenienti dalla lingua croata standard e dal dialetto *ciacavo* soprattutto, ma anche dal tedesco, dall'ungherese, dal veneziano e dall'italiano letterario.

Oggi il dialetto fiumano non è più quello di un tempo: gli esuli riscontrano tra i rimasti italofoeni "un'inflessione nella pronuncia che non è quella di un tempo" (SAMANI 2007: 13), avendo un accento che tradisce la comunanza con la lingua croata. D'altro canto è possibile constatare che neppure i discendenti degli esuli usano il dialetto fiumano se non raramente per cui anche il dialetto fiumano "esodato" non corrisponde a quello originario.

Ma è vero pure che la presenza del dialetto oggi a Fiume, è ancora viva, seppure relegata all'ambito familiare e comunitario nonché nella comunicazione quotidiana tra gli appartenenti alla minoranza italiana.