



FRANCESCA M.
DOVETTO

Speech in Schizophrenia

A Corpus Analysis

UNIVERSITÀ



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Foreword

Ma non non-creatività e illimitatezza hanno un prezzo evidente: il rischio della potenziale dissociabilità, della schizoidicità degli usi linguistici individuali e di gruppo, infine il rischio della messa in crisi di ogni garanzia di comunicabilità. La schizofasia non è solo o tanto una patologia da lasciare agli psichiatri. Essa è una rischiosa, ma necessaria condizione di possibilità di tutto il nostro parlare e scrivere, leggere e ascoltare.

[The “non-uncreativity” and limitlessness come at a price of potential dissociability and of schizophrenic individual and group based linguistic uses; in a nutshell, they risk the undermining of any guarantee of communicability. Schizophasia is not just so or as much a pathology to be left to psychiatrists. It is a worrisome but necessary condition for our possibility of speaking and writing, reading and listening].

Tullio De Mauro, *L'educazione linguistica democratica*,
Roma 2018 [1994], p. 187

After a first preliminary introduction, this volume gathers some written contributions previously published in Italian and dedicated to a challenging yet not impossible debate. This discussion involves several disciplines: those which study language and those which study health and human well-being. These are separate fields yet united by the respectively shared interest of a greater epistemological value for the former and of a more closely semeiotic attention for the latter: language and linguistic manifestations produced by subjects with deficiencies and/or affected by genetic or acquired disorders.

The pairing between linguistics and medicine, whose history is notoriously markedly clumpy, is indeed growing fast with collaborations and projects. Even in this complex field of theoretical and applicative studies, the future of interdisciplinary research acquires visibility and concreteness. These new contributions as well as the essays contained in this volume recall the concept of *sistemi instabili* [unstable systems], i.e. wide and complex linguistic periphery diversified based on diatopic, diastratic, diaphasic, diamesic and diachronic variational parameters. The periphery is built around a center of every linguistic system and represented by average uses that locutors make of the system at the base of the standard variety of a given language. Nonetheless, the center has a mobile nature because of the variable negotiations which take place between the locutors. It involves a gap between the norm, provided by constrained speech, and the concrete uses realized in actual communicative situations. Potential choices, which are not contemplated by the norm but that endure in power, represent once retrieved and/or evoked a surprise effect that knocks over conventions and that is at the base of instability itself. By definition, the unstable systems include all those diversified, often openly stigmatized, realizations. They are comprised of a set of forms ranging from play on words up until the most painful realizations of the alienated unsound minds.

The first part of this volume is a collection of contributions dedicated to these peripheral uses which are divergent from the norm and mainly to those traditionally related to the pathology and in particular to schizophrenia, from the point of view of spoken language and written language, of qualitative and quantitative analysis, as well as of corpus

linguistics. The second part contains a partial translation of the CIPPS Corpus, specifically the first recordings of patients A, C, D and patient B's turns 1-42.

These articles benefitted in different ways from the interaction with specialists in medicine, linguists, psychologists, health workers and pedagogists, artists and, above all, patients; to each of them I am deeply grateful for opening my eyes to new perspectives of investigation, which are recounted in these pages. Recalling all their names would be too long for this brief premise, especially because each one of them contributed to ideas, stimuli and models I then re-elaborated into my vision of the pathology. It is a borderland and at the meantime a challenge for interdisciplinary research, where the quantitative approach represents a goal still far to be achieved and the qualitative one often disperses between variability and comorbidity. I take responsibility for what is contained in these pages, which were carefully translated by Laura Tagliaferro with commitment and passion.

Part 1

Chapter 1

Corpora of Pathological Spoken Italian in Adults and Elderly

1.1. Introduction

The project *Corpora of Pathological Spoken Italian in Adults and Elderly* comprises three diverse corpora of non-neurotypical speech. Each one is characterized by a pathology that arises in adulthood or in the later stages of life.

The first corpus contains spontaneous spoken speech produced by patients affected by schizophrenia. The disorder is part of a broader group of ‘mental disorders’ and it generally emerges between 18 y. o. and 35 y. o., more frequently in males than females. Furthermore, schizophrenia is ubiquitous and proportionally relatively stable across time as it affects approximately 1% of human populations throughout the world despite environmental and social contexts. The CIPPS corpus (*Corpus di Italiano Parlato Patologico Schizofrenico*) gathers 17 hours of recorded doctor-patient dialogues of 4 patients. 10 hours were orthographically transcribed and the first multidisciplinary analyses, taking into account medical, philosophical, linguistic and psycholinguistic points of view, were published in *Il parlar matto* (Dovetto, Gemelli 2012). In 2013 a new edition of *Il parlar*

matto included the transcriptions' revision as well as the audio files of the psychotherapy sessions. Currently, there is ongoing research on treatment resistant patients¹.

The second and third corpus focus on dementia forms typical of senile patients. Dementia is a chronic progressive degradation of cerebral functions which leads to a decline of cognitive faculties. It affects approximately 5% of the world's population over 65 with an incidence that doubles every four years, hence reaching the 30% of individuals over 80. The two corpora concentrate upon respectively Alzheimer's disease and Mild Cognitive Impairment (MCI). The first condition comprises a degenerative process in the central nervous system (CNS) that entails a progressive cognitive decline². The latter is considered a 'condition of risk', as it represents a transitional stage between the neurotypical cognitive functions associated to ageing and the probable onset of Alzheimer's disease³, hence defined as Mild Cognitive Impairment.

The second corpus, called CIPP-ma (*Corpus di Italiano Parlato Patologico della malattia di Alzheimer*), gathers recorded speech of 20 AD patients and 18 healthy controls (HC) for a total of 5 hours of recorded speech divided in 2h 21 min. produced by AD patients and 2 h 40 min. produced by HC. The final project will see 40 AD patients and 40 HC.

1. The new recordings will be part of the PhD thesis of Laura Tagliaferro, PhD student in Philology (37° ciclo) at the University of Naples Federico II, tutor Prof. Francesca M. Dovetto, cotutor Prof. Andrea de Bartolomeis.

2. The corpus is the objective of study of the PhD student in Philology (35° ciclo) Alessia Guida, at the University of Naples Federico II, tutor Prof. Francesca M. Dovetto. For first investigations on the corpus see Melone *et al.* (2020), and in print Dovetto *et al.* (forthcoming [2021]); Dovetto *et al.* (forthcoming [2022]).

3. The orthographic transcription of the corpus is in print at the publishing house Aracne. For some works on the data drawn from the corpus see Melone *et al.* (2020); Bruni *et al.* (forthcoming [2022]).

The third corpus is CIPP-mci (*Corpus di Italiano Parlato Patologico della condizione di rischio Declino Cognitivo Lieve*), which has gathered 4h 45 min. of speech produced by 6 MCI patients and 6 HC. The objective is to record 20 MCI patients and 20 HC.

The three corpora have an open structure, and they will be expounded upon by ongoing projects: 1. within the Department of clinical Psychiatry and Psychology of the Azienda Ospedaliera Universitaria Federico II, directed by Prof. Andrea de Bartolomeis in regard to treatment resistant patients; 2. within the Clinic of Cognitive Disorders of the II Clinica Neurologica of the University of Campania Luigi Vanvitelli, researcher Doctor Cinzia Coppola and referent for the project Prof. Marina Melone in regard to patients affected by AD; 3. within the Centro Regionale of Neurogenetica of Lamezia Terme (ASPCZ) directed by M.D. Amalia Bruni in regard to patients affected by MCI.

For the open access to the three corpora visit the link below, offered the Laboratory LiSa (*Lingua e Salute*) of the Research field in cognitive linguistic processes of LUPT (University Federico II): <https://www.lupt.unina.it/lisa/>⁴.

1.2. Objectives

The corpora aim at collecting language in use, in order to analyze language in adulthood and elderly in relation to diverse pathologies. The participants' speech was transcribed and

4. At this very moment the website contains the orthographic transcription of the CIPPS corpus, and the audio files will be uploaded soon. The other two corpora will be available as soon as the transcriptions will be revised.

marked up following analogous Italian corpora of neurotypical spontaneous speech in order to allow comparison of data and spread some light on pathological speech in Italian. The available data on language in pathologies was up to now for the most part drawn by non-Italian corpora, hence causing a necessity to develop projects related to the Italian language. The three corpora were orthographically transcribed⁵, other annotations on different levels such as lexical, pragmatic and prosodic for CIPPS and phonetic-phonological for the other two corpora, CIPP-ma and CIPP-mci, are currently ongoing.

Transcription and annotation are useful tools for observing verbal dysfluencies (e.g., false starts, repetitions, clippings, slips and primary interjections) as well as non-verbal vocalizations (e.g., throat clearing or tut-tuts, inspirations or laughs). Laughs were particularly frequent in the elderlies with a lexical-semantic impairment. Other phenomena of disfluency relevant in the three corpora were filled pauses and empty pauses, namely the absence of sound signaled by a blank space on the spectrogram; these phenomena are meaningful in schizophrenia and Alzheimer's disease and, according to different causes, they can both lead to mutism.

One of the priorities of the project is to focus on elements defined by De Mauro (2008) as *perilinguistic*, i.e., brief and irrelevant items from the point of view of the phonematic and morphologic level of a language and, therefore weakly or not-at-all framed within the language system. The group comprises filled pauses and interjections, i.e. elements that carry a prosodic outline and for this very reason they cannot be strict-

5. The corpus CIPP-ma was transcribed orthographically following XML guidelines.

ly considered as linguistic. As a matter of fact, phenomena defined as *paralinguistic* are very important in the annotation of corpora of pathological as well as non-pathological speech. Since these elements accompany the realization of the utterance and do not belong to language itself but rather to the situational context of the utterance or semiotics, such as gestures, they were annotated in the transcriptions at the end of the turn.

The other objective is the individuation of linguistic diagnostic indicators in the patient's spontaneous speech as linguistic correlates able to distinguish between physiological ageing and MCI as well as prognostic factors (i.e., linguistic correlates able to differentiate MCI patients which will develop AD).

This data could constitute a useful and profitable resource compared to recent studies, since research on biomarkers involves invasive and expensive tests. Furthermore, the linguistic data gathered for the project contributes to identify with greater detail the diverse stages of the progressive linguistic decline in elderlies. More generally, the project moves towards a multidisciplinary and interdisciplinary approach. The active involvement in planning and building corpora-based projects involved technical expertise in the medical-clinical and linguistic areas as well as in science and psychopathological behaviors.

1.3. Speech in Schizophrenia

In 1986, the German psychiatrist Kraepelin was the first to identify and describe the pathology as *Dementia Praecox*, now

known as schizophrenia. *Dementia Praecox* was characterized by an irreversible deterioration of the mind in organic nature. Kraepelin categorized this pathology with other disorders as manifestations of a single illness. In 1911 the Swiss psychiatrist Bleuler coined a new term for this specific disorder using two Greek words, *σχίζω* 'split' and *φρήν* 'mind', hence highlighting its peculiar feature, namely split of the mind. Schizophrenia identifies those phenomena in which there is a dissociation (*Spaltung*) of the Ego/ disintegration of the unity of the Self. Nowadays, the disorder is defined in terms of disturbance of the Ego-boundary and involves psych dissociation, which in turn can resolve into *depersonalization* (i.e., shattered intellect in the experience of Self) and *parathymia*, (i.e., ideo-affective dissociation between thought and emotions). The symptoms are divided into two subgroups: positive symptoms and negative symptoms. The adjective 'positive' indicates the excess or distortion of psych functions as in delirium, disturbance in perception as in hallucinations, and some behavioral manifestations as in catatonia and agitation, it furthermore comprises a subset called disorganization, which involves language distortion. The negative symptoms include apathy, anhedonia, affective flattening, abulia and alogia. Scholars do not agree on the categorization of symptoms, e.g., Andreasen (1986) identifies 18 linguistic symptoms, whereas Liddle *et al.* (2002) only identifies 8. The most common groupings are the *thought form disorders*, which entail an acceleration or slowing down in the ideational content up to an interruption of thought, hence comprising derailment, tangentiality, poverty of content, lack of goal, illogicity, procedural redundancy, neology and concretism, and *content-thought disorder*, which is the alteration of single ideas ascribable to delirium.

Schizophrenia was defined also as a *disorder of ecological intelligence* (Civita 1993) which affects living in a form of 'private life', hence underling the disturbance in pragmatics. For what concerns the origins of the pathology, there is not a univocal thesis supported by scholars. Research on cerebral biochemistry highlighted a certain degree of alteration in the dopaminergic transmission in schizophrenia (also present in other pathologies such as Parkinson's disease). One of the most discussed theories is the hypothesis that schizophrenia may be related to a disturbance in the hemispheric lateralization, connected to the surfacing of an irreversible hemispheric specialization. Nevertheless, although there is a statistic correlation between schizophrenia and the tendency to an undifferentiated functional lateralization, there is no strict connection between the diverse lateralization (i.e., left-handedness) or lack thereof and the presence of language disorders. Research on genetics (Hanson, Gottesman 2005) raise the issue whether the illness is ontogenetically or phylogenetically hereditary, but they tend to support the latter case. The deficiency in the socio-cognitive functions leads one to think as schizophrenia as something to be studied according to prenatal, perinatal and postnatal predispositions combined with all the environmental factors associated with the development of individuals.

Among the main symptoms, there is an anomalous usage of language to express ideas (Cutting 1985), which leads to look for the origins of schizophrenia in an incapacity to use language taking into account its communicational properties and, therefore, to adequately evaluate its pragmatic aspect.

1.4. CIPPS Corpus

The corpus was gathered upon the informed consent of the patients and their legal guardians throughout the years 2005-2007 and transcribed from 2007 to 2012 in collaboration with the Scuola Sperimentale per la Formazione alla Psicoterapia e alla Ricerca nel Campo delle Scienze Umane Applicate [Experimental School for the Education to Psychotherapy and Research in the Area of Applied Human Science] of the ASL Napoli 1, managed by Dr. Carlo Pastore, and the Centro Interdipartimentale di Ricerca per l'Analisi e la Sintesi dei Segnali [Interdepartmental Center of Research for the Analysis and Synthesis of Signals] of the University of Naples Federico II, at that time supervised by Prof. Federico Albano Leoni.

The corpus contains four patients' speech indicated with the first four letters of the Latin alphabet (A, B, C and D). The subjects were male adults aged 35-45, they all came from Naples, Italy. They speak regional Italian with a tendency to dialect (especially patients B and D). Each recording corresponds to a psychotherapy session with a phenomenologically oriented psychiatrist and lasted about 60 minutes.

For patients A, C and D, the first part of the session was dedicated to reading out loud a text that the patient had written before the session and the second, longer part consisted in spontaneous speech, in which reports on diverse topics such as daily habits, eating habits and fables were elicited.

The diagnosis of each patient represents different stages and phenomena of the disorder. The sample is comprised of a patient with onset treatment resistant schizophrenia (A)

and 3 patients with chronic schizophrenia, one who did not follow a pharmacological therapy (C) and two who followed it with low dosages (B, D). Considering that the pharmacological therapy tends to annul symptoms, the data gathered is representative of the heterogeneousness of this disorder, whose symptoms can extremely vary from case to case.

Table 1. *Patients' diagnoses.*

PATIENT	DIAGNOSES
A	Predelinous condition or <i>Wahnstimmung</i> ⁶ , prevailing feeling of 'suspension'. Morbose rationalism. Delirium and hallucinations are not present.
B	Paranoid schizophrenia with unstructured delirium, marked loosening of associations and flight of ideas. Absence of hallucinations but presence of delirious interpretations supported by ideas of reference and frequent paramnesias.
C	Paranoid schizophrenia with structured delirium with megalomaniac content and persecutory traits. Ideas of reference are frequent in relation to elements belonging to the experience world. Presence of verbal hallucinations.
D	Paranoid schizophrenia in presence of delirium.

The CIPPS corpus approximately counts 59.000 tokens, more precisely 58.613 tokens of which 46.369 are produced by the four patients; the patients produced 79% of tokens leaving the rest 20% to the therapist's interferences.

6. A mental state which precedes the onset of delirium and coincides with a feeling of distress, powerlessness and perplexity in front of the transformations of the world.

Table 2. *Total of Corpus tokens vs Patient's token.*

TOKENS	PATIENTS' TOKENS
58.613	46.369

The wide variability of the number of turns throughout the sessions reflects the diverse manifestations of the disorder and the extreme variability of the clinical syndrome. The verbose non-structured delirium with loosening of associations and flight of ideas of patient B takes place in 945 turns in 4 sessions (approximately 118 turns produced by the patient per session). The non-structured delirium with megalomaniac content and verbal hallucinations of patient C is articulated in 1.345 turns in two sessions (namely 336 turns per session produced by the patient).

Table 3. *Corpus data collected.*

PATIENT	SESSIONS	LENGTH	TURNS
A	3	2h, 30min	670
B	4	3h, 58min	945
C	2	2h, 8min	1.345
D	1	28min	350

1.5. Criteria for the Orthographic Transcription

The recordings were transcribed following the CLIPS method (Corpora e Lessici dell'Italiano Scritto e Parlato)

[Corpora and Lexicon of written and spoken Italian]⁷ for what concerns the annotations of turns, as it was based on the semantic-pragmatic coherence within the production of the locutor. We considered every attempt of beginning to talk as a turn. Furthermore, we annotated lexical and semi-lexical linguistic elements, as well as verbal non-lexical and non-verbal vocal phenomena, as reported in the Tables below.

Table 4. *Lexical and semi-lexical elements, punctuation (modified by Savy 2007).*

Symbol (and description)	Application	Usage
A, B, C... (Capitalized letters)	Proper nouns	Valentino
' (Apostrophe)	Forms with apheresis and elision	m'ha (<i>mi ha</i>)
+ (Plus)	Fragments of truncated words (+' at the end of a word)	da+ (<i>dato</i>)
* (Asterisk)	pseudo-words caused by lapse and mistakes ('*' at the beginning of the word)	*benvediamo le mie *confessione
/ (Slash)	False start without pauses (/' separated from the text with a blank space on both sides)	al / insomma a una ricerca
_ (Underscore)	Interruptions within lexical elements	ri_tornare

7. <https://www.clips.unina.it>.

?		
(Question mark)	Sentence interpreted as interrogative ('?' separated with a space from the text)	ti fa piacere?
!		
(Exclamation mark)	Sentence interpreted as exclamatory ('!' separated with a space from the text)	certo!
,		
(Comma)	Perceived syntactic-sematic boundary (',' separated with a space from the text)	in un instante, no?

Table 5. *Verbal non-lexical phenomena, vocal non-verbal phenomena, interjections and non-vocal phenomena (modified by Savy 2007).*

Symbol (and description)	Application	Usage
<sp>, <lp>	Empty pause <sp>: short, <lp>: long (Without interrupting the flow)	dal colore <sp> degli occhi
<P>	Middle/long empty pause with interruption of the flow	fai fai pure <P> già ci siamo scontrati
<eeh> <ehm>	Filled pause with vocalization or nasalization	metricamente <eeh> da qua a qua o <ehm>
<vv> (v = vowel) <cc> (c = consonant)	Filled pause with last vowel or consonant lengthening, initial consonant lengthening	allora<aa> non<nn> <ss>enti

<laugh>, <cough>, <breath>, <inspiration>, <tongue click>, <throat clearing>	Vocal non-verbal phenomena produced by the speakers (inserted in their exact collocation before eventual punctuation)	<throat clearing> <inspiration> rassegnato
<vocal>	Other phenomena aside from the labels mentioned	<vocal> deluso
<eh>, <ah>, <mh>, <ahah>, <mhmh>	The locutor is giving a feedback	G: hai capito? E: <mh>
<oh!>, <ah!>, <eh!>, <aha!> ecc.	Interjections: (surprise, awe, satisfaction...)	<ah!> ci guardiamo
<NOISE>	Non-vocal, generic, non-communicative event	<NOISE> la volta scorsa che cosa<aa>...
<MUSIC>	Music in the background	
<i.talkers>	External voices in the background	volevo dire di<ii> <i.talkers> di tremore
<unclear>	Unintelligible sequences or words	ma <unclear> dov'è?
{ (Curly brackets)	The '{}' occur before and after the portion of text (without blank spaces) in which the phenomenon overlaps with. The text is always preceded and followed by the event labelled (e.g., laugh, screaming etc.)	{<laugh> parlato col dottore <laugh>}
# (Hashtag)	The '#' occurs before and after the portion of text without spaces. It signals the part that overlaps with the other locutor's speech	la #<F#48> motocicletta ?#

Table 6. *Transcriber's comments < > (modified Savy 2007).*

Symbol (and description)	Application	Usage
<screeaming> Or others	Transcriber's comments	{<screeaming> lei dice </screeaming> ?}
<dialect>	Dialectal word or sequence	{<dialect> 'e capì ? </dialect>}
<foreign word>	Foreign word ⁸	{<foreign word> managment </foreign word>}

The files were initially in txt format and are starting to be marked up according to TEI (*Text Encoding Initiative*), a standardized type of XML format.

At the end of each turn, we annotated eventual comments of the transcriber. The *beep* in the audio file corresponded to three asterisks (***) in the transcription which covered the proper names due to privacy reasons.

Every transcription is preceded by an informational Table reporting metadata on the material, speakers, recording and transcription (see Tables 7-10). The title of each recording and of the associated audio file reflects the main information contained in Table 1. The label DGpsAo1N refers to the first (o1) psychotherapy session (ps) containing dialogues (DG) of the Neapolitan (N) patient (A).

8. The symbol <foreign word> signals non-integrated borrowings with the only exception of *computer* as it occurred numerous times throughout the dialogues.

Table 7. *Text_inf.* (modified by Savy 2007).

MAT:	<i>Type of corpus</i>	ps
MAP:	<i>Speaker</i>	A, B, C, D
NdD:	<i>Dialogue number</i>	o1, o2, o3, o4
REG:	<i>Regional variety</i>	N

Table 8. *Speakers_inf.* (modified by Savy 2007).

INp1:	<i>Name, Surname (initials), gender, age, place of birth</i>
INp2:	<i>(see above)</i>
INp3:	<i>(for the eventual presence of other locutors)</i>

Table 9. *Recording_inf.* (modified by Savy 2007).

TYP:	<i>Type of recording (DAT, video tape, audio tape, acquisition with PC etc...)</i>
LOC:	<i>Location of recording</i>
DAT:	<i>Recording date</i>
DUR:	<i>Recording length</i>
CON:	<i>General conditions during the recording</i>

Table 10. *Transcription_inf.* (modified by Savy 2007).

DAT:	<i>Definite day of the transcription</i>
CMT:	<i>Comments</i>
Nst:	<i>Number of turns</i>

In the following pages, we present the CIPPS corpus with an English translation as well as some analyses and considerations on schizophrenia based on what observed in the corpus and/or other written or oral testimonies. The complexity of faithfully translating the pathological oral production did not allow to shift in another language the entirety of its elements⁹ (i.e., dysfluencies, fragments of truncated words, interruptions within the word, repetitions, repair strategies, semantic manipulations). For this reason, the orthographic transcription in Italian was always reported before the translation. Furthermore, word salads, paraphasias and neologisms were translated only when it was possible to reproduce the play on words, the semantic shift or assonances. We kept the Italian form in case it was not possible to translate the elements. We provide the translation of the first sessions of each patient with the exception of Patient B, where, due to the excessive fragmentation of the text, it was possible to only translate the first 42 turns.

For the open access of the Italian orthographic transcription of the CIPPS corpus see the link below, provided by the Laboratory LiSa (*Lingua e Salute*) of the Research field in cognitive linguistic processes of LUPT (University Federico II): <https://www.lupt.unina.it/lisa/>.

9. This was especially referred to Patient B's case whose disorganized speech characterized by non-structured delirium and flight of ideas, derailment and tangentiality made impossible to transfer from a language to the other the entirety of the phenomena produced.

Chapter 2

Notes on Lexicon¹

2.1. Speech in Schizophrenia, between Language and Artistry

In 1985 Cutting departed from the idea that schizophrenia was a disorder that could affect language as well as thought. He assumed that it would have been more fruitful to search for the root of the illness in the incapability of using language in its pragmatical aspect, according to its underlying communicational purpose. From this perspective, the linguistic breakdown could be identified as an anomaly in the expression of ideas² (Cutting 1985). Nevertheless, the anomaly exists only if compared to a presumed normality, which is also in

1. This version is a modified and expanded article from the one presented at LXIV Congresso internazionale of the Società di Linguistica Italiana “Lessico e Lessicologia” (Viterbo September 27-29, 2010) and part of the Atti published by Ferreri (Dovetto 2012). First edition: *Annotazioni sul lessico*, in F.M. Dovetto, M. Gemelli (eds) (2013), *Il parlar matto. Schizofrenia tra fenomenologia e linguistica. Il corpus CIPPS*, Aracne, Roma, pp. 123-157.

2. On the basis of a wide review on theories about schizophrenia and considering that if there is a specificity in the alteration of thought, it lingers in the unknown, Cutting (1985) relates the causes of the pathology to a compensatory over-activation of the left hemisphere due to compromised functions of the right hemisphere. Pennisi is inclined to theories that revolve around a problem-

turn difficult to define due to social, cultural, and individual factors, co-implicated peculiarities that are not easy to pinpoint, if not in their whole³. The unsolved theoretical problem lies in the identification of psychological, linguistic, and paralinguistic correlates from which originates the evaluation of the pathology itself. Overall, speech of patients with schizophrenia generates a pervasive and overemphasized Jakobsonian poetic function whose basis is constructive rather than practico-communicative. That “constructiveness”, the same which Garroni associates with artistic procedure and knowledge, appears as pivotal in pathological texts, which are also qualifiable as ‘heavily meta-operational dominance processes’ (Garroni 2010, p. 186). Nevertheless, a reinterpretation of schizophrenic texts under a Jakobsonian perspective suggests that also in this case the sequence built-up is based on the extension of the principle of equivalence from the paradigmatic axis towards the syntagmatic axis, which determines the selection on the paradigmatic axis (see Jakobson 1960, p. 358). The effect of the projection of the principle of equivalence causes a shift from the axis of selection (paradigmatic relation) to the axis of combination (syntagmatic relation) which could generate ‘semantic saturation’. It weakens the commu-

atic lateralization or lack thereof with a subsequent impairment in the process of primary language adaptation to the world (Pennisi 2003, pp. 101-133).

3. The “norm” is individual and social, at a higher level of formalization, it represents a system of obligatory realizations and of cultural as well as social impositions that vary according to the community of reference. The social norm differs in turn from the abstract system as well as individual speech. While individual speech entails the expression of originality of individuals, the abstract system represents the idea of being the ideal form reached throughout history. The norm represents an unstable balance in the system, in which the stimulus for language change is a possible realization allowed by the system itself and contributes to the variation of the norm (Cosieriu 1952).

nicative intention to foster attention on the message itself, on intersubjective and intertextual relationships, where it intertwines with personal emotions, social and cultural knowledge (Milani 2011)⁴ and assigns a connotative density characteristic of the pathology⁵. The texts of patients affected with schizophrenia do not contain the same richness of poetic texts, whose richness of meanings is guaranteed by the tension of two co-existent semantic systems, that of natural language and that of literary texts⁶, the latter allows words to obtain new semantic functions. The peculiarity in schizophrenia lies in the fact that it is supported only by one system, that of literary texts. The semantic system is shifted, and it necessitates decipherment because schizophrenic texts withdraw from cohesion and coherence⁷, which should ensure the correct transmission of the message. The 'word' is the essential unit of both typologies and what Lotman used to say about poetic

4. According to Jakobson, the projection of the principle of equivalence onto sequence gains a broader and more profound meaning than that at the phonic level (1960, p. 204).

5. The inclination towards literal meaning is interpreted as a tendency to prefer denotative over connotative meanings. The mechanisms of condensation, positioning and substitution, seem to point to a parallel tendency towards the usage of connotative meaning with reference to both non-objective content that the sign could evoke and to the typical derailment expected by the pathology. According to the Freudian model, these mechanisms correspond to the three phases of psychological primary processes at the basis of speech in schizophrenia as well as oneiric thought. See Pennisi (1998) and for what concerns the repercussions of Freudian literature on linguistics, see Cardella (2007).

6. See Lotman (1970) on the co-existence of two semantic systems. According to Jakobson (1960), the supremacy of the poetic function over the referential one does not nullify the reference, it rather contributes to make it ambiguous. A disemic message corresponds to a split sender, split receiver and split reference.

7. For further investigations, see Cacchione and Gemelli in *Il parlare matto*, 2013.

texts could also be applicable to schizophrenia, the lexicon is the ground level on which to build the structure of its semantics (Lotman 1970). In the following paragraphs there will be some possible analyses on the lexicon used by patients with schizophrenia and the results drawn by the CIPPS corpus⁸.

2.2. On Lexicon

According to the phonetic and morphologic part of schizophrenic speech, the usual elements of spontaneous speech such as corrosion and other typical factors of neurotypical speech are also incisive in the pathology⁹. On the other hand, notwithstanding the broader idea shared by other neurodevelopmental pathologies that they would involve a scarcity of content (Pennisi 1998, p. 153), the lexicon of patients with schizophrenia is said to be ‘rich’ (Pinard, Lecours 1983) in relation to *types*¹⁰ present in the

8. See Cardella (2007) for other analyses on lexicon, her perspective is different, and she adopts diverse theoretic groundings. She proposes a Freudian reading of the pathology, trying to compare it with oneritic thought.

9. Fromkin (1975) is one of few scholars who tried to associate the typical phenomena of schizophrenia with that of spontaneous speech. Chaika (1974), a pioneer of studies on schizophrenia, assumes that schizophrenia hides its peculiarities in ‘fractures’ of speech. The adjacent fractures are quantitatively superior to the accepted standard in spontaneous speech. In other papers it is possible to observe the categorization in different symptoms, such as the customary 18 identified by Andreasen (1986) or the 8 quoted by Liddle *et al.* (2002). Among the most frequent characteristics are derailment, loss of goal, tangentiality and poverty of content. For a broader view of the pathology, see Covington *et al.* (2005).

10. The numerosity of terms signals the incidence of words present in a text; they are ascribable to a lexical unit notwithstanding the diverse declensions. Another measuring tool is the number of *tokens* or ‘occurrences’, which delineates the effective usage of various declined forms and therefore, of all the

texts. Conversely, the high frequency of repetitions of a limited inventory cannot be considered as an indicator for lexical variety but rather a marker of stereotypy. More recently, the attention has shifted towards phenomena related to the lexical configuration of diverse pathologies, which led to the discovery that language in diverse forms of psychosis (paranoia, dementia, mania, schizophrenia, and schizophrenia with glossolalia) shows tangible analogies with different styles and registers of the community of reference (Pennisi 1998, p. 162)¹¹. According to this perspective, there is an annulment of the polarity between neurotypical and pathological as well as a rearrangement of the axis, whose variation involves stylistic aspects of lin-

occurrences. For what concerns lexicon in schizophrenia, there is another parameter to be taken into account, 'verbosity'. It can show diametrically opposed values, as when it is present in lower values it results in linguistic scarcity and, on the contrary, when it is present in higher values it results in derailment, perseveration or lexical clusters. This measure of analysis seems to consider the general quantity of lexical material of texts. Pennisi's works on schizophrenia investigate the quality of lexicon related to the relationship between types and repetitions, calculated as a relation between the number of words in a text and the individually registered graphemic form (Pennisi 1998, p. 168).

11. The parameter of this evaluation is detectable through the relationship between *function words* (closed word classes) and *content words* (open word classes). Pennisi considered nouns, adjectives, and verbs for the open classes, whereas articles, prepositions, conjunctions, pronouns, temporal clauses, locatives, possessives, numerals, determiners for the closed word classes (Pennisi 1998, p. 131). The boundary between the two can be blurry, because the open word classes, which 'lexical words' or 'content words' belong to, can also include prepositions and adverbs with marked lexical content, e.g., preposition *dentro* 'in' or the adverb *completamente* 'completely'. On the same line, 'function words' are said to belong to the closed class but the set could also include verbs such as auxiliaries. The attributions of words to the two classes are therefore not clear according to the morphosyntactic categories (Ježek 2005, pp. 25-27). In order to provide comparable results, this article adopted the same classification used by Pennisi (1998) with the only exception of the auxiliary category (AUS) which falls in the closed class.

guistic production as a 'whole'. The terms of this change would be posited between a pole of enhanced 'logico-redactional working', typical of scientific prose and particularly similar to that in paranoid schizophrenia (with a high frequency of function words) and a 'unbalanced' pole which is more inclined towards narrative and connotative uses, where the subjects' prose resembles that of political journalistic writings and essays (with a higher frequency of nouns, adjectives and verbs) (Pennisi 1998, pp. 162-168; Pennisi, Bucca, Falzone 2004, pp. 244-248). The variation goes essentially from the pole [+technical, -common] to the opposed [-technical, +common], whose extremization is represented by sectorial prose, like that of patients with schizophrenia as well as schizophrenia with glossolalia¹². The limitation of this interesting outlook is provided by the fact that patients produce different lexicon once they change register. Thus, lexical richness (types) grows exponentially in the transition from narrative to poetic use, as it is provided by the inferior number of repetitions compared to once-used-words seen in schizophrenic texts (Pennisi 1998, p. 169). For what concerns the spoken production, the data available is not as detailed as the written counterparts. Nonetheless, the few investigations done on spoken language show tendencies similar to that of written language, with a generic propension towards a higher usage of nouns, adjectives and verbs compared to that of pronouns, prepositions and conjunctions.

12. The production of patients affected with schizophrenia as well as schizophrenia with glossolalia often acquires traits of a composition in verse turning it into 'delirious poems' of questionable artistry (Pennisi 1998, pp. 43-44).

2.3. Corpus Analysis

The analysis on the lexical structure of the dialogues in the corpus confirms the incidence of the open word class (nouns, adjectives and verbs) also attested in literature but with some significative differences which are signaled and discussed below (see § 5). Sequences as (Det)+ Noun + Adj e.g., *organi cerebro-semoventi* [self-propelled brain organs], *'na person' umana* [a human person] and other sequences as (Det + Noun) +Adj_I +Adj_N e.g., *tempia destra e sinistra* [right and left temple], *quindici singoli paralleli* [fifteen individual parallels (referred to “organs”)], *'nu fiume verde e azzurro* [a green and blue river] characterize the adjectivization process. Furthermore, there were also sequences as Noun + Noun+ Adj e.g., *sole sole giallo* [yellow sun sun]. These occurrences show a tendency toward a hyper-adjectivization combined with the analogous hyper-nominalization as Patient C's text reported below.

F12¹³: allora, organi cerebro–semoventi, occhio destro occhio sinistro centro della fronte, regione temporale destra e sinistra, tempia destra e sinistra c'è un organo al centro della fronte come una cartilagine che si muove avanti e indietro, naso lingua c'è lo scudo energetico nella bocca c'è un dischetto nero nella bocca che si manifesta fra il palato e la lingua sospeso fra i due c'è un cerchio di energia con un pun-

13. In the extracts reported in this article vocal phenomena (e.g., <tongue click>, <breath>) as well as long and short pauses, which are scattered in the transcription and interrupt the flow, are replaced by the comma as a generic punctuation form. The fragments of truncated words are reported only if functional and interpretable.

to nero all'estremità che taglia in due il cranio gli zigomi che
pulsano com+ come le tempie in tutto ne ho contati quindici
singoli paralleli

[Well, self-propelled brain organs, right eye, left eye, middle
of the forehead, right and left temporal region, right and left
temple. There's an organ in the middle of the forehead as a
cartilage which moves back and forth. Nose, tongue, there's
an energetic shield in the mouth, there's a small black disk in
the mouth between palate and tongue, suspended between
them, there's an energetic circle with a black dot at the ex-
tremity which divides the cranium in two. Cheekbones that
pulsate lik+ like temples, I counted fifteen single parallels in
total]

(Co1)

In the extract above, Patient C is reading out loud some-
thing that he wrote.

As aforementioned, hyper-nominalization as well as the
copious adjectivization are the basis of constructions which
challenge to the limit the individual's possibility of reiterat-
ing predication (Pennisi 1998, p. 165). The following exam-
ple seizes Patient D while he shows and describes his draw-
ing to the doctor.

F16: muntagne viola viola, n+ un' marron' 'na person' umana,
'n alber' <unclear> 'na casa verde, e 'na person' umana, e 'nu
cane se+ [que]'sto cca

[Purple, purple mountains, a brown a human person, a tree
<unclear> a green house, and a human person, and a dog this
one here]

F20: <unclear> mar' 'na casa verd' cca è 'nu fiume verde e az-

zurro <unclear> 'na 'nu cancell' marrone vicino 'a *terra_ra
 viola spiegato
 [<unclear> sea, a green house here it's a green and blue river, <un-
 clear> a a brown gate close to purple *ground_nd, explained]
 (D01)

Or again, as at turn 22 (F22) when asked to provide further explanations by the doctor/ therapist (G21).

G21: questo che cos'è?

[What is this one?]

F22: questo? È 'n albero m+ f+ marrone, lo <unclear> verde
 e azzurro la casa marrone, la terr+ 'nu cancell' vicino a una
 terra viola, chell' è, spiegato

[This one? It's a brown tree, the green and blue <unclear>, the
 brown house, the groun+ a gate near the purple ground, that's
 explained]

(D01)

In the examples provided, it is worth noticing that the verbal phrases are almost non-existent compared to the abundance of nominal ones. More specifically, in the descriptive-narrative sequences of the turns 16–22 it is possible to see that there are 4 occurrences of the verbal form *è* (third person singular of the verb *essere* 'to be') and two past participles *spiegato* [explained] at the end of the turn with adjectival function compared to 17 adjectives and 18 nouns¹⁴. For what

14. The unintelligible form labelled as <unclear> was considered as 'noun' due to its position in the sentence. The total amounts to 19 nouns with only 6 occurrences without any adjectival form and 18 preceded by article. The only

concerns the closed class words, the same turn contains 18 articles, 3 pronouns, 3 prepositions¹⁵ and 4 conjunctions. Neologisms as well as paraetymologies are said to be representative of the pathology (Piro 1967; Cutting 1985, 1999), but they can often be frequent phenomena of spoken language and of neurotypicals. Semantic manipulation as well as paraphasia¹⁶ are more relevant phenomena as they are hidden in the usage of seemingly common lexicon, which is actually deeply bounded to the delusional core (208). On the other side, phono-lexical alterations are macroscopically evident in schizophrenia as well as customary oral informal productions. Semantic manipulations represent that typical incapacity of the pathology in dominating the noetic limitlessness as they are the suitable formal medium utilized by patients, semiotic machines tainted by an excess of functioning (Pennisi 1998, p. 280), to linguistically fight against the limitlessness (Pennisi 1998, p. 206)¹⁷. The extract below shows an example of neologisms produced by Patient A.

case with no overtly attributable category is <unclear> *mar*' because the unclear element could be an article, adjective or preposition.

15. All of which are adverbs with prepositional function e.g., *vicino* [near/nearby], *int'* [inside]. In the entire sequence there are other two adverbial occurrences e.g., *cca* [here].

16. Paraphasia in schizophrenia includes all phenomena regarding exchange and/or alteration of a first or second articulatory unit which generates the change of meaning in the words where the phenomenon occurs (Pennisi 1998, p. 196).

17. According to studies on the same line with Allen *et al.* 1993, schizophrenia lexical problems, which apparently lead to a widened dimension of connotative meanings compared to a 'normality', are caused to a reduced access to semantic memory as well as a widespread difficulty in lexical retrieval (Allen *et al.*, pp. 774-776) rather than a loss of lexical knowledge. Interestingly, Covington *et al.* (1995, pp. 94-95) links the compromised semantic retrieval to the usage of information rather than the initial activation of the appropriate neural network. Hence, the hypothesis stresses the fact that the impairment would be

F238: ci incontriamo, ci *benvediamo l'uno con l'altro

[We meet, we *well-see each other]

G239: ci *benveniamo?

[We *well-see?]

F240: vediamo inso+ ci guardiamo l'uno con l'altro

[We see, we watch each other]

(A01)

The following example shows a semantic manipulation also produced by Patient A, for whom going out of the house appears a strenuous task. He confesses indeed that if he goes out to take a stroll, without a precise task to fulfil or an appointment, something that he utters with one lexical item will happen:

F104: un abbaglio

[A blunder]

(A01)

He clarifies that the term “abbaglio” would be when he meets someone he does not know, in that case he would feel disappointed. If he has an appointment, he describes his feelings as follows:

F116: mi *raccimolerei insomma da essere / da stare pronto ad uscire

[I would ... myself (probably “I would scrape myself”) to / to be ready to go out]

(A01)

caused by the elaboration of information and not by senso-motor components of input and output (Minzenberg *et al.* 2002, pp. 716-717).

The term *raccimolarsi* (probably “scrape”) means here ‘get ready to go out while restoring a bit of cheerfulness’ as A himself explains at turn 118 as the necessary cheerfulness ‘to change and look outside’. Another example from Patient A is about the two worlds which mankind can choose, *mondo antecedente* [antecedent world] and *mondo conseguente* [subsequent world]. In the first one, *it’s not possible to do anything* (G37, A01), as it is a world characterized by stillness and closure; in the subsequent world instead, people use their abilities to become *more human* (F16, A01).

For Patient B the syntagm *catalizzare i pensieri* [catalyzing thoughts] constitutes an interesting example.

F124: lei catalizzava, i miei pensieri [...] lei * catalizzava, su di me, i miei pensieri [...], i miei pensieri reconditi, miei
[She used to catalysing, my thoughts [...] she used to *catalyzing on me, my thoughts [...], my inner thoughts [...] my]
(B01)

In this case B is worried about his aunt who will undergo a surgery, she is an important figure in B’s life and she is also connected to his illness because she appears to be the keeper of B’s countless identities. When the patient talks about her he says:

F126¹⁸: [lei] sa di me, sa di me, delle mie verità, della mia infanzia eeh, dell’opposto mio, [...] cioè se io sono adesso quello

18. The letter B in the transcription stands for the name of the patient/Follower (F) which was removed from the recordings and reported with three asterisks in the transcription. The usages of commas in these excerpts replace short pauses in order to avoid difficulty in the reading.

che ti parlo, lei sa di me, dell'opposto, cioè, cioè del B, del B fascistello, del B, del B medico, del B, del B, eeh del B <unclear> fascistello, del B pimpante, del B tutto tutto, tutto, tutto bello bello di di di vari mestieri che ha fatto, sa tutto

[She knows about me, about me, about my truths, about my childhood, eeh, about my opposite, [...] that is to say if I am now what I speak to you about, she knows about me, about the opposite, that is, that is about B, about little fascist B, about B, about doctor B, about B, about B, eeh about little fascist B <unclear>, about jaunty B, about all, all, all, all of B, handsome, handsome, about about about the various jobs he did, she knows all]

(Bo1)

If something were to happen during the surgery, he would also run the risk of losing or modifying his identities, furthermore she is said to:

F128: non avesse più [...] idee di me e niente altro diciamo hai capito? [...] non circolasse più di me, niente su di lei, hai capito? Non so se mi spiego, cioè fosse finita una certa situazione hai capito?

[If she hadn't anymore [...] ideas about me and let's say nothing else, do you understand? [...] if it didn't circulate more of me, nothing on her, do you understand? I don't if it's clear, that is to say if a certain situation ended, do you understand?]

(Bo1)

Contrary to expectations, for what concerns the formal and morphological aspects, neologisms formed with new coinages as well as root-suffix regular/irregular combina-

tions are less frequent in the *corpus*. Within the few forms produced, it is worth signalling *muovenza* with the meaning of ‘act of moving/ being moved’ (Patient Co1, turn 284)¹⁹ and *operante* for ‘operaio’ [worker] (Patient Ao1, turn 62).

F62: mi sento un bravo operante, un bravo lavoratore
 [I feel like a good operating, a good worker]
 (Ao1)

Evidently, the production of neologisms is in these cases comparable to those proper of spontaneous speech²⁰. On the other hand, polar or contrasting elements characterize pathological speech, they are lexical elements conveying counterposed information which do not go well with each other. In particular, the conversation with Patient D is marked by real contradictions which are direct or reversed information, incompatible with each other (Leonardi, Viaro 1990, p. 58). In the following excerpt Patient D (o1) is using the dialect.

G77: e quanto tempo sei stato insieme [con la tua fidanzata]?
 [And how long did you two date?]
 F78: eeh n’ ann’ ruje ann’
 [Eeh, one year, two years]

19. In this example, in the previous turn, the therapist had touched upon a *sensation of something*, which was defined subsequently by the patient as *muovenza*. The suffix *-enza* forms deverbal abstract feminine nouns, the formation of *muovenza* presents the diphthong *uo* instead of *mov-enza* which means in Italian ‘attitude, style or grace’.

20. *Muovenza* is not a neof ormation as it was attested in 1837 in Lorenzo Bellini’s *Discorsi di anatomia* and it is also present in the online data. For wat concerns *operante* it is an obsolete form but present in Italian lexicon.

- G79: non ti ricordi? Se un anno o due?
 [Don't you remember? If it was a year or two?]
- F80: e sì n'ann' me par' ru+ me par' ruje o tre ann'
 [Well yeah, a year, I think, I think two or three years]
- G93: quanti anni avevi quando eri fidanzato?
 [How old were you when you were dating her?]
- F94: vintiruje, vintiquattr' vinisett'
 [Twenty-two twenty-four twenty-seven]
- G95: e la tua fidanzata quanti anni aveva?
 [And how old was your girlfriend?]
- F96: stess'età è cchiù gross' 'e me
 [Same age, older than me]
- (D01)

Other relevant examples are found when D's telling stories:

- G182: Dracula sta rint' a nu deserto
 [Dracula is in a desert]
- G188: se trovav' int' 'o desert' ma nun sta 'int' 'o desert' Dracul'
 [He was in the desert but he wasn't in the desert Dracula]
- (D01)

Other linguistic phenomena are suitable for double readings; the first is certainly less problematic, as it is connected to a mere linguistic (or sometimes socio-linguistic) classification, the latter intertwines instead this classification with the typical aspects of the pathology and of the patient's past. The subject's usage of language would indeed show the linguistic correlates of existential limitlessness (Pennisi 1998, p. 203), which are manifested in a poor *fonction du reel*

(Pennisi 1998, p. 259). Repetitions are extremely frequent throughout the corpus. This phenomenon can be interpreted in several ways: as dysfluency or echolalia, stutter or perseveration, but it could also be considered a figure of speech, poetic alliteration or useful cohesive strategies (Aitchinson 1994; Bazzanella 1996, p. vii). Generally, one can observe the recurrence of repetitions with an echolalic effect as well as plain phonic assonances in schizophrenia. This phenomenon is particularly frequent in Patient D, together with the repetition of lexical elements at the end of the turn. Throughout his dialogue with the therapist, Patient D echolalically repeats entirely or partially the last word or syllables uttered by the doctor.

- G175: che raccoglie le fragole
 [(Dracula) who picks strawberries]
 F176: le fragole
 [Strawberries]
 G263: sei contento?
 [Are you content?]
 F264: *oento
 [*tent]
 (D01)

At times the repetition can also occur within the patient's turn, where D himself repeats entirely or partially the last word he has uttered e.g., D: *è finit', finit'* [it's done, done]. It is worth noticing that the prepositional phrase repeated at the end of the turn becomes a nominal phrase e.g., *al lupo o' lupo* [to the wolf, the wolf], *a casa sua casa sua* [to his house, his house]. The repetition of the entire turn is frequent if it

is constituted by one element such as discourse marker or interjection.

G257: stai parlando ancora con la voce ogni tanto?

[Are you still talking with the voice from time to time?]

F258: no! non sto parlando

[No! I am not talking]

G259: ti è capitato in questa settimana di parlare?

[Has it occurred to you this week?]

F260: no!

[No!]

G261: no

[No]

F262: no

[No]

(Do1)

The repetition rarely extends to the entire utterance, in sporadic cases it concerns adjacent couples with a cohesive violation between two complementary sequences as in:

G319: e cosa mangi?

[And what do you eat?]

F320: pe' second'?

[As second course?]

G321: mh

[Mh]

F322: e mang' primm' *'a *avoliciur' pe' second' mang' chell' che cu+ cucin' mamma' a cas'

[Well, I first eat *'a *cauliflower, as second course I eat what my mommy cooks]

G323: non sai che cosa?
 [You don't know what?]
 F324: non *sai che cos'
 [*You don't know what]
 (D01)

The following examples show repetitions of phonic parts during the patient's turn which can occur at a smaller or greater distance from the first occurrence of the word.

F146: scherz' 'e tutt' maner', *ner'
 [Pranks of all sorts *rts]
 G200: di Cappuccetto Rosso? *sso
 [Of Red Riding Hood? *ood]
 F206: Cappuccett' Russ' eeh *urs' [the metathesis produces an existing word in the Neapolitan dialect: [urs'] 'bear'].
 [Red Riding Hood eeh *ohd]
 F252: si innamor' di una sua trov' 'na *figanz+ si trov' si innamor' di una fi+ sua fidanzata s'innamor' *zata
 [He falls in love with one of his, he finds a *girlfriend he finds himself, he falls in love with a gi+ his girlfriend, he falls in love *riend]
 (D01)

Instances of repetitions of the entire phrases or words during the dialogical turn between doctor and patient are more frequent than repetitions of phonic portions.

G175: che raccoglie le fragole
 [(Dracula) who picks strawberries]

F176: *le fragole*

[Strawberries]

F204: *Cappuccett' Russ' 'spe' fa' 'a spesa a al lupo 'o lupo*

[Red Riding Hood gro she goes grocery shopping for the wolf, the wolf]

F206: *co' suoi parent+ prient' parenti*

[With her famil+ famly family]

F214: *a casa sua casa sua*

[At her house, her house]

F224: *'n ors' nel deserto, 'n orso*

[A bear in the desert, a bear]

F226: *n'albero chin' 'e, 'e nespole, 'e nespole*²¹

[A tree full of, of loquats, of loquats]

F228: *nella favola, la favola*

[in the story, story]

F242: *cartoni animati 'ro [del] papero 'o papero*

[Cartoons about the duck, the duck]

F250: *'int' a na strada chin' 'e, pien' 'e, 'e alberi, 'e alberi*

[On a street full of, full of, of trees, of trees]

F256: *'è finit' finit'*

[It's done, done]

(Do1)

Another recurrent phenomenon in these texts is code-switching with a high incidence of dialectal stereo-

21. In this case the prepositional phrase remained unaltered, in Neapolitan *è* means the plural articles 'le, i, gli' [the] as well as the preposition *di* [of]. Only when it is the feminine plural article *le* it causes a syntactic gemination as in *le nespole* [the loquats] (Neapolitan [e' nnespole]). The *è* of turn 226 means *delle nespole* [of loquats] (Neapolitan [e' nespole]) because the syntactic gemination was absent.

types which end once the patient returns to standard Italian. According to a socio-linguistic perspective, this type of change seems to be connected to a communicative-pragmatical function (code-switching) rather than a simple variation of style (style shifting). The switch to dialect allows the realisation of different indexical meanings, for the most part oriented towards a sharing of determined interpretation of the represented reality (Porcelli 2010, p. 615). The switching also coincides with the introduction of the most salient referents, i.e., topic and super topic (Porcelli 2010, p. 616). An example among the most significant topics in Patient B's conversations is when he talks about his aunt, the keeper of his numerous identities. She *s'è fatt' a piast'r* [made a bar (hip joint replacement)] and by doing that she ran the risk of being *pazziata* [modified in an inappropriate way] by the doctors. The articulate and vivid narration is in Italian with some parts in dialect which signal the topics such as putting a bar in the femur, being altered or modified physically and psychologically. In the following extract B describes himself throughout the entire conversation with the doctor.

F168: io ho fatt' molte cose, capit'? e se no+ se non le ho fatte se non le ho fatte veramente, veramente, no? Io se se le vuoi sapere, se lo vuoi sapere le ho fatte dentro dentro l'ambiente, mhmh l'ambiente simulato, simulando anche l'ambiente.

[I did many things, do you get it? And if I didn't if I didn't do really really them, no? If if you want to know about them, if you want to know I did them inside inside the setting, mhmh simulated setting, also simulating the setting]

G169: mh

[Mh]

F168: 'e capito? Quindi so' tutti segreti, cioè in pratica io sono un segreto, capito?

[Do you understand? They are all secrets, that is to say that I am a secret, do you understand?]

(Bo1)

2.4. Quantitative and Qualitative Data

The lexicon of the corpus, its construction and typology are not identical for each patient. Notwithstanding the relative homogeneity of some parts, i.e., when the therapist asks questions related to cuisine according to a recurring conversational sequence, the diverse topic and supertopic built in the dialogues show a divergent concentration of open and closed word classes as well as linguistic and para-linguistic phenomena (generally dysfluencies including interjections)²². This outcome could be correlated with extra-linguistic factors (i.e., age, social upbringing, education level and so on), situational factors (i.e., context and topic of conversation) and

22. A previous article (Dovetto 2010a) on interjections found that patients with schizophrenia produced less interjections than non-pathological subjects. The data takes into account the diverse distribution among patients A, B and C of pragmatic interjections (produced for the receiver) as well as semantic interjections, which inform on the speaker's knowledge and are prevalent in A and C. The smaller percentage can be caused by the greater presence of emotionally laden interjections in common speech (Lotman 1970) compared to that of artistic texts due to the projection of the equivalence principle on the axis of combination. In the latter case interjections are considered less apt for conveying emotional state (Dovetto 2010b, p. 366 with further bibliography) and therefore deprived of their main function. On this topic there is ongoing research.

it is furthermore dependent on the speaker's choice whether intentional or not, but it could be equally linked to the way the same pathology manifests in each patient. It is particularly important to combine the linguistic analyses with the diagnosis of each patient²³, as it will be shown in the Table below there is a partial review²⁴ of the phenomena observed subsumed with the quantitative analysis.

Table 1. Total of tokens (open word classes, i.e. nouns, adjectives, and verbs + closed word classes) – first 10 minutes of recording from the first dialogue of patients A, B, C and D.

	Tot. (Open word classes)	Tot. (Closed words classes)
A	152	148
B	589	746
C	501	578
D	313	304

* The total of both occurrences of lexical words and functional words corresponds to the total of words produced by each patient in the first 10 minutes of the with the exclusion of dysfluencies e.g., primary interjections (as in <ehm>), unintelligible words (<unclear>), and other forms as false starts followed by '/', truncated words signalled by '+' and pseudo-words preceded by '*' which could not be assigned to a determined morphosyntactic category as in *fa+*, which could also be the first syllable of a noun or a verb. Occurrences such as the false start *un* as in *è un / cioè si vive un mondo* [it is a / that is living a world], truncated words *scher+* for It. *scherzo* [prank], *consegue+* for It. *conseguente* [subsequent], pseudo-words generated by slips or fragments of words repeated echolalically (**benediamo*, **oento*) were counted if there was absolute certainty in the attribution of the word class. Enclitics, e.g., *-mi* in *divertirmi* [I enjoy myself] were not included in the numbers, whereas constitutive elements of adverbial locutions as *in accordo con* [in accordance with] were counted. For the same reasons, auxiliaries took a different category in the closed word classes, this category (Aux) is the only divergence from Pennisi (1998).

23. The diagnoses were written by Dr. Carlo Pastore whom we thank.

24. The analysis comprehended the first 10 minutes of conversation of four patients. The last turn (turn 54 for Patient A, turn 26 for Patient B, turn 106 for Patient C and turn 146 for Patient D) was part of the analysis also when it exceeded the 10 minutes, as in Patient D's last turn which ended at minute 10.14.

Table 2. Total of tokens (nouns, adjectives, and verbs + closed word classes) in the open word classes – first 10 minutes of recording from the first dialogue of patients A, B, C and D.

	N	Adj.	V
A	47	44	61
B	193	113	283
C	185	110	206
D	122	50	141

** Substantivized forms were attributed to the morphological category of words, substantivized forms such as *conseguente* [subsequent] referred to *mondo* [world] were considered adjectives as well as verbs, e.g., the sequence *un continuo ingannare* [a continuous deceiving]. Proper nouns constituted by name and surname were counted as one unit.

Table 3. Number of types – category of nouns, adjectives and verbs – first 10 minutes of recording from the first dialogue of patients A, B, C and D.

	N	Adj.	V
A	21	15	22
B	101	39	60
C	88	44	63
D	54	23	37

Patient A' diagnosis shows that he suffers from a pre-delirious condition lacking hallucinations and delirium. The quantitative and qualitative data presents as super topic 'the sorrow of living' in his first meeting as the cause that brings about a tendency to a great production of long pauses, empty speech pauses²⁵ and mutism in the text:

25. Language in schizophrenia is generally said to have a certain aprosody, which consists in the alteration of comprehension and production concerning the tone of voice (and therefore of emotions) as well as greater production of

G189: e cosa pensi della tua sofferenza?

[What do you think about your sorrow?]

F190 (*unmodified*): <breath> <sp> <inspiration> {<whispering>
che penso ? </whispering>} <sp> penso e ripenso <sp> senza
una / un<nn> <tongue click> <lp> <tongue click> senza capir+ /
no senza<aa> <lp> <inspiration> {<whispering> <tongue click>
<eeh> penso e basta </whispering>} <lp> <tongue click> <inspi-
ration> che ne penso ? <breath> <NOISE> <lp> {<whispering>
che ne penso ? </whispering>} grave colpa certo #<G#191>
<tongue click> <inspiration>#

[What do I think? I think and think again without a / a with-
out understa+ / no without, I think and that's it, what do I
think about it? What do I think about it? Deep guilt sure]

(A01)

In Patient A, there is a greater presence of verbs in the distribution of words within the class; furthermore, his lexicon of open word classes is quantitatively homogeneous compared to that of closed word classes²⁶. The words show a thematic affinity and repetitions are frequent. Particularly recurrent are closed-class adverbs, with the repetition of forms such as *insomma* [so, therefore], *cioè* [that is]. In some cases, the phonic association causes metaphoric formula-

pauses and hesitations compared to neurotypical speech. If one considers interjections as part of their dysfluencies – although it is still a matter of debate –, it is worth underlying a lesser production of interjection in patients (Dovetto 2010a, 2010b). See the contribution of Bartolomeo, Improta, Senza Peluso on the four patients' dysfluencies (2013).

26. In Dovetto (2012) adverbs were included in the open word class category (in agreement with the high frequency of adverbs with lexical content throughout the corpus), their occurrences were more numerous but in A's case there is a higher frequency of the entire open word class. In this article we chose to adopt Pennisi's (1998) distribution.

tions as in *il piacere è una insinuazione* [pleasure is an insinuation] preceding *insito* [intrinsic].

G249: sapresti dire di che tipo di piacere si tratta?

[Can you tell me what kind of pleasure it is?]

F250: è il piacere d+ / insomma in+ insito, in noi, quasi un' insinuazione

[It is the pleasure o+ / well in+ intrinsic in us, as an insinuation]

(A01)

Patient B suffers from an unstructured delirious condition with loosening of association and flight of ideas²⁷. During his conversation he is attempting to demonstrate his brilliance as different skills are combined with his numerous identities. He says to be a better computer technician than Bill Gates (even though he cannot use a computer!), an astronaut, an Iraqi soldier, a Pope, a doctor and so on, and to be able to do everything as well as being *bello bello* [handsome handsome]. His genius takes the shape of a dialogue with a strong tendency towards logorrhoea and extremely rich in dysfluencies²⁸. His lexicon presents a remarkable incidence of closed word classes (with coordinative and sub-

27. The 'delirious ideas' are false judgments which are not necessarily organized in a complex structure such as a belief and permanent in time. They are characterized by the impossibility of their content and by the subjective certainty of their existence as they cannot be influenced by possible confutations. 'Flight of ideas' is determined by an acceleration of thought processes at the same time of a loosening of associations, which do not guide the representation for a communicative goal hence creating non-ordered sequences of thoughts which are listed rather than connected.

28. Contrarily to Patient A, in this case it is possible to see lexicalized dysfluencies rather than empty speech pauses or filled pauses.

ordinative conjunctions) as well as discourse markers and repetitiveness of words²⁹.

F89 (*partially modified*): e il tutto sai perché ? <sp> mo' te lo spiego io <sp> peccché va a fini' m'hann' pigliat' pe' sacerdot' <sp> hai capito mo' ? <sp> mi so' spiegato ? <sp> non so se mi spiego <sp> me stann' pigliann' pe' 'nu fatt' 'o ver' <sp> <tongue click> mi stai mi s+ mi stai mi stai capendo ? quando dissi alle confessioni <sp> <unclear> devi fare un fatto vero <sp> stann' pigliann <ss>stu' 'stu fatt' <sp> 'stu fatt' 'o ver' <sp> pe' sacerdot' <sp> a questo punto un fatto votivo <sp> stanno facendo <sp> hai capito ? <sp> ca' nun sto' 'ncuntrann' cchiù 'na femmen' <sp> rimm' tu <sp> hai capit' ? <NOISE> <lp> <NOISE> hai capito adess' ? <sp> <tongue click> 'e capit' quando dico il fatto è vero che vuol dire ? <lp> hai capito adesso?

[And do you know why all of that? I am explaining to you. Because it ended up. They took me for a priest, do you understand now? Am I clear? I don't know if I am clear. They are really taking me for a thing, do you understand me? When I said in the confessions you have to make a true thing. They are really taking this thing this thing as a priest for real. At this point they are making a votive thing, do you understand? That I am not meeting a girl anymore, you tell me, do you understand? Do you understand now? Do you understand what I mean when I say that it is true? Do you understand now?]

F10: cioè in pratica non feci altro che fare il disco, nel dischetto, cioè fu più importante il dischetto che il disco, tant'è vero che va a finire [che] accorsero tutti quanti a, a non cancellare

29. In the third dialogue (B03), the overall 452 discourse markers are made by 228 are of the type <hai capito> (Dovetto, Gemelli 2009; Dovetto 2020b).

no? Il dischetto, no? molt+ molti di que+ quei dischetti, v+ val-
 se valse parecchio quel dischetto, che tutti quanti c'andavano
 appresso, giusto? e fu caccia al dischetto, giusto?

[That is I basically made a floppy disk in the hard drive that is
 it was more important the floppy disk than the hard drive, so
 much so that everyone hastened not to delete, no? The floppy
 disk, no? Some of those floppy disks, it was w+ worth worth
 enough that floppy disk that everyone wanted it, right? And
 it was a disk hunt, right?]

(Bo1)

Sometimes the lexical reiteration seems to acquire a particular semantic value:

F48: cornetto e cappuccino, come dire ho saputo, il fatto della
 mossa di viscere no? Cornetto e cappuccino. Se ne ve+ se ne va
 così co' questa risposta, 'e capì? Come di' so' corna [...], come
 dire sono corna, eeh non lo so

[Croissant and cappuccino, how to say I know the fact the
 stomach-ache, no? Croissant and cappuccino. It/he goes like
 this this answer, do you understand? That's to say that's be-
 trayal [...], that's to say that's betrayal, eeh I don't know]

F50: sono corna, cornetto e cappuccino

[It's horns, croissant and cappuccino (It. cornetto < corno)]

(Bo1)

In B's texts there are some deviations from the norm which seem to be semantic rather than phonologic-lexical, while phonologic-non-lexical errors are sporadic, and they appear more like paraetymologies than occasional incorrect realisations of phonic segments:

F66: adesso l'atto *erodico [sc. erotico³⁰] t+ lo commette quel, quello là farà come il libro cuore, no? Dove quell'uomo commetterà, eeh l'atto eroico e avrà una medaglia d'oro eeh ma stronzo che stronzo perché l'ho detto?

[Now the *erodic act is committed by that, that one will do like Libro Cuore, no? Where that man will do the heroic deed and he'll have a golden medal, eeh but asshole, what an asshole, why did I say that?]

F154: fino a prova *cobra+ [sc. contaria] fino adesso insomma [Until proven *cobra (otherwise), till now basically] (Bo1)

Patient C presents a pathology organized in a structured delirium with verbal hallucinations and marked megalomania. For what concerns the open word classes, his lexicon is rich of nouns and verbs, whereas for the closed word classes, pronouns, among which also first-person pronouns are found, prepositions, adverbs and subordinative conjunctions³¹ are more frequently used. Phonic associations are scarce, whereas there are some semantic manipulations³².

Patient D is affected by a paranoid schizophrenia with presence of deliriums, his lexicon is rich of open world classes as nouns and verbs as well as closed word classes as the

30. The topic of these turns revolves around *un fatto del genere*, an event that the patient repeatedly (or forcefully) did when he was *sotto sedativi* [sedated] e *sotto ormoni* [hormones driven] and it was (according to B's words) *a different sexual act*. On a phonetic account, one can see the lenition of intervocalic voiceless consonants is a common trait of the Campanian variety.

31. This is in line with the tendency towards the usage of a lexicon characterized for the major part by a 'logico-redactional working' which is untypical in schizophrenic prose.

32. The case of *organi cerebro-semoventi* [self-propelled brain organs] which Patient C talks about from the beginning.

high recurrence of first-person personal pronouns³³. Furthermore, his speech is characterized by a more frequent presence of lexical phenomena i.e., paraetymologies, semantic manipulations, phonic associations and echolalic repetitions.

F8: *stare alla storia

[Being in history]

F202: Cappuccetto Rosso va al bar e s'accatt' nu cappuccino

[Red Riding Hood goes to the cafeteria and buys a cappuccino]

F204: *Ciappuccitt Russ'

[*Red Riding Hiid]

F218: Biancanev' s'trov' 'in 'na strad' pien' e' neve, neve, *Biancaner' va sciar+

[Snow White finds herself in a street full of snow, snow, *Black White goes skiin+]

(D01)

The associations made by Patient D are based on semantic ties and they are correlated neither phonetically nor semantically to the content of the sentence in its complex but rather to the immediately antecedent element as a clear extension of the equivalence principle on the axis of combination.

33. They are mainly declined forms with the recurrence of *io* (I), which contrasts with the commonplace associated with the pathology according to which the patient would rarely resort to a first-person pronoun (Dovetto, Gemelli 2008, pp. 1090-1091). More generally, in the four dialogues under examination, while Patient A utters few pronominal forms, Patient B and C present a high incidence of pronouns, especially the first-person.

2.5. Comments

The hypothesis that the lexicon of patients with schizophrenia could be compared with political prose and essay writing because of the high presence of nouns, adjectives, and verbs (Pennisi 1998, pp. 162-168) is partially contrasting with the results of this examination. The different composition of the lexical repertoire in the four patients shows a greater recourse to adjectivization although the phenomenon is not as widespread as observed. The partial discordance between the two *corpora* can be originated by their different nature as Pennisi (1998) worked on a written corpus (integrated with frequency corpora of spoken Italian and 4 recorded meetings of patients and doctors) and the CIPPS corpus collects the recordings of four patients while having a conversation with the doctor (in some occurrences the patients are reading texts they have personally written). Pennisi underlines the fact that lexicon in schizophrenia is sensitive to style and register chosen as much as neurotypical spontaneous speech, the two components intertwine with the diamesic variation where there is a different modulation from written to oral texts. The CIPPS corpus gathers informal spoken texts with the tendency of utilizing the lowest register and for this reason it is characteristic for diamesic and diaphasic variation. The confidential tone and the chosen register reflect an asymmetric interaction, where negotiation is controlled by the doctor/therapist, who becomes a director (*Giver*). According to this perspective, the data from the CIPPS corpus were interpreted considering the numerosity and frequency of nouns and verbs in *corpora* of written and spoken Italian, respectively LIF and LIP commented

in Voghera (2005). In her article, the author presents the similarity of data between the LIF and LIP for the higher presence of nouns compared to verbs. According to Voghera there was a surprising similarity in the quantity of noun and verb types between the two *corpora*; the only difference was the greater presence of verb types in LIF vs LIP, which can be attributed to a greater richness of vocabulary in written language (Voghera 2005, p. 127). The real usage of nouns and verbs is inferred by the numerosity (*types*) and frequency of occurrence (*tokens*). Furthermore, the data in Voghera (2005) shows how the frequency of occurrence is tendentially opposite to their numerosity with a greater number of verb vs noun tokens in LIF and LIP. Voghera highlights the major quantity of verbs over nouns as constant in every type of speech (from the lowest degree of formality in face-to-face conversations to the highest in monologues), although the frequency of use of verbs intensifies as the conversation comes closer to a dialogical situation. The author thinks it is connected to the quantity of dialogue and planning of texts; greater quantity of dialogue and lower degree of planning would push towards a more frequent usage of verbs. Conversely, a greater tendency to a monologue and a higher degree of planning would provoke a more frequent use of nouns. According to this perspective and combining it with the generic acknowledged peculiarity of speech in schizophrenia (semantic derailment/ scarce planning), one should expect as a result of a higher incidence of nouns compared to verbs in the transcriptions, a greater tendency over the usage of verbal forms in general as it normally happens in spoken texts, but with a higher frequency in those parts which tend to monologue and therefore tend to derail. The CIPPS

corpus confirms the high incidence of nouns but there is a higher frequency of verbs in those parts of the conversation which tend to be a monologue³⁴, i.e., Patient's B case, where in the first 10 minutes of his conversation there are 283 verbs vs 193 nouns.

The general hypothesis promoted here is that the diverse composition and construction of the patients' lexicon reflect a different manifestation and phases of the illness itself rather than a pathology in its whole³⁵. The data gathered show a general incidence of closed world classes (specifically for Patients B and C), whereas the higher tendency to narrative and connotative uses highlighted as typical in schizophrenia would be present in the onset and pre-delirious phases (Patient A). The flight of ideas observed in Patient B is differentiated in the composition of lexicon, as it exhibits a higher incidence of nouns and verbs (*tokens*) as well as numerous repetitions and semantically empty words³⁶ e.g., *cosa* [thing]. For what concerns the lexical richness, Patient B's flight of ideas is characterized by a wide variety of lexical items which do not belong to a same associative network, where the lexicon used in delirious phases presents instead more marked associative connections. It is possible to hy-

34. Patient B's monologue appears scarcely planned and destructured, it does not follow textual coherence. It is typologically different from the one Voghera mentions (see the contributions of Gemelli and Cacchione 2013).

35. This hypothesis is the basis for the project developed in *Il parlare matto* (Dovetto, Gemelli 2013).

36. In this perspective it is important to consider interjections; primary interjections were excluded from the Tables because of methodological necessity as they were relatively present in Patient D with 30 occurrences (Patient A=10, Patient B= 14, Patient C=5). The scarcity of these lexical elements is in contrast with the low-planned verbigeration associated with schizophrenia and it could open new frontiers of research.

pothesize a more articulated structure with a tendency to hypotaxis and a marked incidence of closed word classes, including subordinative conjunctions as well as word-relations in deliriums. Furthermore, there is major difference between occurrences and numbers of types with a tendency to repeat same verbs and fewer ties in the network of relationships in the flight of ideas. The onset (*Wahnstimmung*) is on the other hand characterized by a higher presence of short sentences but a lexicon that is better and intensely tied to the complex network of relationships.

Chapter 3

Use of Words in Schizophrenia¹

3.1. Schizophrenia and Lexicon

Schizophrenia, which is characterized by a split of psychic functions (*Spaltung*), is defined as ‘illness of consciousness’, a dissociative syndrome which crumbles the Ego and, as suggested by its etymology, gives rise to a ‘split of the mind’ (Cardella 2006, p. 10). The term was coined in 1911 by Bleuler² from the Greek words *σχίζω* ‘split’ and *φρήν* ‘mind’ to indicate those illnesses whose common ground is psychic dissociation. According to Bleuler, the characteristic of schizophrenia is a dissociative dyad which comprises depersonalization, i.e., dissociation in the experience of the Self, and parathymia, i.e., ideo-affective dissociation between thoughts and emotions. The most striking manifestation of the pathology regards the use of language, where there is an alteration in the form of thought (altered function of relating ideas) and content of

1. First edition: *Uso delle parole nella schizofrenia*, in L. Mariottini (ed.) (2015), *Identità e discorsi. Studi offerti a Franca Orletti*, Roma Tre Press, Roma, pp. 161-174.

2. The term was first used by Bleuler in his *Dementia Praecox*, whose title recalls the first name of the disorder coined by Kraepelin during the last decades of the 19th Century.

thought (alteration of singular ideas). The alteration in the form of thought comprises phenomena such as: acceleration in flight of ideas³ or slowing (decrease of eidetic reduction until the interruption of thought), derailment⁴, tangentiality⁵, poverty of content, lack of goal, illogicity, procedural redundancy, neology, concretism. Delirium is ascribed to alterations in content of thought. The most recent literature on the matter (Fineberg *et al.* 2015, pp. 32-38; Jones 2015, pp. 39-40) shifted the attention on the usage of words in schizophrenia, function words which are particularly recurrent, personal pronouns, words indicating 'cause', content words related to perception and therefore, to emotions. For what concerns the usage of pronouns, the literature does not deny that patients affected with schizophrenia would unlikely recur to the first personal pronoun 'I'⁶, but according to the gathered data this appears to be a misconception. In line with the literature, since the sense of Self is disrupted in the phenomenological reports of patients with schizophrenia, the derived limited usage of first-person pronoun may also reflect a shift towards

3. The flight of ideas causes sequences of non-ordered content, thoughts on a list rather than connected which apparently lack of logical relation. It is originated by an acceleration in thought processes caused by a loosening of associations. These processes are not guided by a representation of the goal in the communicative act.

4. Gradual or sudden deviation in the line of thoughts, the ideational units are hardly correlated to one another. The altered associations cause the incapacity to move towards a conclusion hence generating a text which is unorganized and scarcely planned.

5. The loosening of associations and the incoherence of obliquous non-pertinent responses lead through a marginal path which coalesces in marginal conclusions compared to premises and expectations.

6. According to Minkowski, the terms *I*, *me* are less used, they are substituted by *my personal character*, *my personality* and *one*. The subject talks about himself as a stranger he is indeed observing (Minkowski 1927, p. 148).

thinking of self as other (Fineberg *et al.* 2015, p. 32 e p. 35). The lexical production «with significantly less self-focus (reflected in less talk of the body and ingestion)» (p. 35) would lead the patients to prefer «words about external others (human agents and religion)» (p. 35) and to use «fewer content words related to self (e.g., the body)» (p. 33). The following paragraphs present an analysis on the usage of pronouns and semantic terms about the Self in the CIPPS corpus⁷.

3.2. Function Words: Personal Pronouns

An interesting aspect emerging from the analysis of patients with schizophrenia is the usage of deixis⁸, and there-

7. The CIPPS corpus (Dovetto, Gemelli 2013, pp. 255-598) contains the transcriptions of 10 hour recorded meetings of four different patients with a doctor for a total of approximately 59000 tokens. Three hours for patient A, four hours for patient B, two hours for patient C and one hour for patient D. The patients were all males and present the following specificities attributable the paranoid type with the exception of patient A, who has a pre-delirious condition (*Wahnstimmung*).

Patient A: *Wahnstimmung* with a prevailing sense of 'suspension'. A morbid rationalism with geometry with no delirium nor hallucination.

Patient B: paranoid schizophrenia with unstructured delirium, marked loosening of associations as well as flight of ideas lacking hallucination, delirious interpretations guided by ideas of reference, paramnesias are frequent as well.

Patient C: paranoid schizophrenia with structured megalomaniac delirium, persecutory traits, ideas of reference reflecting elements in the field of experience and verbal hallucinations.

Patient D: paranoid schizophrenia with delirium.

8. There is a broad literature on deixis which is multidisciplinary in nature, confirming the collocation of deictics to the boundaries or better to the intersection of multiple levels, semantic-communicational, logic-linguistic and inferential-referential, and more recently also within linguistico-textual as well as semiotic-pragmatical studies (Raynaud 2006, pp. 11-24, p. 18). For a debate on the different definitional traits starting from Brugmann, and from the first enlightening pages of Bühler till Conte's textual linguistics, see Di

fore of all those linguistic elements within the sentence, which are able to anchor the utterance to the situational context with particular reference to the speakers involved (personal deixis). According to the philosophic-linguistic literature⁹, people affected with schizophrenia rarely use the first-person singular pronoun. This would be a result of the incapability to play the linguistic game that recognizes each player as an *I* (Lo Piparo 2001, p. 345). ‘Human games’ that require the usage of the word *I* are not different to the ones requiring the word *You*, where the *I* is part of the couple *I-You* (p. 344) and therefore, whoever controls the couple can utilize both elements appropriately¹⁰. As a re-

Blas in Raynaud (2006), pp. 25-52. On deictics in Italian, see Vanelli, Renzi (1995), pp. 261-375, in partic. p. 263 for deixis as a linguistic codification of contextual traits connected with the egocentric organization of the communicative interaction. For the different acceptions on deixis in linguistics, see Vanelli (1981), pp. 293-311 and, more recently, Vallauri 2007, pp. 309-338. Significantly, the specification made by Benveniste according to which deixis is contemporary to the situation of the utterance which contains the indication of personal pronouns (Benveniste 1966 [1956], pp. 251-257), where the notion of ‘person’ belongs only to ‘*I/you*’ and not to *he* (*ibidem*, p. 251).

9. From Binswanger (1992); Pennisi (1998); Lo Piparo (2001), pp. 327-345. According to Cardella, the disruption of the *Ego* is a characteristic of schizophrenia, since it is the common denominator of a series of phenomena specific to schizophrenia, as delusions, withdrawal, auditory hallucination, *difficulty in using personal pronouns* and so on (Cardella 2006, p. 10, my italics). Sometimes this alteration of the pronominal system happens regularly: patients systematically use the third-person pronoun instead of the first-person: they say *he* about themselves or use a circumlocution or a demonstrative pronoun in order to avoid the evocation of *I* (Pennisi 1998, p. 37).

10. Communication is possible only when every speaker places himself as *I* in his speech, hence referring to himself as an *I* while he speaks. For this reason, *I* makes the other person outside of himself his own echo. The *I* refers to the other as a *You*, and in turn the *You* replies using *you* again to indicate the initial *I*. None of the two terms can be conceived without the other, as they are complementary according to an ‘inside-outside’ opposition at the same time reversible (Benveniste 1966 [1958], pp. 258-266).

sult, only in the couple *I-You* one can form his subjectivity and self-consciousness¹¹.

The usage of first-person and second-person singular pronoun as linguistic tools prone to manifest the emotional attitude of the speaker (Borreguero Zuloaga 2003, pp. 307-317, p. 315), would characterize a type of text said 'emotional', which is shifted towards the pole of language 'naturalness'. Schizophrenia, a disorder characterized by a deficiency in pragmatics, is said to completely exclude everything which constitutes the richness and mobility of life. Furthermore, the prevalence of logic and of geometric order (contiguity) precludes irrationality ('harmonious feeling towards life'), change, progression from the subject's psychism (Minkowski 1927, p. 140 e p. 129). In order to verify these considerations, we conducted an accurate analysis on schizophrenic production on recorded and transcribed dialogues of Italian patients. This made possible to observe, hence contradicting the expectations, how the subjects recur to personal deixis as well as to linguistic strategies based on substitution, e.g., Name + Surname (Dovetto 2014; this vol., Chap. 4). Especially when concretely expressed in a dialogical text, the recurrence of personal deixis is extraordinarily meaningful in a pro-drop language such as Italian, where the grammar allows the lack of the overt expression of the subject, which is otherwise impossible in English. The recurrence of these pronouns in the text, compared to those places in which they are implied, strengthens

11. Following Benveniste's idea, the consciousness of the self is possible only by contrast. One does not use *I* if he is not involved in a dialogical situation in which the other participant is *You*. The dialogical situation conveys the person, as it implies that *I* becomes *You* in the illocution of whom defines himself as an *I* (*ibidem*, p. 260).

their interactional function as signals of individuality and/or contrast, as well as intensity modulators. The CIPPS corpus shows the pervasive usage of the first-person singular pronoun, sometimes co-occurring with Name + Surname¹², as well as the second-person singular pronoun. Hereto, in the examples below it is possible to see an *I* opposed to a *You*:

F126: *io sono adesso quello che ti parlo*

[I am the one who talks with you about]

F6: *io veramente feci un fatto del genere tra parentesi questo non lo sa nessuno, te lo dico a te, 'e capi?*

[I really did a thing like that, by the way nobody knows that I am telling you, do you get it?]

(Bo1, my italics)

F96: *perché tu sei medico medico e non capisci del computer que+ que+ quest'è il p+ è il problema perché non sei tecnico ma io in questa situazione, in questa situazione come mi posso muovere?*

[Because you are a doctor doctor and you don't understand about the computer thi+ thi+ this is the p+ the problem because you aren't a technician but I in this situation, in this situation what can I do?]

(Bo2, my italics)

The compresence of more modalities to indicate the speaking subject, whose effective recurrence is sporadic in

12. For privacy reasons, the occurrences of Name + Surname were transcribed with *** and they were censored with a beep in the audio files. (See Senza Peluso, Bartolomeo, Improta 2013, pp. 255-266).

the transcriptions, is reported in the example below taken from patient C¹³:

F128: cioè è come se ci fossero due ***, solo che quell'altro *** non so chi sia, se sia Dio o, o un'altra mente che ha preso possesso del mio cervello, io non ne ho la prova [...] perché io non posso sapere se questa persona, uno che ha un'intelligenza superiore alla mia, e riesce a guidarmi, non posso sapere se Dio è un essere umano

[that is to say it's like there were two ***, only that I don't know who the other *** is, if it's God or or another mind who took possession of my brain. I don't have proof of it [...] because I cannot know if this person, one that has an intelligence superior to mine and is capable of guiding me, I cannot know if God is a human being]

(C03)

The following examples show the recurrence patterns of the first-person personal pronoun alone:

F128: *io vivo semplicemente*

[I live a simple life]

F370: cioè mi devo abituare a questa idea che *io* non sono, non sono un essere normale assolutamente no

[That is to say, I have to get used to this idea that I am not, am not a normal being, absolutely not]

F452: *io* esco, *io* affronto l'ignoto ogni volta che esco

13. The proper noun prevalingly occurs when it is referred to the multiple identities of the patients, who converse with the therapist with the first-person pronoun.

[I go out, I face the unknown every time I go out]
 F470: addirittura mi è venuto il dubbio, il dubbio [...] che io
 non sia mai esistito come entità proprio
 [A doubt a doubt even crossed my mind, [...] that I have never
 existed as an entity basically]
 (Co1, my italics)

F92: e ch' ne sacc' i'¹⁴?
 [And what do I know?]
 (Do1, my italics)

From this account there are interesting intensifying forms such as *me stesso* [myself] (F6, Ao3), or even *io stesso/stesso io* [I myself] (F100, F94, Bo2), or C's highly expressive *sono padrone di me stesso* [I am my own man] (F478, Co1). Furthermore, the pronominal forms of first-person plural *ci incontriamo, ci *benvediamo l'uno con l'altro [...] ci guardiamo l'uno con l'altro* [we meet, we *well-see each other ... we watch each other] (F238-240, Ao1) express the reciprocity of the action *I-You*¹⁵. Compared to *I* as signal of individuality and contrast (especially when overtly expressed), the usage of *we-us* is important in the analysis of the dialogues, as it is a mechanism of strengthening of the sense of community, hence defining the plurality in which the speaker feels to belong and identifies himself with (Bazzanella 2009, pp.

14. In Italian the postposed first-person pronoun immediately after the verb shifts the focus onto the personal deictic.

15. On the contrary of what reported, see the more complex example *lui e io, e Dio, come se fossimo la stessa entità* [he and I, and God, as if we were the same entity] (F468, Co1), where the split of the subject (I) is evident as he perceives a voice (he) and considers himself as 'God in the flesh' (F482, Co1).

101-114, p. 108; more recently Bazzanella 2014, pp. 83-104). Specifically, in the pathological dialogue doctor-patient the usage of *we* plays a different function of intensity modulator¹⁶ in the patient's turns compared to the functions that the very same pronoun has in the doctor's turns. While in the patient's turns the use of *we* indicates commitment to a generic softening of his own individuality, the doctor's *we* plays an important function of intensity-mitigator, hence showing the willpower of modulating the asymmetric interaction throughout the personal positive involvement in the interaction¹⁷. The quantitative analysis on the occurrences of first-person singular and second-person singular pronouns is confirmed by the quantitative analysis of the patients' speech, as shown in the Table below.

Table 1. *Quantitative Analysis of occurrences*¹⁸.

Patient	minutes	token	1 st person sg. Subj.	1 st person sg. Complement	2 nd person sg. Subj.	2 nd person sg. Complement
A [3 meetings]	150" ca.	2760	5	35	0	3
B [4 meetings]	228" ca.	30381	343	721	173	302

16. According to Bazzanella and Gili Fivela in a pragmatic-linguistic perspective, the intensity is the totality of multiple strategies useful to modify the *illocutionary force* of linguistic acts in diverse interactional contexts in the two possible directions of attenuation and strengthening (Gili Fivela, Bazzanella 2009, p. 14).

17. On asymmetrical interaction, see Orletti (2000).

18. The proper noun in substitution of the first-person pronoun is scarcely present in the corpus, where the only forms of *io*, *me* and *mi* [I, me] count 1435 occurrences. I am grateful for Alessandro Panunzi for the frequency lists, which were useful for further studies on the lexicon of patients with schizophrenia.

C [2 meetings]	128'' ca.	11265	185	247	16	17
D [1 meeting]	28'' ca.	1963	6	47	0	12

As the CIPPS corpus gathers oral recordings, the accurate observation of the linguistic product in its registered totality (and therefore not left to the memory of the doctor at the end of the conversation) shows a clear recurrence of first-person as well as second-person pronouns in schizophrenia. Substitutional strategy Name + Surname as reference of self as other than self is rare but not totally absent. Jaspers (1959 [1913]) underlined that ‘ideal types’ do not come in the world as averages made by frequency counts, the observation and analysis of the recurrence of first-person personal deictic in the corpus can provide a useful map to monitor the effective presence of moments in which the subject seems to accept the rules of the public linguistic game. In this case the patient recognizes himself as *I*, hence opening himself to the public conversational project within the psychotherapy relation.

3.3. Content Words

Another interesting aspect of schizophrenia, which is intimately related to the subject’s difficulty to refer to himself as *I* as widely discussed in the literature, is the similar difficulty to generically refer to *Self* and which would reflect «in less talk about body and ingestion» (Fineberg *et al.* 2015, p. 35) rather preferring «words describing humans and religion» (p. 34).

The profundity of perceptual experience in schizophrenia will likely increase perceptual word use. [...] patients overwhelmed by confusing perceptual data might use more tentative or circumspect language (e.g., ‘perhaps’) consistent with their uncertain state. They might also use more casual language (‘because’, ‘therefore’, etc.) as they struggle to figure out odd experiences (p. 33).

Also in this case, a more accurate check on the texts shows data partially divergent and non-generalizable in a specific speech modality ascribable to schizophrenia. In one of the patients the most recurrent terms are not only human agents such as *dottore* [doctor], *padre* [father], *papà* [dad], *uomo* [man] etc. or *Dio* [God], but also a significant number of terms related to the body e.g., in a decreasing order of recurrence: *cervello* [brain], *piedi* [feet], *organi* [organs], *mano* [hand], *occhio* [eye], *fronte* [forehead], *bocca* [mouth], *lingua* [tongue], *cuore* [heart], *corpo* [body], *naso* [nose], *zigomi* [cheekbones], etc. In patient’s A dialogues terms such *coraggio* [courage, bravery], *forza* [strength], *sensazione* [sensation, feeling], *dolore* [pain, sorrow], *sentimento* [feeling, emotion], *piacere* [pleasure], *agitazione* [agitation], *rimorso* [remorse] frequently recur. The usage of these terms in specific contexts as well as the observation of peculiar lexical co-occurrences¹⁹ leads to define patient A’s ‘pain’ as a *dolore del pensiero* [a pain related to thoughts], actually as he specifies a

19. A limited combination of co-occurring words, which are found together more frequently than expected, are called ‘collocations’: «a combination of words which is subjected to a lexical restriction. The choice of the specific word (collocate) to convey a determined meaning is influenced by another word (base) in order to bring it about» (Ježek 2005, p. 178). In the lexicon of schizophrenia there are newly formed co-occurrences based on a frequency criterion connected to the psychotic text, in which only the collocate establishes a solidarity with its base.

dolore morale della memoria (moral sorrow of memories), just as the *forza* [strength] is a *forza dell'anima* [a strength of the soul]. An analogous high occurrence is also found for terms indicating *causal language*, e.g., *perché* [because], as well as *tentative or circumspect language* e.g., *ma* [but], *però* [but], *forse* [maybe] etc. The incidence of *function words* in patients with schizophrenia i.e., articles, prepositions and pronouns “that relate to external others” (Fineberg *et al.* 2015, p. 32) remains undiscussed, but the occurrence of *content words* is likewise meaningful. As a result, the lexical structure of schizophrenic texts is more heterogeneous and articulated than hypothesized in recent works²⁰. It is important to underline the occurrence of expected lexical forms (*function words* and words related to external factor from Self) as well as unexpected lexical forms such as first-person pronouns, terms related to Self, among which especially the lexicon related to the emotional event, as well as body.

The recurrence of function words vs content words is at the base of an intriguing analysis on psychotic texts by Penlisi (1998). The author observed how the diverse language produced by people affected by paranoia, dementia, mania, schizophrenia and schizophrenia with glossolalia presented sensible analogies with the styles and registers of the linguistic communities of reference. From this perspective, the polarity between a so called ‘normality’ and the pathology would result annulled, and it would instead be traced back from the

20. Despite its limited dimension, the CIPPS corpus is significantly representative of the concrete manifestation of the pathology. It contains the annotations of linguistic and paralinguistic phenomena that accompany and characterize the communicative event (re-planning, false start, interjections, disfluencies etc.). They are fundamental in the construction of meaning and equal to the proper lexical elements part of the language formal system.

diverse stylistic aspects proper of language production as a whole. More particularly, according to Pennisi, the variation would be situated between a pole of greater ‘logic redactional workings’ typical of the scientific prose and particularly akin to the prose of patients with paranoid schizophrenia (with a more frequent use of function words) and a more unbalanced pole towards ‘narrative and connotative uses’, typical of political journalistic prose and essay writing similar to the prose in schizophrenia (with a higher percentage of nouns, adjectives and verbs) (Pennisi 1998, pp. 162-168; Pennisi, Bucca, Falzone 2004, pp. 244-248). Fundamentally, the variation moves from a pole [+ technical, -common] to the opposite [-technical, +common], whose extremity is the *fin de siècle* and sectorial prose, which resemble schizophrenia and schizophrenia with glossolalia production (Pennisi 1998, p. 166). The hypothesis that sees lexicon in schizophrenia as similar to political journalistic prose and essay writing, hence presenting a greater incidence of nouns, verbs and adjectives (pp. 162-168) is contrasting, at least partially, with the results of an analogous analysis conducted on the CIPPS corpus. In the CIPPS’ data it is possible to observe a different composition of the lexical repertoire in the four patients, for what concerns the open word classes; the recourse to adjectivization, although rich, is at times less frequent than what generally observed (see Dovetto 2013; this vol., Chap. 2). First, the lexicon presents non-specular characteristics among the patients both in its construction and in the typology of linguistic phenomena. Despite the relative homogeneity in some parts (e.g., when the doctor asks questions related to eating habits according to a quite recurrent sequence in the conversational structure), the diverse topics and super topics developed in the

dialogues show divergent clusters of open and closed word classes, linguistic and paralinguistic elements such as disfluencies including interjections, etc. This could be related to non-linguistic factors (age, social status, literacy level) situational factors (context and conversational topic) and to the speaker's individual choices intentional or not, but it could be related to the different linguistic modes in which the pathology manifests itself.

The quantitative data drawn from the CIPPS corpus combined with the quantitative analysis of the lexicon and the diagnoses of the patients show that Patient A suffers from a pre-delirious condition lacking deliriums and hallucinations, his sorrow of living comes to the surface as a tendency to mutism and empty and filled pauses (see Bartolomeo, Improta, Senza Peluso 2013, pp. 221-252). The open word classes' lexicon is quantitatively homogeneous compared to that of closed word classes even though it presents a higher incidence of verbs. Content words show thematic affinity, and their repetition is frequent. Among the closed word classes, adverbs as discourse markers with phatic function are particularly frequent as well as repetitions of same words.

Patient B suffers from a type of schizophrenia with unstructured delirium, loosening of associations and flight of ideas, the super topic is the description of himself and his multiple identities. The tendency to logorrhea and the richness of dysfluencies characterizes the interaction, his lexicon presents a marked incidence of closed word classes (with coordinative and subordinative conjunctions) as well as discourse markers (see Dovetto, Gemelli 2009, pp. 181-193) and to an evident repetitiveness of word-content.

Patient C presents a pathology articulated in a structured delirium with megalomania and verbal hallucinations. The pervasive use of nouns and verbs characterizes the conversations of Patients C, in particular we observe an higher recurrence of verbs for the open word classes. For what concerns the closed word classes, they present overall a higher occurrence. There is a greater incidence of pronouns (also the first-person singular pronouns), prepositions and adverbs, subordinative conjunctions are frequent as well.

Paranoid schizophrenia with delirium is the diagnosis for Patient D, whose lexicon is rich in open word classes (nouns and verbs) as well as closed word classes, among which there is a high frequency of personal pronouns, especially the first-person singular pronouns.

The exemplification in Table 2 contains the total number of content words (nouns, adjectives and verbs/ open word classes) and the total number of function words (closed word classes) of the first 10 minutes of the recording.

The hypothesis that the subjects' lexica were similar to political prose and essay writing, hence presenting a high-

Table 2. *Quantitative analysis on content words and function words.*

Patients	Tot Content Words	Tot Function Words
A	152	148
B	599	746
C	501	578
D	313	304

er incidence of nouns, adjectives and verbs (Pennisi 1998, pp. 162-168), partially contrasts with our results, since it may just seem to be a different composition of the lexical repertoire in the four patients. As matter of fact, Pennisi also underlined that since the lexicon of patients with schizophrenia is just as that of neurotypicals dependent from diaphasic variation and therefore from style and register used, these elements are inevitably intertwined with diamesic variation as they modulate their characteristics in the passage from oral to written texts. The CIPPS corpus particularly typifies diamesic and diaphasic variations, as it contains informal spoken language, which tends towards the lower register. The confidential tone reflects in this case an asymmetric interaction, where the doctor is in control of the 'haggle' and plays the role of a director (Giver).

The general hypothesis promoted by this paper is that the diverse construction and composition of lexicon in schizophrenia mirrors in fact the diverse manifestations and phases of the pathology itself, rather than considering it as a whole. Under these premises, the data drawn from the corpus show that the delirious phases seem to present a general incidence of closed world classes (especially for Patients B and C), pre-delirious phases and onset (Patient A) seem to have a greater tendency towards narrative and connotative uses highlighted by the literature as common traits of the pathology. The flight of ideas (Patient B) is different from the other two for its composition: a high incidence of nouns and verbs (*tokens*), a high number of repetitions, also of words semantically empty e.g., *cosa* [thing]. For what concerns the lexical richness in terms of

numerosity²¹, it is worth noticing that the lexical variety used in Patient B's flight of ideas results hardly placeable in a same associative network, wherein the lexicon of delirious phases presents more marked associative links.

It is possible to hypothesize that the delirium would show a more articulated syntactical structure with a greater tendency to employ hypotaxis, higher incidence of the closed word classes with subordinative conjunctions and relational links between the words used. The flight of ideas would present a greater difference between number of words (*types*) and occurrences (*tokens*) with a tendency to lexicon repetitiveness, especially verbal, and fewer ties in the relational network. The onset (*Wahnstimmung*) would present a greater tendency towards the utterance of shorter sentences and a lexicon more related to the relational network. The analysis of the corpus confirms the opportunity to investigate the patients as well as the phenomena arising in the progression of the disorder. At the same time, the data highlights the necessity for an adequate attention to the entirety of the linguistic manifestations of schizophrenia, taking into account that these manifestations should not be detached from the contexts and co-texts in which they occur. These elements make them the essential foundation and frame under the points of view of both language production and of the interpretation of the lexical product.

21. High incidence of words (*types*) present in a text, with reference to the lexical units to which all the different declined/conjugated forms are attributable to. The number of tokens or 'occurrences' is the effective use in the texts of the different declined/conjugated forms, and it comprises all of them, in every form they occur in.

Chapter 4

Schizophrenia and Deixis¹

4.1. Pathological Speech in Schizophrenia

Research on corpora has made possible to highlight characteristics of spoken language and contributed to what are now considered milestones in linguistics. Nonetheless, for some pathologies, the peculiarities arising from spoken language manifestations are not sufficiently studied yet nor taken into account for analyses. In particular, schizophrenia is generally described and classified considering the doctor's notes and/or thanks to the written texts of patients, for this reason its identification is based on the recurrence of some phenomena which are strikingly distant from the norm. The description of speech in schizophrenia is rarely based on the observation and analysis of patients' speech in the entirety of its phenomena and elements, such as peri- and paralinguistic components². For example, the latter are

1. First edition: *Schizofrenia e deissi*, «Studi e Saggi Linguistici», LII (2014), pp. 101-132.

2. According to De Mauro's distinction (2008, pp. 152-153), the elements feebly framed and non-framed in the oral or written language system, as interjections (e.g., *eh*, *mhm* etc.) as well as interjective uses of morphs as the request

fundamental to meaning making as well as lexical elements which constitute the formal system of language.

Schizophrenia comprises phenomena in which there is a split (*Spaltung*) of the psyche. The term was coined by Bleuler³ from the two Greek words *σπίζω* ‘to spit’ and *φρήν* ‘mind’, it etymologically indicates a group of illnesses so called ‘of consciousness’, all of which have in common a psychological dissociation⁴. Bleuler identifies a dissociative dyad as characteristic of the pathology, it is by no means ‘functional’, as it does not help reach satisfaction of primary instincts, but it rather generates a widespread and distressful sense of unreality and loss of meanings (see Cardella 2006, p. 117). This dissociative dyad comprises a dissociation of the intellect and in the individual’s experience of Self, also said *depersonalization*, and a dissociation of thoughts and emotions, also said *parathymia* (Cardella 2006). It is fundamental to underline that the alteration mostly occurs in language, which is considered an important starting point for diagnosis and treatment. For this very reason, the necessity of analyzing the written as well as the oral production of the patients

to confirm (e.g., *do you understand?*) are called *perilinguistic*. Disfluencies or lexicalized pauses could also be part of this group. The *paralinguistic* elements are those which accompany the realization of the utterance, they do not belong to language itself, but to other semiotic or simply situational or objectual outline in which the sentence is expressed (i.e., turning your nose up to in order to express denial, the change of posture, the lighting of a cigarette which interrupts the turns, a laugh, a cough, as well as the variation in the tone of voice etc.).

3. The term appeared in the author’s text *Dementia Praecox* in 1911; the title reminds of the first definition of the syndrome described by Kraepelin in the last decades of the 19th century.

4. Schizophrenia is a dissociative syndrome, it disintegrates the unity of the Self and gives rise to a true ‘split of mind’. The impairment of ToM marked in the pathology confirms the fact that there is a deficiency in language (Cardella 2006, pp. 10, 14).

and comparing the data with the typical phenomena of neurotypicals' spontaneous speech appears pivotal, because spontaneous speech is customary scattered with omissions, neglected elements and imperfections⁵. The limited attention dedicated to diamesic variables is a weak spot in the literature about the pathology, as oral and written language appear considerably different varieties in delirious psychosis as well as language in general, and therefore need to be analyzed with appropriate methodologies calibrated on the object of study. While Fromkin (1975) highlights the similarity between the typical phenomena of schizophrenia and those present in spontaneous speech, Chaika (1974), pioneer in schizophrenia language disorder, underlined the perseveration of 'breakages' in a large number of adjacent elements compared to those tolerated in spontaneous speech. For instance, in the phonetic, lexical and syntactic analysis of a 37-year-old female British patient, Covington observed the recurrence of nine consecutive incomprehensible syllables, which can reach ten or twenty sentences of length by mere associations of words (see Covington *et al.* 2005, pp. 86-87). In other articles, the authors propose different groupings for the characteristic symptoms of schizophrenia: eighteen features (Andreasen 1986) or eight (Liddle *et al.* 2002). The most frequent and common symptoms are tangentiality⁶,

5. The deficiency in language has nothing to do with isolated grammatical or syntactical inadequacies, it is rather rooted at a deeper level, on one side it revolves around semantics and pragmatics, on the other it is extended to a superior level, the meta-representational (Cardella 2006, p. 14).

6. Namely the loosening of association and incoherence, which are the hallmarks of oblique, non-pertinent responses and which lead from marginal paths to marginal conclusions compared to expectations.

syntactic-semantic derailment⁷, poverty of content and lack of goal⁸. The often-quoted example reported below is representative of schizophasia⁹. The literal translation does not allow to keep the association of words based on assonance (*cessi-cessare, equilibrio-ludibrio-colibri*) but it allows to see the selection of terms based on a semantic ground (cease-decease for something that is no longer existing, pollution with petrol and lead, the idea of heaviness with that of breaking a scale).

D.: Quale lavoro svolge?

[What's your occupation?]

R.: Mi occupo di cessi. È cessato defunto senza un filo di sapone che inquina come la benzina con il piombo che appesantisce la vita, spacca tutte le bilance; non c'è più equilibrio, ludibrio, solo qualche colibrì.

[I work with toilets. He has ceased, is deceased without a grain of soap which pollutes, as petrol with lead that makes

7. Namely the gradual or sudden deviation of the stream of thoughts in which the various ideational units appear hardly codifiable. The alteration of associations causes the incapacity of finishing a discourse or, more generally, of planning and managing the text.

8. More generally, on a psychopathological point of view, the illness can either comprise 'disturbances in the form of thought' or 'disturbances in the content of thought'. The first typology refers to the alteration in ideation and structure of strings of ideas, it can entail the phenomenon of acceleration (from the increase of verbal production to the flight of ideas) as well as a slowing down (from thought blocking to the interruption of thought), derailment, tangentiality and illogicity, neology and concretism are also part of this group. The second typology refers to the alteration of singular ideas, e.g., delirium. All the disturbances could be accompanied by echolalic manifestations (catatonic schizophrenia).

9. Schizophasia is defined as a verbal expression marked by an ongoing dissociative process (Gemelli 2013, p. 89).

life heavier, it breaks all scales. There's no balance, scorn, only some hummingbirds]

[Lorenzini, Sassaroli 1992, p. 25, in Pennisi 1998, pp. 257-258]

4.1.1. *The Construction of the CIPPS Corpus*

The following example from the CIPPS corpus¹⁰ is meaningful, as the patient uses the dialect and makes the association based on assonance (*Cappuccetto-cappuccino*):

G199: senti vorrei chiederti una cosa tu sai, la favola di Cappuccetto Rosso?

[Listen, I would like to ask you something, do you know the story of Red Riding Hood?]

F200: eh! di Cappuccetto Rosso? *sso [echolalia]

[Eh! Of Red Riding Hood? *ood]

G201: la conosci?

[Do you know it?]

F202: eeh, cioè Cappuccetto Rosso va al bar e s'accatt' [i.e. compra] 'nu cappuccino

[Eeh, well, Red Riding Hood goes to a cafeteria and buys a cappuccino]

(D01)¹¹

10. The CIPPS corpus has been presented in conventions and publications (see Dovetto, Gemelli 2008), and it has been published entirely with the audio files (Dovetto, Gemelli 2013). In this Chapter, there will be some references to the characteristics of the corpus and of its set up in order to compare the linguistic manifestations commonly associated to the pathology with what is possible to deduce from the patients' recordings.

11. In order to ease the reading, the examples from the CIPPS corpus were deprived of peri- and paralinguistic phenomena, which were present in the orthographic transcription, as well as pauses and other disfluencies, e.g., inspirations, tongue clicks, etc., which were substituted by punctuation. The letter G

Superficially, it is already possible to observe that something is off, but how can one establish their intuition which leads one to identify a certain text as pathological when produced by a patient with schizophrenia? As observed by Matte Blanco (1975), the difference between normality and folly lies in the proportionality of symmetrical logic of subconscious thought and the Aristotelian logic of conscious thought. In the symmetrical logic all the relations are treated as symmetrical, even the asymmetric ones. In schizophrenia, the symmetrical logic prevails over the 'dividing' classic one. It is like it was a 'subconscious in the open', because it reveals the logical mechanisms that the psychoanalyst has to track down in dreams (Cardella 2006, p. 62). In schizophrenia the symbol is completely flattened on the thing which it symbolizes, hence the affected individual can look at a sunset and say that he is dying, or he can point out his broken finger and say that that very finger is him. At the same time, there is a paradoxical extension of the symbolic field, which puts everything in contact with everything (Cardella 2006, pp. 121-122)¹².

The specific constituent of schizophrenics' texts seems to be a semiotic limitlessness apparently lacking a public

indicates the *Giver*, the one who guides the conversation, in this case a therapist, whereas F (*Follower*) stands for the patient (see Senza Peluso, Bartolomeo, Improta 2013, p. 258, note 4). The number following the letters G or F indicates the turn, the patient and number of the dialogue are indicated in round brackets at the end of each quotation.

12. Elsewhere, this hyperextension of the symbolic field was interpreted recurring to the Jakobsonian poetic function and to the extension of the syntagmatic axis of the principle of equivalence which determines the selection on the paradigmatic axis (see Jakobson 1960). From the projection of the principle of equivalence from the axis of selection to the axis of combination would descend that semantic saturation and connotative density which is a hallmark of language in schizophrenia (see Dovetto 2013; this vol., Chap. 2).

discursive project, and it is characterized by an immeasurable broadening in predication, in an almost exclusively private dimension (see Pennisi 1998, p. 194). On this account, the lucid analysis of patient B in this excerpt is reported below:

G161: parli parli seguendo una catena di associazioni

[You speak, speak following a chain of associations]

F162: eh! ma lo faccio con un ordine, un ordine

[Eh! But I do it with an order, an order]

G163: però è un ordine difficile da capire, no?

[But it is an order difficult to understand, no?]

F164: eh! ma per gli altri non per me, che mi è facile dirlo

[Eh! But for the others, not for me for it is easy for me to say that the way I do]

G165: certo certo, certo certo questo <unclear>

[Of course, of course, of course, of course this <unclear>]

F166: ma il il bello è mi è facile dirlo co+ quando ci sta un fatto complicato in testa

[But the the funny part is that it is easy to say ho+ when there is something complicated in my head]

G167: mh

[Mh]

F168: 'è capito? un fatto complicato e intrecciato in testa vallo a capire insomma o meglio vallo a far risolvere, hai capito? per questo ci vuoi ci vuoi tu o ci vuole una cima di scienza, per ca+ capirlo, 'è capito? capito?

[Do you understand? Something complicated or entangled in my head, go understand that, well, or better, go and solve it, do you understand? For this reason, I need you or a science genius to understand that, have you understood? Understood?]

G169: c' hai nella test+, nella testa c' hai un intreccio complicato e tu cerchi di porre ordine in questo intreccio, questo stai dicendo?

[You have a complicated twine in your head and you are trying to put some order among all this twine, is that what you are saying?]

F170: 'na specie

[Sort of]

G171: mh, e infatti

[Mh, indeed]

F172: mo' come faccio?

[And now what do I do?]

G173: però parlandone mi sembra che un po' di ordine lo riesci un po' a trovare

[But it seems to me that speaking about it helps you find a little bit of order]

F174: no ma io l'ordine ce l'ho

[No but I have order, I have it]

G175: mh

[Mh]

F176: ma come fare a svolgere tutto quello, non lo so

[But how do you disentangle all of that, I don't know]

(B02)

The analysis of wider portions of the transcribed spoken dialogues shows how the peculiarity of this form of language must be traced in the lexical-semantic analysis, in the textual analysis and, for what concerns the speech produced in the interaction with the therapist, also in the conversational dynamics (pragmatic dimension). For this reason, the team of linguists, psychiatrists and psychotherapists who

participated in the CIPPS corpus project decided to start trustworthy data of transcribed and annotated materials utilizing the specifications from AVIP-API and CLIPS in order to homogenize the results and therefore to foster further investigations which could compare the diverse corpora (standard-pathological). The project started in 2005 and led to the construction of the CIPPS corpus, which contains doctor-patient dialogues¹³ and the orthographical transcription of 10 hours: 3 hours for Patient A, 4 hours for Patient B, 2 hours for Patient C and 1 hour for Patient D. The four patients [A, B, C, D] were all males and belonged to the following categories:

1. patient with onset schizophrenia;
2. patients with treatment-resistant and chronic schizophrenia;
3. patients following no pharmacological therapy.

The third patient does not take any medications, whereas the others follow a low dosage treatment: this information is important because the consumption of medicines implies relevant consequences on the linguistic production of the patient. The patients are affected by paranoid schizophrenia with the only exception of Patient A whose diagnosis is *Wahnstimmung*.

The recordings were made at the “Scuola Sperimentale per la Formazione alla Psicoterapia e alla Ricerca nel Campo delle Scienze Umane Applicate – ASL Na 1” (ex-Psychiatric Hos-

13. The acquisition consists of 17-hour registrations of doctor-patient conversations in which the psychiatrist has a phenomenological orientation.

pital Frullone) or, in case of house visits, they were made at the patient's house¹⁴. The study of singular cases was essential to gather information and useful to build new hypotheses to investigate. At the end of each meeting the therapist filled out an informative model and an evaluative form in order to integrate information from the audio transcriptions. The document reports personal data, personal anamnesis, familiar anamnesis, pathological anamnesis, clinical history, therapeutic history and the sources of information. The evaluative form refers to those aspects of non-verbal communication that have to do with the physicality of the locutor, body, posture, gestures, eye-contact and care.

4.2. First Analyses: Phonetics, Morphology and Syntactic-Textual Characteristics

A first analysis of the corpus allowed to verify the substantial uniformity of phonetic and morphosyntactic peculiarities present in normal spoken language and which are all widely documented. On the phonic side, there is a rich presence of forms which can be intended as 'vocal gestures' with a phatic function and/or disturbance (inspiration or exhaling, laugh, cough, throat clearing, tut-tut, empty or filled pauses with vocalizations and/or nasalizations or with the elongation of vowels or consonants, accompanied by truncated words or apheresis and elisions). All the elements aforemen-

14. The recordings were made with DAT technology (*Digital Audio Tape*) and obtained through the informed consent of the patients or of their legal guardians according to the L. 675 of December 31, 1996 and from the subsequent d.lgs. 28 December 2001, n. 467 on the treatment of personal data.

tioned are likewise present in everyday spoken language¹⁵. At the same time, on the morphosyntactic side, common elements of customary spoken language recur as right and left dislocations, suspended and free themes, redundancy of pronominal colloquial forms (*a me mi*), prepositional accusative, Italian polyfunctional *che* [that, which] etc. The lexical peculiarities of schizophrenia are more meaningful even though the deviations (mostly in the semantic realm) of lexical uses are almost never irretrievable from a punctual textual analysis¹⁶. The prose is rich and articulated; the logic is at times surprisingly convincing.

F168: *io ho fatt' molte cose, capit'?* e se no+ e se non le ho fatte
se non le ho fatte veramente, veramente, no? io, s+ se se le vuoi
 sapere, se lo vuoi sapere, *le ho fatte* dentro dentro l'ambiente,
 mhmh *dentro l'ambiente simulato, simulando anche l'ambiente.*

[I did lots of things, do you understand? And if no+ I didn't do
 them, if I really really didn't do them, no? I, i+ if if you want
 to know, if you want to know I did them inside, inside the
 setting, mhmh in the setting, simulating the setting]

F170: *'è capito? quindi so' tutti segreti, cioè in pratica io sono un
 segreto, capito?*

[Do you get it? So, they are all secrets, that is practically I am
 a secret, understood?]

(B01, my italics)

15. As observed in Dovetto (2010a, pp. 130-132), these elements are more incisive in normal spoken language compared to schizophrenia. On these phenomena in spoken Italian see among the others, Giannini (2001, 2003), Giannini and Pettorino (2003), and Pettorino and Giannini (2004, 2005).

16. On the lexicon of the CIPPS corpus, see Dovetto (2013; this vol., Chap. 2).

Notwithstanding the syntactical richness, the dominion of textuality stumbles upon an ‘avalanche effect’ which creates an articulatory loop, evident in the recurrent use of stereotypes in series as in:

F136: cioè <ll>lo <ll>lo diceva ogni tanto ogni ogni tanto <sp>
ogni t+ ogni tanto la parolina la diceva <sp> ‘e capito ? <sp>
cioè

[That is to say, she used to say a word every every once in a while, every on+ every once in a while, she used to say a word, do you get it? That is].

F138: la parolina la diceva <sp> zia *** non diceva mai niente
<sp> una parolina la diceva hai capito ? <sp> zia *** <sp> zia
*** <sp> ‘e capit’ ? <sp> una parolina la diceva <sp> la buttava
<sp> ‘e capito ? <sp> ogni tanto non <sp> non sempre non sem-
pre <sp> ‘e capito ?

[A word said by aunt *** she didn’t use to say anything, she used to say a word, do you understand? Aunt ***, aunt *** do you get it? She used to say a word, she used to throw it, do you get it? Every once in a while, not always, not always, do you get it?]

(Bo1)

F250: favola di Pollicino? cioè Pollicino va a trovare ehm, Pollicino va a trovar’, un, uno struzzo va a trovare / trova uno struzzo nel deserto, uno struzzo, deserto, tro+ Pollicino trov’ / va / ‘a favol’ che, che se trov’ ‘int’a ‘nu ‘int’ a ‘na strada chin’ ‘e, pien’ ‘e, ‘e alberi, ‘e alberi

[Little Thumb’s story? Well, Little Thumb goes and sees ehm, Little Thumb goes and sees an an ostrich goes and sees / he finds an ostrich in the desert, an ostrich desert he fin+. Little

Thumb finds / goes / the story that, that it was on a, on a
street full of, full of, of trees, of trees]

(D01)

The tendency to derail is manifested via the employment of communicative strategies, which easily lead to the periphery of the discourse. Furthermore, there often is a marked logorrhea associated, it hinders one's ability to come to a conclusion and instead leads the patients to start again each time on secondary topics (*flight of ideas*)¹⁷.

F190: mi compro una sveglietta, giust'? e s+ sarà di un'altra religione il contrabbandiere, sai che dice? chesta sveglia fa bum bu+ bu+ bu+ bum <unclear>, quand' son' cioè me sann' pur' a mme, voglio ricer', quand', quando, quando quando compro la roba, come dire, eeh come dire cunosc' pur' a tte insomm' co+ comm' co+ co+ comm' comm' tip' no ? e perché, perché, perché il fatto è vero, capi'? perché, la seguono, la seguono la televisione, sono di religione opposta e diversa, per esempio le, le cose che dovevano venire a me perché sono stato attaccato dai tanti, dovevo avere un'operazione chirurgica, dovevo avere, dovevo avere, un'operazione chirurgica, eeh mi doveva capitare ehm 'n' *appendico+ tutte cose che poi dopo non so' successe per via che ho fatto la ginnastica, cinese, è capitato a mio fratello, 'e capi'? per religione buddistica tutto, tutto, è stato deviato, no?

17. The flight of ideas is determined by an acceleration of thought processes parallel to the loosening of associations which are not guided by a representation of the communicative goal. It manifests with sequences of contents, listed thoughts rather than connected, apparently lacking a logical connection. See Binswanger (1992, pp. 5-21) on flight of ideas, for a first annotation of this phenomenon in the corpus, see Dovetto e Gemelli (2008, p. 1091).

[I'll by a little alarm, right? And the smuggler w+ will be of another religion, do you know what he says? This alarm goes Bum Bu+ Bu+ Bu+ Bum <unclear>, when it rings, that is they know me, I want to say. When when when when I buy dope, how to say, eeh, how to say I know also you, well, a+ as a+ a+ as as a dude, no? And because because because the thing is true, do you get it? Because they follow that, they follow the TV, they are of opposite and diverse religion, for example the the things that had to happen to me because I was attacked by many. I had to have a surgery, I had to have, I had to have a surgery, eeeh an *appendico+ (appendicitis) had to happen to me, all the things that didn't happen afterwards because I did Chine fitness, it happened to my brother, do you get it? It was deviated as Buddhism, no?
(Bo1)

Notwithstanding the characteristics customarily associated with the pathology (derailment, tangentiality, flight of ideas etc.), the patient affected with schizophrenia carries out a communicative event: Piro (1967) underlined the importance of debunking the myth of schizophrenia unintelligibility. The patient speaks like any other person in order to be heard. The sometime obsessive repetition of allocutions, verbal and/or pronominal forms, which must be considered in their phatic function, rather than full lexical words or mere mechanisms of modulation, as well as the high incidence of discourse markers are all indicative of the fact that the patient wants to activate a communicative exchange with shapes and meanings¹⁸. The particularly delicate aspect lies in the indi-

18. Frequency, modality and typology of use of mechanisms of modulation in discourse are even more meaningful in the therapists' turns. He plans the con-

viduation of new interpretations of language in schizophrenia compared to a mere list of phenomena only meaningful at first glance, e.g., paraetymologies. Although the literature on schizophrenia considers paraetymologies and neologisms representative of the disorder, the results drawn by the CIPPS corpus show how they are instead scarcely present¹⁹ and how they are not dissimilar to what one would find in everyday spontaneous speech (see Dovetto 2013; this vol., Chap. 2).

4.3. Deixis

The usage of deixis²⁰ constitutes an interesting aspect of the Corpus. These linguistic elements anchor the utter-

versation strategically utilizing forms of mitigation as a therapeutic act (Caffi 2000; Scarpa, Revellino 2010).

19. In the corpus there are some phonological mistakes (lexical and non-lexical, i.e., they can or cannot be a word already existent in the language). If carefully observed, they seem to be intrinsically related in semantic nature (with the production of similar or opposed word meaning) or true paraetymologies, i.e., substitution of a term with another more justified and transparent for the speaker as Patient B^{*}*erodico*. The word is a transformation of the syntagm *atto eroico* [heroic act] with the usual regional lenition of the voiceless intervocalic consonant [t>d] and means 'erotico', the topic of the conversation was *a different sexual act*. Another example is Patient D's *Biancaneve* [Snow White] which becomes *Biancanera* [Black White]. For neologisms, see Dovetto (2013 and here, Chap. 2).

20. The extensive bibliography dedicated to deixis confirms the collocation of deictic elements on the intersection on more levels, semantic-communicative, logic-linguistic, inferential-referential and more recently also within textual-linguistic and textual-semiotic studies (Raynaud 2006, p. 18). For a comparison of the defining traits of deixis starting from Brugmann and from Bühler's illuminating pages to Conte's textual linguistics, see Di Blas (2006). On deixis in Italian, Vanelli defines deixis as linguistic codification of contextual traits connected with the egocentric organization of the communicative interaction (Vanelli, Renzi 1995, pp. 261-376, in partic. p. 263). For a discussion of diverse meanings attributed to deixis, see Vanelli (1981) and more recently, Lombardi

ance to the situational context with reference to the participants (personal deixis) engaged in the communicative act and/or to space and time of the utterance (spatial and temporal deixis)²¹. These elements can belong to different parts of speech, they can be: pronouns, adverbs, demonstrative or possessive adjectives, verbs of motions or morphemes that indicate the verb's tense or person as well as other lexical elements employed with deictic function²². In this section, we took in consideration personal pronouns, demonstrative adjectives/ pronouns and some adverbs of place and time e.g., *here* and *now* (see Di Blas 2006, p. 41), these elements have a different semiotic nature compared to 'categorical' terms, which refer to a content pertaining the linguistic system itself²³. Compared to those, the traditional grammarians already knew that deictics delimitate the fact that something 'is', leaving to reality (as present in the ongoing-communicative act) the task to show their peculiar way of being, their qualities (Di Blas 2006, p. 26)²⁴.

Vallauri (2007). For the purposes of this paper, Benveniste's specification is important, because deixis is simultaneous to the situation in which the discourse takes place and expresses the person (Benveniste 1966; It. Transl. 1971, p. 253) where the "notion of 'person' belongs to *I/You* and is not present in *He* (Benveniste 1966, p. 251).

21. The notion of deixis includes textual and social deixis, which are respectively spatial and temporal as well as personal deixis. See Bazzanella (2005, pp. 142-146) for personal deixis and Conte (1999, pp. 11-19, in partic. p. 13).

22. Namely referential, not semantic (on this matter, see Di Blas 2006, p. 41 and n. 82).

23. 'Categoricals' are those elements whose expressive strategy refers more or less directly to a content already in the linguistic system (Rigotti 1997, p. 119 in Di Blas 2006, p. 41). The categorical semiosis corresponds to the denominative function (Di Blas 2006, pp. 41-42).

24. According to Fillmore's classification, the deictics are gestural, symbolic and anaphoric (1975, pp. 259-260). Levinson (1983, pp. 67-107, in partic. 79-80), on the same line with Lyons (1977), considered that a same element can have both

They are elements whose content is ‘extremely opaque’ at the code level and whose precision is only at the speech level, namely in the context of the communicative event. For those reasons, their peculiar semiosis was defined ‘instructional’ (compared to that categorial of general lexicon) and it is expressed by first-person and second-person pronouns²⁵ with the related adjectives and possessive pronouns, conjugated verbs, some adverbs of place e.g., *here*, *there* and demonstrative adjectives/pronouns, e.g., *that*, *those*, identifying proximity or distance to the speaker, adverbs of time e.g., *now*, *then*, *today*, *yesterday*, *tomorrow* (temporal affixes of verbs²⁶), which identify the temporal coordinates of the utterance (see Lyons 1968).

In a pro-drop language such as Italian, the pronouns *I/you* (personal deixis) were considered above all as instructional deictics, because when overtly expressed they acquire even more meaning in the sentence. Their presence in the text, compared to the situations in which they are implied, strengthens their interactional functions as markers of individuality/ and or contrast, as well as intensity modulators (see below and note 44). We considered spatial-temporal adverbs e.g., *here and now*²⁷ as well as deic-

the deictic and anaphoric functions. He interpreted (differently from Bühler 1934 and Fillmore 1975) the anaphoric modality as a different type of function to the deictic. Aside from this debate (see Lombardi Vallauri 2007), in this paper we considered the modalities of anaphoric reference as part of the deictic category.

25. In singular and plural forms as well as free forms and clitic and in all their functional uses.

26. Tenses are deictic categories because they indicate present, past or future happenings compared to an Ego.

27. These dimensions are perceived as altered in schizophrenia, where the capacity of feeling in a determined place in a determined time, that feeling of being ‘here and now’ in a consciousness, which lost the meaning of present (and

tic verbs²⁸ of movement e.g., *go*, *come*²⁹, they were analyzed in their occurrences and context of usage.

4.3.1. *Instructional Deixis in the CIPPS Corpus*

The analysis of instructional deictics present in the CIPPS corpus (personal pronouns, spatial-temporal adverbs and deictic verbs) brought about the results explained below. First of all, the analysis of the recorded and transcribed dialogues allowed to observe that the patients not only use substitutive linguistic strategies i.e., Name + Surname (see Benveniste 1956, 1958; Wittgenstein 1958), but also frequently recur to personal deixis, this data is contrasting with the literature (from Binswanger 1992 to Pennisi 1998 and Lo Piparo 2001)³⁰. The differences between *I* and Name are not only formal and dependent on the morphological and syntactical structure of languages (see Serianni 1988: VII, 1, 2)³¹,

in which also the perception of space is mutated), becomes incredibly difficult (Cardella 2006, p. 45).

28. Those verbs whose employment depends critically on the deictic organization of the space in which the event they describe unfolds (Ricca 1993, p. 15).

29. The spatial meaning of these verbs is well-known in literature (see Di Meola 2003, p. 181, n. 2) and it is quite important in the disorder, because the individuals with schizophrenia are said to be able to perceive the time only spatially, transforming the duration of life in distinct unreal moments (see Cardella 2006, p. 46) with the subsequent annulment of time flow itself.

30. The Ego disintegration is the common denominator for a series of phenomena like thought withdrawal, auditory hallucinations, *difficulty in the usage of personal pronouns* and so on (Cardella 2006, p. 10, my italics). This alteration of the pronominal system regularly occurs: the patients systematically employ the third person singular instead of the first-person singular, they say *he* when referring to themselves, or use a circumlocution or a demonstrative pronoun in order to avoid the *I* (Pennisi 1998, p. 37).

31. *I* and *you* have a logic, non-grammatical relationship with the terms they refer to, in fact, if one substitutes the pronouns with two names, the relative verbs

but also strictly correlated to the semantic-pragmatic dimension of the utterance. The usage of first-person singular and second-person singular pronouns are linguistic devices prone to “manifiestar la actitud emotiva del productor” (Borreguero Zuloaga 2003, p. 315), they characterize a type of text called ‘emotional’ and it is moved towards the linguistic pole of ‘naturalness’. According to Minkowski, all the richness and mobility of life as well as the irrational, the change and progression are completely excluded by the psychism of the subject with a lack of *harmony with life* (Minkowski 1927, pp. 140, 129). The pillar works on schizophrenia highlight the difficulty to recur to the first-person singular pronoun *I*³². That could be due to the incapacity to play the linguistic game in which every player is recognized as an *I*. The games with the word *I* would not be different from those which use *You*, because the *I* is only usable if referred to the ‘couple I-You’ (Lo Piparo 2001, pp. 344-345) and only those who are able to manage the couple can use the singular elements adequately³³. Only in the couple ‘I-You’ one can form their

cannot maintain the same conjugated form. Furthermore, unique traits belong to the category of pronouns and differentiate them to the other two similar parts of speech, respectively substantives and adjectives. The main differences lie in the fact that substantives and adjectives are part of the open word classes and considered full-word forms, whereas pronouns, belong to the closed word classes and have to be designated via a metalinguistic definition (Serianni 1988, p. 203). See Vanelli, Renzi (1995, pp. 350-375, in partic. p. 351) for a detailed study on the social use of personal deixis and its alternative forms but with no reference to the usage of proper nouns instead of the first-person other than child language.

32. As Minkowski defined it (1927, p. 148), the terms *I*, *me* are less used than usual and they are substituted with *my person*, *my personality*, impersonal form. The subject speaks about himself as an external individual whom he is observing.

33. Communication is possible only if every speaker establishes himself as subject and therefore creates a reference with his person with *I* in his turns. This choice makes the other as someone external to *me* and his voice

subjectivity and self-consciousness³⁴. The influential theoretical support was provided by Wittgenstein:

The word “I” does not mean the same as “L. W.” even if I am L. W., nor does it mean the same as the expression “the person who is now speaking”. But that doesn’t mean: that “L. W.” and “I” mean different things. All it means is that these words are different instruments in our language (Wittgenstein 1958, p. 67).

When one uses the first-person pronoun or their name and surname, they are realizing a linguistic and existential game and, as the literature extensively mentions, schizophrenia shows a lot of difficulties in this matter as its characteristics are altered consciousness and sense of Self. The data from the CIPPS corpus are contrasting this position as the usages of first-person singular and second-person singular pronouns as well as Name+Surname³⁵ are pervasive throughout the four patients’ dialogues³⁶.

becomes my echo as I say *you* and it responds with *you*: the *Ego* has a transcendent position compared to *You* and, nonetheless, any of the two terms can be conceived without the other; they are complementary according to the opposition internal/external and at the same time reversible (Benveniste 1966 [1958], pp. 260-261).

34. According to Benveniste, *self-consciousness is possible only through opposition*. I do not use *I* if I am not speaking to someone who represents *You*. The conversation is the constitutive element of the *person*, as it implies the reciprocity of an *I* that becomes *you* in the allocution of who defines himself as an *I*. (Benveniste 1966 [1958], p. 260, my italics).

35. For privacy reasons, the proper names were obscured by three asterisks in the transcriptions and covered by a beep in the audio files.

36. For the first ten minutes of each patient’s first session:

Patient A produces 2 complements (*mi*) for the first-person singular pronoun, and he never uses his proper name.

Patient B produces 17 subject forms and 20 complement forms for the first-person pronoun (plus 5 forms of first-person plural and 6 forms of sec-

F12: *io sono adesso quello che ti parlo*
 [I am the one who is now talking to *you* about]
 (Bo1, my italics)

In the example above it is possible to observe an *I* clearly opposed to *You*. On this matter, see the examples reported below.

F82: *che ti devo di?*
 [What can I say?]
 (Ao2, my italics)

F6: *io veramente feci un fatto del genere tra parentesi questo non lo sa nessuno, te lo dico a te, 'e capi?*
 [I really did a thing like that, by the way nobody knows that, *I am telling you*, do you get it?]

F38: *non so se mi spiego, [...] te truov?*
 [I don't know if I am explaining this correctly, [...], don't you agree?]

ond-person plural). He speaks about himself utilizing the strategy Name+Surname only once.

Patient C produces 17 subject forms and 30 complement forms for the first-person (1 occurrence of the second-person) and never does he use his proper name and/or surname.

Patient D produces two subject forms and 25 complement forms for the first-person and he employs once his proper name in a reported speech.

For a wider presentation of the quantitative analysis of lexicon in CIPPS, see Dovetto (2013; this vol., Chap. 2). It is important to underline the diverse incidence of A's linguistic production in the expression of personal pronouns compared to the other patients affected by chronic schizophrenia. Patient A's speech is characterized by slowness, and abundance of pauses as well as dysfluencies, as demonstrated by the number of words produced by each patient in the first ten minutes of their sessions: A 300 words, B 1335, C 1079, D 617. See Bartolomeo, Improta e Senza Peluso (2013) on dysfluencies.

F80: proprio quello che sto facendo *io a te*

[That very thing that *I* am doing to *you*]

F128: questo che *ti* dico *io*

[This that *I* am telling *you*]

(Bo1, my italics)

F96: perché *tu* sei medico medico e non capisci del computer que+ que+ quest'è il p+ e il problema perché non sei tecnico ma *io* in questa situazione, in questa situazione come mi posso muovere?

[Because *you* are a doctor, doctor and you don't understand the pc thi+ thi+ this is the p+ problem because you are not a technician, but *I*, in this situation, in this situation, what can I do?]

(Bo2, my italics)

The compresence of more modalities to indicate the speaker is exemplified in the turns reported below, the three asterisks correspond to the proper name of the patients³⁷.

F126: [ella] sa di me, sa di me, delle mie verità, de+ del della mia infanzia, eeh, tu d+, dell'opposto mio, 'e capito? cioè se *io* sono adesso quello che ti parlo, lei sa di me, dell'opposto, cioè, cioè del ***, del *** fascistello del ***, del *** medico del ***, del ***, eeh de+ del *** <unclear> f+ fa+ fascistello del *** pimpante, d+ d+, d+ d+ del *** tutto tutto, tu+ tutto psi+/, tu+ tu+ tu+, tutto bello bello de+ di di di vari mestieri che ha fatto, sa tutto, hai capito?

37. In both examples (which occur after the first ten minutes of dialogue of the first meeting, see n. 38), the proper name appears prevalingly when the reference is to the multiple identities of the patients described to the therapist, with which they speak using the first-person singular pronoun.

[She knows about me, about me, about my truths, ab+ about about my childhood, eeh you a+ about my opposite, do you understand? That is, if *I* am now what I am talking to you about, she knows about me, about my opposite that is, that is about ***, about *** the little fascist, about ***, about *** the doctor, about ***, about ***, eeh ab+ about *** <unclear> little f+ fa+ fascist, about *** the jaunty, a+ a+, a+ a+ about *** all all, a+ psi+/ a+ a+ all handsome, handsome abo+ about about about various jobs that he did, she knows, do you understand?]

(Bo1, my italics)

F128: cioè e come se ci fossero, due ***, solo che quell'altro *** non so chi sia, se sia Dio o, o un'altra mente che ha preso possesso del mio cervello, io non ne ho la prova [...] perché io non posso sapere se questa persona, uno che ha un'intelligenza superiore alla mia, e riesce a guidarmi, non posso sapere se Dio e un essere umano

[That is to say it's like there were two ***, only that I don't know who the other *** is, if it's God or or another mind who took possession of my brain. *I* don't have proof of it [...] because *I* cannot know if this person, one that has an intelligence superior to mine and is capable of guiding me, I cannot know if God is a human being].

(Co3, my italics)

The following examples concern the modalities in which the first-person pronoun occurs.

G167: chi insiste?

[Who insists?]

F168: *io!*

[*I am!*]

(A02, my italics)

F10: *io quindi non so non so, oggi o+ o+ o+ o+ oggi che succede quindi*

[*So, I don't know, don't know, today what happens to+ to+ to+ to+ to+ today in conclusion*].

F44: *si' s+ 'o strunz' si' ttu, cioè sarei io, sarei io, il quale dico che ho accettato, ho accettato il fatto di farmi fare* [F46: *a una stronza che si chiama ***]³⁸

[*You y+ are an asshole, you are, that is me, is me, who says that I accepted, I accepted the thing of letting me dupe*] [F46: *y a bitch whose name is ***]

(B02, my italics)

F128: *io vivo semplicemente*

[*I live a simple life*]

F370: *ciòè mi devo abituare a questa idea che io non sono, non sono un essere normale assolutamente no*

[*That is to say, I have to get used to this idea that I am not, I am not a normal being, absolutely not*].

F452: *io esco, io affronto l'ignoto ogni volta che esco*

[*I go out, I face the unknown every time I go out*].

F470: *addirittura mi è venuto il dubbio, il dubbio [...] che io non sia mai esistito come entità proprio*

38. It is worth noticing the juxtaposition of the personal pronoun (*io*) immediately followed by the relative (*il quale*), which is in turn followed by the verb in the first-person (*dico*, 'I say'), all signs of the compresence of different modalities to indicate the speaker.

[A doubt a doubt even crossed my mind, [...] that *I* have never existed as an entity basically]

F602: per quello che voglio *io* veramente³⁹

[For what *I* truly want]

(C01, my italics)

F356: vivo come voglio *io*

[I live as *I* want to]

F542: se mi bisticcio è per i+, è per fargli capire che *io* non sono stupido, che *io* mi rendo conto di tutto il male che mi fanno

[If I argue it is for i+, it's to let them understand that *I* am not stupid, that *I* understand the pain they inflict]

(C03, my italics)

F92: e ch' ne sacc' *i*⁴⁰?

[And what do *I* know?]

(D01, my italics)

The intensified forms *me stesso* [myself] (F6, A03) or *io stesso/stesso io* [me myself] (F100, F94, B02) absent in patient D's dialogue are extremely interesting as well as the pronominal forms of first-person plural as in F238-240, which express the reciprocity of the action between *I* and *You*⁴¹:

39. It is worth noticing the postposition of the first-person pronoun immediately after the verb, this strategy shifts the focus to the personal deixis.

40. See the preceding note.

41. In these examples, the idea of the speaker is formed by the relation between himself and a *you* with whom he is talking to. In the more complex example *lui e io, e Dio, come se fossimo la stessa entità* [Him and/I and God as if we were the same entity] (F468, C01) it is evident the split of the subject *io* [I], who perceives a *voce* [voice/he] and thinks to be *Dio in persona* [God in the flesh] (F482, C01).

*ci incontriamo, ci *benvediamo l'uno con l'altro – ci guardiamo l'uno con l'altro* [we meet, we *well-see each other – we watch each other] (A01). In patient C, it is present the highly intensified form *sono padrone di me stesso* [I am my own man] (F478, C01).

The usage of *We* is also relevant as it constitutes a mechanism which strengthens the sense of community, indicating the plurality to which the speaker feels to belong to and identifies himself in (Bazzanella 2009, p. 108). In the doctor-patient dialogues, the use of *We* plays the role of intensity modulator⁴² in the patient's turns, compared to the functions that the same pronoun has in the doctor's turns. While the usage of *We* in the patients indicates the commitment towards a generic attenuation of his own individuality (which is mostly expressed with *I*), the doctors' *We* acquires a mitigating function and reveals the capacity of being able to modulate the asymmetric interaction throughout his personal positive involvement in the interaction⁴³.

According to the usage of personal deictics, the occurrences of '*I* as object' (Wittgenstein 1958, p. 66) corresponds in current terminology to the semantic role of 'object' as well as 'agent' (see Salvi 1988, pp. 56-59)⁴⁴ whereas '*I* as sub-

42. Following Bazzanella and Gili Fivela's approach, in a pragmatic-linguistic perspective, the phenomenon of intensity is constituted by all the strategies usefully employed to modify the illocutory force of linguistic acts in diverse interactive contexts in two possible directions of the attenuation and strengthening (Bazzanella, Gili Fivela 2009, p. 14).

43. On asymmetric interaction, see Orletti (2000).

44. Under the umbrella term 'objective I', one refers to the characteristics of the subject comprising two semantic roles: the agent and the patient. The patient or 'inanimate object' is the entity actively interested in the action expressed (Salvi 1988, p. 57). The agent is the entity which actively carries out the action expressed by the verb (Salvi 1988, p. 56), additionally under the usage of

ject' (Wittgenstein 1958, p. 66) indicates the experiencer in current terminology (see Salvi 1988, p. 57). Both correspond to two different uses of the same pronominal form which has to be evaluated considering Wittgenstein's idea that the 'real I' lives in the subject's body and it is connected to the peculiar grammar of the word *I* and to the ambiguities it can provoke (Wittgenstein 1958, pp. 66-67). In the first case, the use of *I* as objectively interpreted (see the sentences below) means that there is a possibility to mistaken the identification (e.g., *I grew up six inches. I have a bump on my forehead. The wind messes my hair up*).

In the cases of *I* as subject-experiencer, there is no possibility to mistaken the identification (e.g., *I hate this and that. I think it's going to rain. I have a toothache*).

If one considers the difficulty of patients affected by schizophrenia in identifying themselves as an *I*, as widely delineated in the literature, the greater resistance in the usage of the personal pronoun would then be when *I* has the function of subject/experiencer. As Wittgenstein explained:

We feel then that in the cases in which "I" is used as subject, we don't use it because we recognize a particular person by his bodily characteristics; and this creates the illusion that we use this word to refer to something bodiless, which, however, has its seat in our body. In fact this seems to be the real ego, the one of which it was said, "Cogito, ergo sum" (Wittgenstein 1958, p. 69).

the 'objective I', one can refer to the employment of the words *I* and *my/ mine*, which indicate the recognition of a specific person (Wittgenstein 1958, pp. 66-67), who in the objective reality can be concretely pointed out and identified.

The usage of the ‘subjective’ *I*, of the *I* which thinks and perceives sensations, which come from personal experience and therefore are not verifiable by objective experience, is pervasive in the texts. The following example shows what the *I* experiences and does, all of which cannot be empirically verified, which results in no possibility of mistake in the identification. This is found in Patient B’s case, which constitutes the most disconnected and complex syntax.

F168: *io ho fatt’ molte cose, capit’? e se no+ e se non le ho fatte se non le ho fatte veramente, veramente, no? io, s+ se se le vuoi sapere, se lo vuoi sapere, le ho fatte dentro dentro l’ambiente, mhmh dentro l’ambiente simulato, simulando anche l’ambiente*

[I did a lot of things, do you get? And if I did+ didn’t do them, didn’t do them for real, for real, no? If you want to know, if you want to know I did them in the setting, mhmh in the setting, in the simulated setting, simulating also the setting]

G169: mh

[Mh]

F168: *’e capito? quindi so’ tutti segreti, cioè in pratica io sono un segreto, capito?*

[Do you understand? Well, they are all secrets, that is to say that I am a secret, understood?]

(Bo1, my italics)

Patient B’s dialogic turns show a clear reference to his deictic *I*, his personal experience, which belongs to the superior layers of the atmosphere, namely the world of the psyche

and which we are inclined to conceive as gaseous and ethereal, whereas the other, the objective, is realized through natural phenomena that occur on Earth (Wittgenstein 1958, pp. 63-64). Wittgenstein also stressed: «I know that I see, hear, feel pains, etc., but not that anyone else does. I can't know this, because I am I and they are they» (Wittgenstein 1958, p. 46). This same expression of the *Ego* is unquestionably the very same of:

- Patient A, e.g., F216: *che speranza c'ho io* [what hope do I have] (o2), F4: *io spero* [I wish] (o3), F164: *non so nemmeno io* [I don't even know that myself] (o3), also the reflexive forms F44 *mi sembra* [It seems to me] o F62: *mi sento un ...* [I feel like a ...] (o1) etc.
- Patient B, e.g., F48: *io non lo so* [I don't know] (o1), F74: *io pensavo che ...* [I thought that...] (o1), F192: *non mi so' soddisfatto io* [I wasn't satisfied](o1) etc.
- Patient C, e.g., F18: *io non mi ricordo* [I can't remember] (o1), F398: *io so che ...* [I know that...](o1), F466: *io mi rendo conto che ...* [I realize that...](o1), F530: *io penso* [I think] (o1), F589: *io sento* [I feel] (o1) etc.
- Patient D, e.g., F92: *ch' ne sacc' i?* [What do I know?] (o1), F278: *io vorrei* [I would like to have] (o1) etc.

4.3.2. Temporal and Spatial Deixis

The usage of chronological terms (*when*) and topographic terms (*where*) in the texts produced by patients affected with schizophrenia shows the incidence of static-spatial elements, which reflect the essence of the psychotic *Lebenswelt*, the slowing down or interruption of lived time (Di

Mauro 2012)⁴⁵. It is worth observing the formulations anchored to the present (the speaker's *hic et nunc*) through the employment of pronominal expressions such as *questo/a* [this], e.g., F52: *questo è il guaio* [this is the predicament] (A01), F82: *è questa è la / è una verità* [this is the / this is a truth] (A01), F20: *questo mi domando* [this is what I ask myself] (Bo2), F86: *il pericolo è questo* [this is the danger] (Bo2) etc. These occurrences confirm the orientation of linguistic production in schizophrenia towards acts 'with no tomorrow', 'frozen', 'short circuit', 'which do not come to a conclusion' (Di Mauro 2012, p. 94), especially if compared to the scarce presence of the pronoun *quello* [that]⁴⁶. This temporal dimension with no room for future dramatically emerges in more than one moment in the dialogues as in the examples below.

F270: se posso avere il coraggio insomma di insistere a vi+ / di continuare a vivere, in questo modo

45. Schizophrenia was defined as that particular modality of existence characterized by a deficiency in lived time and by a subsequent hypertrophy of factors of spatial order (Cardella 2006, p. 46; see Scarpa, Revellino 2010, pp. 397, 399). In the specific literature (see Minkowski 1927, p. 148) it was observed a frequent substitution of the prepositions of time (*when*) with those related to topography (*where*), a bond between space and time which continuously emerges in the textual semantics of the meetings (Di Mauro 2012, p. 96). On this account see: *non ti so dire su quali *cosa eeh e dove* [i.e., quando] *premere* [I don't know how to tell you on which *what eeh and where [i.e., when] pull the trigger] (F66, Bo1).

46. This non-uniformity is particularly evident in Patient C, who produces 23 pronouns/adjectives which indicate proximity to the speaker (It. *questo*, Eng. *this*) and only 5 that indicate distance (It. *quello*, Eng. *that*) in the first ten minutes of the dialogue. Although these elements are widely present in colloquial speech, and therefore they are marked on both diaphasic and diamesic level, it is interesting to observe the diverse incidence of the deictic forms indicating proximity vs distance to the deictic focus (*origo*), because it can constitute a useful tool in the analysis of the disorder through the patients' speech (ongoing studies).

[If I can have the courage to, well insist on li+ / to continue to live, in this way].
(A01)⁴⁷

F247: io quello che mi domando e mi dico, io come posso portare avanti un pensiero positivo ... non non non sono lucido su questo
[What I ask myself and say is how can I keep on having positive thoughts... I am not not not lucid on this].
(Bo4)

The psychotic incapacity to ‘become in the future’ and to project onwards comes out in the usages of the spatial deictics *qui*, *qua* [here] frequent in Patient C’s dialogues with other forms of spatial and temporal deixis which refer to the *hic et nunc* of the subject [e.g., in this moment, now, right now] and in Patient D’s dialectal form *cca* [i.e., It. *qua* Eng. here] and *mo’* [i.e., It. *ora* Eng. now] or again,

47. In this example, the usage of the adjectival deictic contributes to meaningfully contextualize in the present the patient’s existential condition which, as underlined by Albano Leoni (2013: VI), seems to be imbued with a tragic and painful humanity come out by Dostoevsky’s mind, not dissimilar to a dazzling synthesis of the human condition. The Patient himself describes his state with the following words: *mi disperdo ... in molti pensieri ... insomma la mente lavora troppo è sempre in movimento e allora, come se fosse tutto un, un dolore insomma ... un dolore morale della memoria* [I scatter myself... in lots of thoughts... well the mind works too much, it is always in movement and then, it’s like everything was a, a pain in conclusion ... a moral pain of memory] (F54-56, A02). As the therapist explained (Pastore 2013, pp. 22-28), Patient A lives in a world of ‘bewildered wait’ that he calls ‘antecedent world’, a frozen world in which A’s existence seems to be paralyzed and in which there is no possibility of experiencing the ‘new’ which can be traced to the temporal side of his existence as he says: *un ostacolo – mi impedisce insomma di andare a / di essere uno che si butta nella cosa insomma* [an obstacle – it hinders me, well from from going to / from from being one that throws himself into the thing in conclusion] (F126-130, A02).

in Patient B's almost obsessive recurrence of *hai capito?/hai capito mo?/hai capito adesso?* [do you understand now?]⁴⁸. An 'amputated temporal dimension' generated by 'a present devoured by the past' (Di Mauro 2012, p. 91), deprived of hypotheses and incapable of projecting onwards comes to life through the succession of the turns as in the following excerpts:

F10: io quindi non so non so, *oggi o+ o+ o+ o+ oggi* che succede quindi
 [I don't know don't know, what happens *today t+ t+ t+ t+ today* in conclusion]
 (Bo2, my italics)

F418: io *prima* *era di un'ingenuità incredibile dottore, non capivo tante cose tante sfaccettature della memoria
 [*Before* I *were incredibly naïve doctor, I didn't understand lots of things, lots of facets of human memory]
 F420: invece le le intendo *adesso*
 [I understand them them *now*]
 (Co1, my italics)

F586: tutto il male e la sofferenza ricevuta, non sono sempre presenti, dentro la mia mente, per questo sto in pausa *adesso*
 [All the bad and pain received are not always present inside my mind. That's why I am on a break *now*]
 (Co3, my italics)

48. On the incidence and polyfunctionality of this discursive marker in Patient B's dialogues, more in particular see Dovetto, Gemelli (2009).

The observation of the modality of occurrence of the spatio-temporal deixis in the corpus seems a useful strategy to monitor the places of the static psychotic dimension.

This article is directed to find traces of the speaker starting from the lexical elements which constitute the bone structure of the dialogues. The results are noteworthy as reported below:

- verbs of directed motion in their concrete and abstract uses (e.g., *go*, *come*)⁴⁹;
- statives in their concrete and abstract uses (*stay*);
- abstract non-deictic use of verbs of directed motion and statives, when they codify the generic development of events (*how is it going*, *how are you?*; see Di Meola 2003);
- abstract non-deictic use of verbs of directed motion since there is a movement without coordinates e.g., F164: *molte cose che non vanno* [Lots of things don't go well] (A02).

The usage of the deictic verbs of motion shows once again the presence of the speaker-observer in the communicative event through the implicit manifestation of the speaker's peculiar 'point of view' in the deictic verb⁵⁰, especially when it corresponds to the position of the speaker at the time of the utterance⁵¹. Under a different perspective, it could be in-

49. On deictic verbs of movement (see n. 30, 31) and on the opposition *go/come*, see Ricca (1993, pp. 15-37, in partic. 16 and on specific terminology, n. 5) with a broad discussion on this opposition in European languages; on the complex semantics of those verbs in Italian and German see Di Meola (2003).

50. The root meaning of those verbs expresses a movement in relation to a point of observation of the speaker himself (Di Meola 2003, p. 182).

51. In this case, verbs like *come* signal the entrance of an object in speaker's

teresting to investigate the occurrences of the deictic verbs of movement where the speaker-observer identifies himself with the place in which the event occurs (e.g., a narration in which the participants are not directly involved in the narration⁵²) or when he identifies himself with the homebase, i.e., a place so important for the speaker that it is a constant reference point even when he is not physically present there (Di Meola 2003, p. 183)⁵³.

The abstract uses of verbs of movement seem an important element to furtherly examine, these forms result systematically traceable to the respective concrete uses through metaphors that preserve the movement scheme (Di Meola 2003, p. 195) as well as the semantic centrality of the point of view of the speaker-observer. In some cases, the canonical observer occupies a privileged position, which guarantees a perceptibility and therefore a possible knowledge of what is around him. He expresses with verbs such as *come*, what comes into his visual field and therefore into his field of influence, e.g., *venire alla luce*, *venire a sapere* or the English *come into being* etc.). The other verbs such as *go* codify the opposite movement (e.g., *andare a fondo*; *andare perduto*, Eng. *get to the bottom of* etc.)⁵⁴. In these expressions, which are

visual field and/or sphere of influence, the speaker becomes the target, whereas verbs like *go* indicate a distancing from the speaker's visual field and/or sphere of influence, where the speaker corresponds to the origin of movement.

52. In the narration of Snow White, Patient D reports in dialect: **Biancaner' va sciar+ ... Biancaner' va 'ncopp' o va al mar' 'ncopp' o mar'* [i.e., *Biancanera va a sciarre ... Biancanere va sopra al, va al mare, sopra al mare*] [Black White goes skiin+... Snow White goes on, goes to the sea, on the sea] (F218, D01).

53. For example F104: *ma si venen' *** *o coccherun' at' a casa mi', e venen' proprio p' rubbà* [i.e. *ma se *** *e qualcun altro vengono a casa mia, e vengono proprio per rubare*] [but if *** *or someone else comes over, they come to steal] (Bo2).

54. The frequent usage of Patient B's verbal expression It. *andare a finire* can

crystallized in the language, the observer tends to identify with a normal or positive, desirable state (Di Meola 2003, p. 188), which is why the focus of the subject's interest, this time codified by the Italian *andare* [go], deviates from his spatio-temporal location, (e.g., *andare in malora*, *andare in fumo*, *andare distrutto*, Eng. go overboard, go with the flow, etc.). In other abstract uses, the body constitutes the deictic center, in this case diverse physical or emotional states of the body are categorized as they were movements of an entity, which from the outside penetrate in the human body (Di Meola 2003, p. 192), as in the excerpts from Patient B⁵⁵.

F38: sapeva della situazione che v+ doveva *venire a me*
[He knew about the situation that was *happening to me*]

F74: poi dopo lo scarico [i.e. la colpa] *è venuto su di me*
[After that the unloading (the guilt) *came to me*]

(B01, my italics)

be part of this class. The expression describes a set of movements moving away from the speaker-observer's influence, hence collocating this state of things metaphorically distant from the speaker.

55. In patient B's dialogues, dialectal formulations often recur and they comprise the employment of deictic verbs of movement according to the communicative-pragmatical function of code switching. This phenomenon occurs when he mentions the most salient element, topic and super topic of his narration (Dovetto 2013; this vol., Chap. 2). The change of 'language' assigns a peculiar yet specific interpretation to the representation of reality, e.g., F166: *ss' gghiut' 'ncopp' 'a lun'* (i.e. sono andato sulla luna) [I went on the moon] (01); F168: *so' stat' 'n' astronaut' s'i, si no chi comm' iev' ... questo qua, sopr+ lo spazio?* (i.e. sono stato un astronauta sì, altrimenti chi come andava questo qua nello spazio?) [I used to be an astronaut, yes, otherwise who how this one could have gone to space?] (01). The latter excerpt shows that the speaker describes himself also in the third person, with the employment of the demonstrative pronoun combined with an adverb which belongs to spatial deixis (It. *questo qua*, Eng. this one) without recurring to the Name+Surname strategy.

For what concerns stative verbs, it is worth signaling their occurrences as repair strategies⁵⁶ as in:

F148: *non mi ricordo ... l'ho scordato ... non sto nel ricordo*

[I don't remember ... I forgot about that... I am not in the memory]

(A01)

The recurrence of stative verbs is particularly interesting when paired with a preposition of place, that identifies the emotional states or relation to the existential conditions of the self as in F92: (*stare*) *nell'incoscienza* [being in the thoughtlessness] (A01), F118: *stare nell' allegria* [being in the cheerfulness] (A01) etc.⁵⁷

4.4. Conclusions

After the Basaglia Law (L. 180/1978) until now, the study of language in schizophrenia⁵⁸ has had the priority of re-integrating the patient in his social context, oftentimes renouncing to interpret his verbal expressions as one of the main paths to understand the pathology itself. Adopting a

56. These mechanisms are studied in Conversational Analysis, the participants can re-intervene on the aforementioned correcting themselves, reformulating their sentences, explaining more in depth etc. (Basile 2014).

57. The regional use of the verb It. *stare* [stay] corresponds to the Italian *essere/esserci* [be].

58. During the 19th century the study of schizophrenia was mainly descriptive and classificatory and it was then reinterpreted with an epistemological and phenomenological perspective by the philosophy of the 20th century (Scarpa, Revellino 2010, p. 382).

holistic perspective, which co-textually collocates the patient's concrete speech at the center of the communicative event, could offer new opportunities to investigate the disorder. The characteristics of spoken language and the strategies employed by speakers constitute and show the subject's identity in his linguistic and extra-linguistic *hic et nunc*.

From this perspective, as opposed to what observed in the literature, the analysis on deictic elements in the CIPPS corpus highlights and monitors the places in which the patients chose substitutive linguistic strategies, instead of accepting the non-private linguistic game in which every speaker is recognized as an *I*. As demonstrated in this article, there are other linguistic elements worth investigating in pathological speech, as for example the forms used to signal the presence of the speaker, i.e., the objective *I* and subjective *I*, or the employment of different forms of spatio-temporal deixis in psychosis in *Wahnstimmung* as well as delirious phases. The accurate surveys and verifications of those places in which patients highlight the existential gravity of the static psychotic dimension provide a glimpse of new paths to undertake when analyzing pathological language.

The data analyzed show that it is important to reconsider the linguistic features usually associated with schizophrenia, as well as the weight they have in the evaluation of disorganized speech in light of a more mature consciousness of the phenomena of customary spontaneous speech. According to the linguistic behaviors attributed to diagnostic macro-categories, the patients' speech and phenomena singularly present must be differently analyzed with the clinical data as in reality, there can be symptoms and constellations of symptoms organized and more or less structured as well as disorganized

in a same subject (Dovetto, Gemelli 2008, p. 1091). The contribution of linguists is indispensable for a correct individuation, analysis and evaluation of the diverse linguistic manifestations, which can only pave the way for a scientific progress in this field of research.

Chapter 5

Usages of First-person Plural in Schizophrenia¹

5.1. Introduction

Schizophrenia is part of a broader group of disorders so called 'of consciousness', all of which have in common psychological dissociation. Schizophrenia implies alteration in language and its manifestations are grouped in two typologies:

1. *Thought form*, which corresponds to an altered function of relating ideas. It is comprised of acceleration as in flight of ideas² as well as slowing down with a decrease of ideational content till an interruption of thought. Furthermore, it can be characterized by derailment, tangentiality³, poverty of content, lack of goal, illogicality, procedural redundancy, neology and concretism.

1. First edition: *Usi della prima persona plurale nel testo schizofrenico*, in P. Sorrianello (ed.) (2017), *Il parlato disturbato. Modelli, strumenti e dati empirici*, Aracne, Roma, pp. 49-66.

2. The *flight of ideas* is a sequence of contents, non-ordered topics, thoughts lined up rather than connected, apparently deprived of a logical bond. It is caused by an acceleration of thought processes parallel to a loosening of associations which are not guided by a representation of the communicative goal.

3. *Derailment* identifies a deviation of the chain of thoughts, hence relating the ideational units in ways which seem illogical to the speaker; the hardly

2. *Thought content*, namely the alteration of singular ideas, among which there is delirium⁴.

An interesting finding of recent analyses on schizophrenia (in particular, see Dovetto 2014, 2015; this vol., Chap. 4, 3) is about the usage of deictic elements, which anchor the utterance to the situational context with reference to the speakers involved in the communicative act (personal deixis)⁵. On this account, psychopathological and philosophical-linguistic literature⁶ highlight the difficulty schizophrenia shows in recurring to the first-person singular pronoun, caused by an incapacity to play a multiplayer linguistic game, in which every player is recognized as an *I* (Lo Piparo 2001, p. 345)⁷. Nevertheless, accurate analysis on the language used throughout

codifiable concepts make impossible to reach a conclusion and more generally to plan and manage the text. *Tangentiality* conjoins loosening of associations with incoherence and results in obliquous and non-pertinent responses, which lead the patient from marginal paths to marginal conclusions, therefore neglecting premises and expectations.

4. *Delirious ideas* are false judgments which are not necessarily organized in a complex structure such as a belief, nor permanent in time. They are characterized by both the impossibility of the content and the subjective certainty of their existence; they cannot be influenced by confutations (Dovetto, Gemelli 2008, p. 1091).

5. The extensive bibliography dedicated to deixis confirms the collocation of deictic elements on the margins or better, on the intersection on more levels, semantic-communicative, logic-linguistic, inferential-referential and more recently also within textual-linguistics and textual-semiotic studies (Raynaud 2006, p. 18).

6. See Minkowski (1927) and Binswanger (1992), Pennisi (1998) and Lo Piparo (2001).

7. The games one can play with the word *I* would not be any different than those using *You*, as Benveniste underlined, *I* is only used in 'the couple I-You'. Only the one who masters the entire couple can control and use it properly. Accordingly, subjectivity and self-consciousness reside in the couple 'I-You' (Benveniste 1966, pp. 312-313).

recorded and transcribed sessions⁸ allowed to observe how the subjects used personal deixis more often than expected and not just substitutive strategies such as Name + Surname (Dovetto 2014; this vol., Chap. 4). The presence of these pronouns is extremely meaningful, since Italian is a pro-drop language; the possible absence of an overt subject strengthens their interactional function as markers of individuality and/or contrast as well as intensity modulators.

The CIPPS corpus (*Corpus di Italiano Parlato Patologico Schizofrenico*) contains the transcriptions of 10-hour conversations between four patients with schizophrenia and their therapist, the data extracted shows how the usage of the first-person singular pronoun, sometimes co-occurring with Name + Surname is very frequent in the dialogues. On this account, see the examples below:

F216: che speranza c'ho io di insomma di<ii><sp> se spero ancora di stare bene

[What hope do *I* have well, to, if I still hope to be well]

(A02, my italics)

F98: allora io fottevo in inglese <sp> capendo fra+ frasi<ii><sp> fra+ frasi assurde

[Then, *I* fucked in English, understanding sen+ sentences, absurd sen+ sentences]

(B01, my italics)

8. Studies on language production often seem to have a weak spot, that of being conducted on therapists' annotations or on non-integral transcriptions of the dialogues, which are therefore deprived from those typical phenomena of spoken language such as interruptions, dysfluencies, re-planning, phatic functions, as well as perilinguistic and paralinguistic elements (De Mauro 2008, pp. 152-153), which enrich our speech with meanings.

F370: cioè mi devo abituare a questa idea che *io* non sono, non sono un essere normale assolutamente no

[That is to say, I have to get used to this idea, that *I* am not, I am not a normal being, absolutely not]

F452: *io* esco, *io* affronto l'ignoto ogni volta che esco

[I go out, *I* face the unknown every time I go out]

F470: addirittura mi è venuto il dubbio, il dubbio [...] che *io* non sia mai esistito come entità proprio

[A doubt a doubt even crossed my mind, [...] that *I* had never existed as an entity basically]

(Co1, my italics)

F92: e ch' ne sacc' *i*'?

[And what do *I* know?]

(Do1, my italics)

Intensifying forms such as *me stesso* [myself] (F6, Ao3) and *io stesso/stesso io* [me myself] (F100, F94, Bo2), were frequent as in Patient C's highly expressive formulation *sono padrone di me stesso* [I am my own man] (F478, Co1) but they were absent in Patient D. The following examples show the clear opposition of *I* and *you*:

F126: *io* sono adesso quello che *ti* parlo

[I am the one who now talks to you about]

(Bo1, my italics)

9. It is worth noticing the postposition of the first-person singular pronoun immediately after the verb, in Italian this strategy shifts the focus on the deictic referred to the person. Dovetto (2014; this vol., Chap 4) underlines the relevance of the use of 'subjective *I* (*experiencer*) – not subjected to be verified and therefore not falsifiable – compared to the usage of the 'objective *I*' (corresponding to the semantic role of *object* and *agent*). On the usages of subjective and objective *I*, see Wittgenstein (1958).

F96: perché *tu* sei medico medico e non capisci del computer que+ que+ quest'è il p+ è il problema perché non sei tecnico ma *io* in questa situazione, in questa situazione come mi posso muovere?

[Because *you* are a doctor doctor and you don't understand anything about the computer, thi+ thi+ this is the problem because you are not a technician but *I*, in this situation, in this situation what can I do?]

(Bo2, my italics)

It is worth mentioning the first-person plural pronominal forms which occur in F238-F240 *ci incontriamo, ci *benediamo l'uno con l'altro [...] ci guardiamo l'uno con l'altro* [we meet, we *well-see each other ... we watch each other] (A01), as they express the reciprocity of the action between an *I* and a *You*. The compresence of more modalities to indicate the speaking subject is exemplified in Patient C's turn reported below¹⁰.

F128: cioè è come se ci fossero due ***, solo che quell'altro *** non so chi sia, se sia Dio o, o un'altra mente che ha preso possesso del mio cervello, *io* non ne ho la prova [...] perché *io* non posso sapere se questa persona, uno che ha un'intelligenza superiore alla mia, e riesce a guidarmi, non posso sapere se Dio è un essere umano.

[That is to say it's like there were two ***, only that I don't know who the other *** is, if it's God or or another mind who took possession of my brain. *I* don't have proof of it [...]

10. The proper name recurs prevalently when there is a reference to the multiple identities of the patients, who describe themselves to the therapist, with whom they speak to using the first person. The three asterisks cover proper names in the transcriptions.

because *I* cannot know if this person, one that has an intelligence superior to mine and is capable of guiding me, I cannot know if God is a human being].

(Co3, my italics)

Compared to the *I* as symbol of individuality and contrast, especially when it is overtly expressed in a linguistic context, the usage of *we* is relevant for the analysis of the dialogues. It constitutes an intensifying mechanism which refers to a sense of community, therefore designating the plurality to which the speaker feels to belong in and identify himself with (Bazzanella 2009, 2014). Specifically, the usage of *we* in the doctor-patient dialogue plays the role of intensity modulation¹¹ in the patients' turns, compared to the function that the same pronoun plays in the doctor's turns. While the usage of *we* in the patients' turns indicates the commitment to a generic mitigation of one's individuality (for which is used *I*), for the therapist the pronoun *we* plays a mitigation role, showing the willpower of modulating the asymmetric relation towards his own positive involvement in the interaction¹². Although the main function in the use of *we* is for the most part represented by cohesion and group identity, and it is therefore unmarked in canonical or prototypic cases (Bazzanella 2009, p. 103), it often acquires intensity in pro-drop languages such as Italian. In these cases, the pronoun obtains the function of either an

11. In a linguistic-pragmatic perspective, the phenomenon of intensity results from the totality of multiple strategies employed to modify the illocutory force of linguistic acts in different interactional contexts in the two possible directions of attenuation and intensification (Bazzanella, Gili Fivela 2009, p. 14).

12. See Orletti (2000) on asymmetric interaction.

attenuation or intensifier including the central function – apparently unmarked – of reference/identification of the group (Bazzanella 2009, pp. 105-106). For what concerns the doctor-patient dialogues, one can observe how *we* tends to create a fictitious community which seems to signal the positive involvement of the doctor and weakens the asymmetry of the interaction between the two speakers (Bazzanella 2009, p. 107). In the patients' uses and their attitude towards the exchange, *we* is not limited to a semantic scope of mere identification of a referent in a specific interactional context, but rather involves various pragmatical aspects of the speaker's attitude (in the way he represents himself or, in the way he activates, among his multiple identities, that one pertinent for the specific interaction) and of the ongoing interactive relation with his emotional load (Bazzanella 2009, pp. 107-108).

In the specific case of the doctor-patient relationship, the different usages of *we* assume a particular interest under the points of view of the two participants. On the doctor's side, one can detect a greater rigidity in the usage of the first-person plural due to the asymmetric relation, hence hindering the upending of the 'exclusive *we*'¹³ (Bazzanella 2009, p. 110n.) which makes unrealizable the 'wavy-going' use of *we*, referentially ambiguous (Bazzanella 2009)¹⁴. On the other side, the use of *we* is less rigid for the patient when

13. The use of the 'exclusive *we*' is realized when one indicates only one referent, it can occur both when the interaction does not involve any participants other than the speaker and when the *we* indicates the other speaker. The use of the 'inclusive *we*' requires the involvement of one or more speakers/participants (from this account, see (Bazzanella 2009, p. 102).

14. The 'wavy-going' use can imply diverse levels of differentiation/opposition/conflict between one's own group and the others, or different degrees of

he speaks to the doctor. It is only in this case that the personal identity and the belonging to a group, may that be real or showed off, come into play. They can be bended in various directions and dimensions of intensity, and in a pragmatic configuration which varies according to context, intention and the involvement of the participants (Bazzanella 2009, p. 114). The occurrences of the 'explicit we' and more generically of the first-person plural used by the doctor and the patients will be analyzed and classified in the following paragraphs.

5.2. The Occurrence of *We* in the Doctor's Turns

The doctor's usage of *we* is sometimes 'canonical'¹⁵ as in the example reported below, but it does not show those varieties of context and co-text dependent usages which produce indeterminacy both on the interpretational level and on the multiplicity of functions related to the construction of personal and/or collective identity as well as to the expression of emotions¹⁶.

identification of a limited group, membership, expansion till *all of us* (Bazzanella 2009, p. 110).

15. The inclusive *we* was defined as a group of people including the speaker, in which the speaker is included on the round of different grades of co-presence, collusion, concordance among the other/s of the group and *I* (Bazzanella 2014, p. 134), the 'canonical' or prototypical use of *we* happens when the first-person plural includes the speaker and only one participant (Bazzanella 2014, p. 138).

16. In the dialogues there are other two cases of canonical use of *we*: *ma quando noi ci conoscemmo <sp><eeh> mi dicesti che<ee> <sp> eri anche molto spaventato* [but when we got to know each other eeh, you told me you were very scared] (G69, Co) and *noi ci siamo conosciuti che tu stavi male ti ricordi?* [we met when you were ill, do you remember?] (G97, Co3).

G131: e se *noi* prendessimo un appuntamento per fare un giro in motocicletta <sp> a te farebbe piacere o no?

[And if we took an appointment to ride the bike, would you like that, or no?]

(A01, my italics)¹⁷

When non-canonical, the usages of *we* are exclusive, the reference is referred to only one speaker as in the example below, where the one talking about *closure* and *antecedent world* is Patient A:

G187: quando parliamo di chiusura stiamo parlando chiusura all'interno del mondo antecedente o no?

[When we talk about closure, we are talking about closure in the antecedent world, aren't we?]

(A02, my italics)

The exclusive *we* recurs very often in Gb's turns, another therapist, G's assistant, who intervenes in the third dialogue of Patient C. He uses the first-person plural to refer to the therapists present in the therapeutic setting and who are therefore participating in the interaction.

Gb369: ti fa sempre piacere venire# qui<ii> a parlare con *noi*?

[Do you still find it pleasurable to come here and speak with us?]

Gb451: e *noi*<sp> insomma <lp> ne parliamo con te

[And we, well, are going to talk about it with you]

(C03, my italics)

17. See Bazzanella (2014) on marked and unmarked usages of *we* in grammar, interaction and context of different languages.

The two-time occurrence of *we* with function of cohesiveness and group identity does not comprehend the canonic couple speaker-hearer, as it identifies a group of people which actually exclude the patient. In the following example, Gb excludes the Patient by referring to who is not in the condition of being controlled by another entity¹⁸ (Patient C).

Gb301: *e tutti<ii>noi per esempio? tutti gli altri?*

[And all of us for example? All the others?]

Gb303: *noi non ce la / cioè siete voi due insomma <unclear>*¹⁹

[We don't / that is, there are two of you basically <unclear>]

(Co3, my italics)

The expression of the subject *we* can already be considered an intensity mechanism (Bazzanella 2009, p. 105). The usage of *we* can be a mitigator for interactional components, especially when it is functional to a soft interactional development, with no shock, and hence reducing the participants risks at different levels: self-contradiction (discourse level), recusal or refusal, conflict, loss of face etc. (world level)²⁰ (Revellino 2015, pp. 566-567).

18. According to Patient C, this entity is sometimes identified as God, some others as the Father, or again as a machine *fatta [...] per controllare* [made to control] (F300, Co3).

19. Also in this case, *we* is referred to those others which are not 'under control' e.g., F302: *in voi non c'è questo* [there isn't this in you] (Co3). The second-person plural at turn Gb303 is referred to the 'patient + machine' group (controlled + controlling), which has the property of being equipped with various *tipi di optional* [types of optional extras] (F300, Co3).

20. This definition allows to explain why the linguistic means of mitigation of natural languages, at least those studied till this moment, are more numerous than intensifying means (Caffi 2001, p. 29).

When the doctor speaks to the patient using the first-person plural pronoun, he communicates his personal positive involvement and hence weakens the asymmetry of the interaction²¹.

Gb461: *noi dovremmo finire la <unclear>*
 [We should finish the <unclear>]
 (C03)

5.3. The Occurrences of *We* in the Patients' Turns

The usages of *we* in the patients' dialogues include a wide range of context and co-text dependent varieties and have diverse pragmatical functions. They are related to the expression of identity of the speaker's inclusive group and to the manifestation of emotional phenomena founded on cohesion and group identification (Bazzanella 2014, p. 137). Prototypical uses are frequent, the speaker, deictic center of reference, constitutes with other participants an indexical group with specific characteristics of a determined category (social, political, geographical etc.). Non-prototypical uses are frequent as well, the referent is one (and not a group) and coincides with the speaker himself. *Pluralis maiestatis*, frequent in customary conversations are absent in our dialogues. In the corpus, the non-prototypical use is absent when *we* is referred to the only patient-interactant (usage of exclusive *we* typical of the asymmetric relation and produced prototypically by the doctor).

21. The doctor-patient interaction is an asymmetric relation (Orletti 2000; Caffi 2001).

The parameters on which are built the pragmatic functions are co-text, and local²² and global²³ context. These two define the margins of reference of the indexical group.

5.3.1. *Patient A*

In Patient A's turns the first-person plural pronoun is found once with the value of canonical inclusive *we*²⁴; furthermore, also the five occurrences of the first-person plural suffix *-amo*²⁵ were analyzed throughout the three recorded and transcribed dialogues. Their occurrences, in this case canonical, mark the cohesion of the group speaker and interactant; the *I* and *You* meet and recognize each other positively. Such reciprocity is evident in one of the few neologisms in the CIPPS corpus, *benvedersi in ci incontriamo*<oo> <sp> *ci *benvediamo l'uno con l'altro* [we meet, we *well-see each other] (F238, A01, my italics), explained in the subsequent turn *vediamo inso+ ci guardiamo l'uno con*

22. Local context is related to the structural environment, active and constructed in the ongoing interaction as it becomes relevant (Akman, Bazzanella 2003, p. 324; Bazzanella 2014, p. 138).

23. Global context refers to the given external components of the context, and includes knowledge and beliefs, and the general experience resulting from the interplay of culture and social community (Akman, Bazzanella 2003, p. 324; Bazzanella 2014, p. 138).

24. The *we* is referred to the patient and the therapist, the patient is describing the touching moment of meeting someone: *è il piacere d+ / insomma in+ insito* <sp>, *in noi-ii*><sp> *quasi un'insinuazione* [it is the pleasure o+ / well in+ intrinsic in us, as an insinuation] (F250, A01).

25. We considered only the forms of present indicative *-amo* in Italian and dialect, hence excluding the forms recurring in future or past tenses which were rarely used by the patients. The total number of all the first-person plural occurrences in all tenses will be part of other investigations, as well the occurrences of the clitic pronoun *ci*.

l'altro [we see, we+ we watch each other] (F240, A01)²⁶. It is important to add the only occurrence of non-prototypical use of *we* which refers to only one referent coinciding with the speaker himself. It occurs after the doctor's question with the exclusive *we*: *ora dove siamo nel mondo antecedente o in quello conseguente?* [where are we now, in the antecedent world or in the subsequent?] (G79, A03). Patient A replies echoing: *siamo nel<ll> conseguente* [we are in the subsequent] (F80, A03)²⁷.

5.3.2. Patient B

Patient B presents the highest occurrence of first-person plural pronouns (13 occurrences) compared to the other patients as well as the therapist, who does not produce any of them during B's monologues²⁸. B's *we* has the function of identity, as it is mainly related to the numerous identities of

26. This example is located toward the intensity pole, see Dovetto (2014; this vol., Chap. 4). Is worth noticing the lengths of Patient A's pauses, at times faltered and with a tendency to mutism (from this account, see Pastore 2013; Bartolomeo, Improta, Senza Peluso 2013) as underlined by Dovetto (2015; this vol., Chap. 3), throughout the 3 meetings (150'' ca.) Patient A produces 2760 tokens, whereas Patient B throughout his 4 meetings (228'' ca.) produces 30381 tokens and Patient C throughout his 2 meetings (128'' ca.) produces 11265 tokens.

27. The conjugated forms of first-person plural produced by the doctor are clearly more numerous (44), they belong to the typology of exclusive *we*, attenuation of intensity even if there is not a shortage of examples of canonical inclusive *we*. The richness of forms produced by the therapist finds reason in the strenuous speech of Patient A (from this account, see Pastore 2013).

28. In Patient A's dialogues, the therapist produces two occurrences of the first-person personal pronoun, while in C's dialogues, therapist and patient produce the same number of first-person plural pronouns (8 vs 8). In the only meeting of Patient D, the therapist does not produce any first-person plural pronouns.

the patient. B considers himself a computer technician, an astronaut, an Iraqi soldier, a pope, a doctor etc.:

noi non potevamo [...] avere il dischetto [we couldn't have the floppy disk] (F18, B01); *simm' asciut' nui ca' ferrovia* [we invented the railway] (F18, B01); *noi programmavamo* [we programmed] [(20, B01); *noi pigliamo gli spiccioli che son questi <sp> piccoli progetti* [we take small change that is these small projects] (F22, B01); *noi facciamo la funicolare* [we build the funicolare] (F94, B02); *nuje stamm' facenn' 'sta ricer'* [we are doing this research] (F152, B03); *era facile v+ avere loro la produzione e noi no!* [it was easy for them to have the production, and not us!] (F282, B03) etc.

More particularly, in the examples F18, F20 e F22 (B01) and F94 (B02), the identity is broadened to include a specific group, which corresponds to the deictic center of reference. It is established on a co-textual basis in the text, and therefore also on local context, it corresponds to the defined category of specific job, e.g., computer technician (F18, F20) or designer-inventor (F18, F22; F94).

In the dialogues, the other occurrences of the pronoun *we* go in direction of referential ambiguity, because they allude to a possible range of referents not clearly defined. An example is the occurrence of the form *tanti di noi* [many of us] (F34, B01), whose reference is non-identifiable on a linguistic co-text, nor under the premises of shared knowledge someone can deduce based on the context. In this case, the reference built by *we* finds some recognizability under the identification of 'membership', contextually defined in the form *noi che frequentavamo le*

elementari [we who attended elementary school] but not furtherly explained:

tutto# questo accadde nel f+ / nel momento in cui <eeh> zio
 *** e tanti di noi<inspiration><eeh> rappresentammo questo
 f+ / situazione alle elementari²⁹

[All of this happened in the moment in which <eeh> uncle
 *** and many of us, <eeh> represent this situation in the ele-
 mentary school]

(Bo1)

The two-time reference of *we* at turn F36 (Bo3) is particularly interesting. It is produced by the patient who adopts the doctor's perspective as he envisioned himself as the doctor³⁰ and in the therapeutic structure where he is consciously raving about.

dici fai il pazzo fai il pazzo fai il pazzo che noi ti stiamo a sen-
 tire <sp>basta che esci pazzo no+ <nn> noi le cose le facciamo
 lo stesso ma non facciamo come te

[You say you do crazy things, you do crazy things, that we are
 listening to you, the only thing is that you go crazy, we do
 things anyway, but we don't do them the way you do]

For what concerns the usage of the first-person plural verb form (61 occurrences)³¹, it corresponds in B's dialogues to

29. See this example with the reference to the same situation which B mentions again at turn F30 specifying: *cioè <sp> io ero un bambino* [that is, I was I child] (Bo1).

30. It is a reported speech, certainly fictitious.

31. The occurrences of the first-person plural produced by the therapist are

the prototypical uses in which the speaker, deictic center of reference, builds with other participants an indexical group with peculiar categories (social, political, geographical etc.). The reference to the so called local context within which the specific reference is created, is dependent from the patient's identity each time newly formed as in: *programmavamo* [we used to program], *avevamo contrasti* [we had a quarrel], *avevamo la merda dei telefonini* [we had the shittiest mobile phones], *abbiamo chiavato* [we fucked], *eravamo [quelli] della via Pál* [we were those of the Paul Street (A Pál utcai fiúk 1907)], *stiamo facendo un sondaggio* [we are making a survey], *riusciamo a fare un motore pneumatico* [we are trying to make a pneumatic motor], *non eravamo manco italiani* [we weren't even Italian].

Among the first-person plural verbal forms, the inclusive discourse marker *diciamo* [let's say] is particularly frequent (16 occurrences) as attenuation of intensity.

5.3.3. Patient C

C presents 8 occurrences of the first-person plural pronoun *we*, it mainly identifies himself with other entities from which the patient feels to be controlled and hears voices (God, the Father, the Machine):

F86: che cosa vuoi da *noi*?³²

[What do you want from us?]

definitely inferior (7 in total) and they all occur in the closure phases and dismissal from the dialogue (canonical inclusive *we*).

32. In this turn (repeated at the successive turn F88), Patient C replies to the therapist's question who, utilizing the exclusive *we*, says: *e che altro vogliamo chiedergli?* [and what else do we want to task him?], with reference to the voice C

F304: solo *noi due*

[Only the two of us]

F384: *noi* potremmo creare un vaccino che guarisce tutti

[We could create a vaccine that heals everybody]

(Co3, my italics)

In the following example, the group of people identified by the pronoun is first of all recognizable thanks to the context (in this case with reference to the global context) and in the subsequent example, due to the co-text, it expands the margins to include the entire human race:

F304: perché io in un programma scientifico ho visto che <ee> la <eh><sp> in *noi* c'è della<aa> materia cerebrale <sp> in sovrappiù <lp> cioè *noi* siamo un cinque per cento <sp> della materia cerebrale che abbiamo <sp> in me funziona tutto invece <lp> perché è tutto occupato dalle capacità paranormali <inspiration> il rimanente³³

[Because in a scientific program I saw that the eeh there's some cerebral matter in excess in us. That is to say we are a five percent of the cerebral matter we have, in me everything works instead, because the remaining part is all occupied by paranormal capacities].

(Co3, my italics)

feels to be speaking with his mouth and that he identifies as *Dio in persona* [God in the flesh] (F62, Co3).

33. Typologically similar is the *we of se a noi in futuro servisse che Marte stesse nell'orbita della Terra* [if we necessitate in the future that Mars would be in the same orbit as Earth] (F98, Co1) where the reference is probably to the entire human race and is defined in the same global context.

In the usages of conjugated forms, the inclusion of the speaker in the group identified with the first-person plural (39 occurrences in total), which determines the emotional and interactional involvement, conveys intensity, prevailing towards the attenuation pole³⁴. The patient feels to belong to this plurality of *voices* (they can be 24, 25 [F412, Co1]), the belonging to a group becomes a guarantee of strength in case of conflicts and/or alliances:

F582: <ah!> non abbiamo nessuna paura

[<ah!> We are not scared]

(Co1)

F334: come facevamo io e *** a comunicare attraverso la Terra?

[How could *** and I communicate through the Earth?]

(Co3)

In other cases, C's *we* is ambiguous and not clearly identifiable considering what expressed in the co-text or what can be deduced from the context:

G503: ve ne siete accorti subito quando è morto oppure no?

[Did you immediately notice when he died or not?]

F504: no subito eravamo vicino a lui perché <sp> ha smesso di respirare

34. The forms of the pronoun *we* produced by the patient and the therapist are quantitatively equal, the conjugated verbal forms of first-person plural are never sensitively different in quantity (39 produced by C and 34 produced by the therapists, G and Gb). As in B's case, the therapist prevailing uses the forms of the exclusive *we* as well as those of canonical inclusive *we* with Patient C.

[No, immediately we were close to him because he stopped breathing]

(C01, my italics)

Or it is a canonical inclusive *we*:

F240: e poi verso<00> le undici e mezza chiamo *** e usciamo
[And then, around half past eleven I call *** and we go out].

(C03)

5.3.4. Patient D

D does not use the first-person plural pronoun; in the dialogue the conjugated forms occur 7 times in total, whereas 6 of them are produced by the therapist and only one is produced by Patient D. It corresponds to the canonical inclusive *we* which echoes the therapist's words:

G345: ci vediamo lunedì prossimo?

[We see each other next Monday?]

F346: ci vediamo lunedì prossimo

[We see each other next Monday]

(D01)

5.4. Conclusions

The data shows how the usages of *we* represent a good way to verify the speaker's awareness about his referential identity and his capacity to make references. Also in this case, the presence of *we* in the patients' turns displays how people

affected with schizophrenia, contrarily to what reported by the specific literature, are indeed able to recognize themselves as an *I*, even in the plurality defined by *we*. The use of *we* necessarily leads to the involvement of the speaker, also in the usages that exclude him (Bazzanella 2009, p. 102), namely those so called exclusive that identify the only interactant. It is no coincidence that those last two forms are typically more frequent in the therapist's turns and almost absent in those of the patients³⁵.

In the patients' dialogues, the referential ambiguity of *we*, which enriches its pragmatical value, constitutes another parameter able to focus on the speaker's attitude in his interactions and identity and it is worth further investigation. The uses of the pronoun *we* as well as the conjugated verbal forms of first-person plural are flexible and powerful tools for the interaction, because of their capacity to create groups with different degrees of inclusion/exclusion as well as of the speaker's involvement in that same group. The added pragmatical value enhances the semantic value of *we*, focusing on the speaker's attitude through the exploration of the modalities used to activate the interactional and identity relationship. The diverse intensity modulations, from the mildness of modesty to the intensity of authority passing through degrees of emotional and interactional involvement of the speaker in real or fictitious groups (more frequently Patients B and C), highlights the sense of community which has to be taken in consideration. From this perspective, a more accurate linguistic analysis of the whole complex of deictic elements would

35. The only exception is the exclusive *we* of turn F36 (Bo3) of reported and fictitious speech.

help to delineate in depth the pragmatic configuration activated by the subjects in order to explore their deficiencies in pragmatics, and the diversity of experiencing of schizophrenia in its linguistic manifestations.

In the therapist's uses, the unmarked canonical inclusive *we* frequently recurs throughout the dialogues, but even more so does the exclusive *we* as referred to the only patient-interactant with which the doctor creates a fictitious community, hence weakening the interactional asymmetry. The plurality of referents constituted by the group identified as *we* as well as their recognizability in context and co-text varies from patient to patient. These elements, combined with the variability of the group's margins, are related to B's fragmented delirium and to C's verbal hallucinations. However, they cannot find place in the A's frozen world, where there seems to be no space for the subject's identity manifestations, which is also almost absent in D.³⁶

If one sets aside the variables and diverse frequency of the deictic elements in the four patients' dialogues, the use of the aforementioned forms remains a meaningful proof of the speaker's emotional and interactional involvement: an intensity vehicle in the specific dialogical context, perfectly adherent to the 'wavy-going' usages of *we* signaled in the literature (Bazzanella 2009, p. 110). The expressions of the first-person plural constitute a new promising form of analyses on the subject-speaker and his modalities to be present in the text.

36. On the same account, the incidence of the first-person and second-person singular pronouns is different and less frequent in Patients A and D, compared to the richness of forms of Patients B and C (Dovetto 2015; in this vol., Chap. 3).

Chapter 6

Marginalized People of the ex Girifalco Psychiatric Hospital and the Lexicon of the 'disease of head nerves'¹

La mémoire est la vie, toujours portée par des groupes vivants et à ce titre, elle est en évolution permanente, ouverte à la dialectique du souvenir et de l'amnésie, inconsciente de ses déformations successives, vulnérable à toutes les utilisations et manipulations, susceptibles de longues latences et de soudaines revitalisations.

(Nora 1984, XIX)

Parla facilmente con parole appropriate e rapidamente trovate. Molto loquacità. Scrive incoerentemente con l'espressione delle idee deliranti e dei sentimenti mutati con errori grafici di natura analoga allo stato di eccitazione cerebrale. La voce è naturale, nasale, da prete alquanto, forte che non si stanca.

[He speaks easily with appropriate words swiftly retrieved. Very talkative. He writes incoherently due to the expression of delirious ideas and mutated feelings, with graphic mistakes which have comparable nature to the state of cerebral excitation. The voice is natural, nasal somewhat like a priest and strong as it does not get tired].

([Giuseppe] CC 100-1883 027)

Coll'identica infermità del fratello avevamo il nostro Padre e stette quattro anni matto e così morì, e anche la mamma soffre da tanti anni di malattia di nerve alla testa.

[We had our father with the same infirmity of my brother, he stayed crazy for four years and died like that. Also our mother has been suffering of 'disease of head nerves' for some years].

([Rosaria] CC 2915-1918 028)

1. First edition: *I marginali dell'ex Ospedale psichiatrico di Girifalco e il lessico delle malattie di nerve alla testa*, in D. Poli (ed.) (2019), *In limine. Frontiere e integrazioni*, Il Calamo, Roma, pp. 137-161.

6.1. Introduction

Giuseppe was a priest². He was born in 1833 in one of the suburbs near Catanzaro; when he was 50, he entered for the first time in the Girifalco psychiatric hospital. He was released after few months and readmitted twice, the symptoms were contained in the “informative module” and described: *delirium, put on airs accompanied by insomnia and haplology*. The “dangerous tendencies” were annotated in the same module and describe a drunk, violent man who curses.

Rosaria was Nicola’s sister; he was a peasant in the province of Bari. He was born in 1892 and entered in the mental hospital when he was 26, he had a chronic bronchitis but the cause for his institutionalization was *psychomotor agitation with hallucinations* after fighting on the front in World War I. The sister describes her brother’s infirmity as a family illness, the very same that caused the death of their father and was afflicting their mother as well. Nicola was released after five months and there is no information about him from this moment on.

These brief stories, shredded fragments of the patients in the Girifalco hospital in province of Catanzaro (Calabria), are contained in the clinical records (CC). Dramatic sequences of events, outside the dimension of normality, but experienced nonetheless by common people. Similar stories to those described in Serena Baggio’s work on Pergine mental hospital (province of Trento) (2020), she defines these people as *marginalized*, figures excluded by society, marginal

2. In his medical record there is “culture of a priest” under the “culture” section.

to civilian life³, a painful humanity (Albano Leoni 2013, VI) already outlined in numerous works on psychiatric hospitals. In this article I would like to dedicate my attention to the typology of materials, which witness the life of sectioned patients, in the function of a linguistic analysis on pathology, metalanguage and marginality itself. The medical records (CC) are the first typology of materials used; they were gathered for a project on the Girifalco psychiatric hospital⁴. They allow to explore the lexicon of the illness and, in particular, the history of that lexicon as well as some evidence about the patients' existence. The second typology pertains the peculiar testimony of engravings on the façades of the Ferri pavilion of the Volterra psychiatric hospital; they were made by Fernando Nannetti, patient known as N.O.F.44⁵, deceased there in 1994.

3. A patient hospitalized at the Girifalco hospital writes: «L'ammalato dimesso che poi non è ammalato o comunque lo è molto di meno, deve inserirsi nella società trovando la possibilità di vivere e non andare ai margini della stessa società» [The sick person who was released and who is no longer sick or anyway less sick, has to integrate in society and find a possibility to live without going to the margins] (Pellicanò 2011, pp. 34-35).

4. The ALPhA project (*eAsy inteLligent service Platform for Healthy Ageing*) was financed by the Consiglio Nazionale delle Ricerche in the field "Ageing: technological and molecular innovations for the improvement of the health in the elderly" in collaboration with the Centro Regionale di Neurogenetica di Lamezia Terme/CZ. Thanks to this project, more than 5,200 medical records stored in the archive of the Girifalco ex-psychiatric hospital from 1881 and 1931 were digitalized (Chiaravalloti, Taverniti 2017; Chiaravalloti, Taverniti, Dovetto 2020). I thank the CNR IIT – Sede di Cosenza, and in particular Maria Taverniti, CNR referent for the project as well as the Soprintendenza Archivistica e bibliografica of Calabria (authorization: Nota MIBACT-SAB-CAL n. 637 of 11.08.2017).

5. The information about Nannetti would not have been possible without Lucienne Peiry, art historian expert in Outsider Art, who dedicated some of her works on Nannetti (2011, 2020), Andrea Trafeli, president of the Onlus *Inclusione Graffio e Parola*, which has the objective of preserving Nannetti's engravings, and

6.2. Clinical Records of the Girifalco Psychiatric Hospital

The Calabrian psychiatric hospital is nowadays known as the Catanzaro's provincial psychiatric hospital or the Nuovo Complesso Monumentale of Girifalco. Its first directors followed the teachings of Cesare Lombroso and it was opened on July 22nd, 1881. Until its closure on May 15th, 1987, it accommodated approximately 15,800 patients⁶. For each one of them, there are clinical records or case files with the so called 'modula informativa' (informational module) written by a doctor, containing the information related to the socio-economic status and the clinical picture of the patient, as well as documents and correspondences with the administrative authorities (hospitalization, affidavit etc.), the classification of the disease, the health book (anamnesis, anthropometric exam and psychological exam) and records about eventual previous hospitalizations (see Chiavallotti, Taverniti, Dovetto 2020). These numbers synthesize the movement of the people hospitalized as it was meticulously written on voluminous registers now worn out and yellowed by time. The long-stay patients were "promoted" to the secretary office with a handful of freedom, a cigar

Angelo Lippi, social worker at the Volterra psychiatric hospital. He was actively working at the hospital while Nannetti was hospitalized, and his memory of the facts were vital for the recollection of N.O.F.4's works.

6. The number of patients identified as 15,800 corresponds to the number of folders found. The psychiatric hospital of Girifalco had even more patients if one considers the years subsequent to the conversion from a private institution to a public one. The acquisition of medical records stops the year of the conversion after the Basaglia Law (May 15 1978) came into effect. Till 1987, the mental institution had 22,415 patients in total (14,661 males, 7,754 females), 4,448 died during their hospitalizations (2,561 males, 1,887 females) (Marcello 1995, p. 363).

per day or snuff for those who preferred, due to their benevolent nature (Marcello 1995, p. 363). In Italy, the spread of mental institutions started in the 1800s from northern States⁷ according to the necessity for a moral ideology⁸ that could accompany the increasing expansion of places to cure people affected by mental illness. These places were often just an opportunity to catalogue, take the mentally ill away from civilian life and seclude them, which made these institutions *monolithic depository of folly* (Murphy 2003). At the same time, they were a precious resource for the observation of disorders, treatments and of eventual recoveries. The documents saved and those that were possible to consult show the history of classifications of disorders (nosology) and pathologies (psychopathology), as well as their denominations and treatments.

6.2.1. *The Lexicon in the Medical Records of Girifalco: Cure and Pathology*

The medical records, as a testimony of the experimentation of new treatments as well as the ancient techniques of popular medicine, represent a historical, social and documentary value. In the records it is possible to find information about one of the treatments offered by the hospital from the first years of its institutionalization in order to let the patients autonomously manage themselves⁹: *ergotherapy* (phys-

7. It is prior to the Unification of Italy.

8. Vincenzo Chiarugi, director of the psychiatric hospital of Bonifazio (Florence) opened in 1788, sustained this movement.

9. See Chiaravallotti, Taverniti, Dovetto (2020). The low percentage of mortality registered at the Girifalco hospital (6%), compared to that of other

ical work) in order to give the patients back *that order of ideas and of life from which they drifted away* (Rosanò 2015, p. 26). Proofs of the electric therapy are already found in those years:

Ottobre 1891. Fu curata con morfina e con la corrente elettrica e l'idroterapia
 [October 1891. She was cured with morphine, electric therapy and hydrotherapy]
 (CC 380)

'93 Dic. 15: Fa la cura elettrica, ma senza vantaggio
 [December 1893: He/She undergoes the electric therapy, but without benefit]
 (CC 501)

Although it is not possible to know whether Girifalco had the electroshock, it is certain that already at the end of the 1800s they were using a device for electric stimulation which was the precursor of the machine for the electroshock invented in the 1930s (Chiaravalloti, Taverniti, Dovetto 2020). Parallel to those cutting-edge techniques, there were also traditional methods such as the straitjacket, which was made for the first time in 1790 for the hospital of Bicêtre by a French upholsterer (Foucault 2003), or the calming baths realized with minerals and opioids thanks to ice packs (cryotherapy) initially made with animal bladders sawn together, then substituted by natural rubber (ice bags). The frequent

mental institutes in the same years (20%) could be caused by this innovative treatment (*ibidem*).

recourse to bloodletting via leeches is also found within the medical records of Girifalco.

Sintomi: idee deliranti con illusioni e spesso con allucinazioni
insonnia, agitazione clamori.

Cure praticate: sanguisugio al capo borsa di ghiaccio morfina
e cloralio.

3 Luglio 1892

[Symptoms: delirious ideas with delusions and often paired
with hallucination, insomnia, agitation, shouting.

Treatment: bloodletting, ice bag with morphine and chloral
on head]

[July 3, 1892]

(CC 439)

The terms *sanguisuga* (since the 14th Century) and *mignatta* (from the 14th Century) are both employed in the clinical records to signify the same referent, hence testifying the vitality of the treatment.

The first term, *sanguisuga*, is etymologically transparent (Lat. *Sanguis* 'blood' and *sugĕre* 'suck'), as it refers to a small animal in the phylum of annelids: hermaphrodites commonly referred to as worms with a sucker on the anterior part of their body where their mouth sits. The leech utilized in medicine is the *Hirudo medicinalis*, also known as *sanguetta*, hermaphrodite with 3 jaws each made by 80/ 90 teeth. The alternation of movement causes wounds on the skin, while the musculature of the pharynx sucks the blood. Its saliva contains an anticoagulant that causes a very slow digestion, which could lead up to diverse months. Leeches were first used in bloodletting with antihypertensive function, but their saliva is nowadays

known for its vasodilatory, anesthetic, analgesic, anticoagulant and bacteriostatic properties. The similarity between the two Hebraic words *ālūqāh* 'leech' and *āqal* 'wrong, bent' reported in the *Dizionario di medicina* (Casalini 1951, p. 480), is etymologically unfounded. The editor of the *Dizionario di medicina* (Boscaglia 1922)¹⁰ imaginatively motivates the term of the medical lexicon *sanguisuga* 'leech' through new and original conceptual hues, in particular the idea of being bent associated with the small animal. As a matter of fact, the term *ālūqāh* 'leech' is a hapax in biblical Hebrew and it should instead be compared with the arabic *ālaq*, collective *ālaqah* 'medical leech', and with the verb *āliqa* 'being hung, adhere'¹¹. In the medical records also the term *mignatta* is frequent, its origin is uncertain but it probably derives from Lat. **miniata* 'sprinkled with red'¹² or from Vulgar Latin **minju(s)* 'smallness' combined with the diminutive/derogatory suffix *-atta*. The employment of the same form for more referents with partially akin characteristics is frequent in popular denominations within the realm of nature and the term *mignatta* is an optimal example. The same base is also used to indicate two bird species (see Beccaria 1995, s.vv.), the *Chlidonias nigra* or *mignattino*, a bird that lives near water and marshlands and eats small fish, leeches and insects, and the *mignattaio* or *Ple-*

10. The author of the term *sanguisughe* 'leeches' in the *Dizionario di medicina* wrote a booklet published in 1922 and dedicated to *Il mignattaro*, the etymology proposed is attributed to the rabbi of Pitigliano, prof. Gustavo Calò.

11. I am grateful to Marco Mancini and Giancarlo Lacerenza, with which I discussed the etymology, and I could have a clarification of the term reported above.

12. See Lat. *minium* 'ruby red'. The hypothesis about the color is rejected by Prati, who hypothesizes a link with the Piedmont term *migna* 'kitty' (Cortelazzo, Zolli 1999, s.v.).

gadis falcinellus, a bird of iridescent dark green plumage wings and marron neck; its name was probably linked to the false belief that it eats leeches. From the 1950s there is also another form attested in Italian, *mal(o)-, malmignatta*, which indicates a small invertebrate, a black spider with thirteen red dots, which belongs to the family of Theridiidae (*Latrodectus tredecimguttatus*)¹³; its bite is fatal for other insects and extremely painful for humans, as it causes swelling and anemia. The plurality of referents that are named using the same base in the popular jargon, do not allow to certainly opt for one or another etymological solution, i.e., color or smallness of the animal. Starting from the 19th century, the term *sanguetta* (attested from the 16th century, etymologically related to *sangue* ‘blood’) spreads throughout the northern and southern area, substituting *mignatta* and limiting its dissemination in Tuscany, Umbria and Lazio (see Battisti, Alessio 1975, s.v.). The clinical records of Girifalco between the years 1881-1894¹⁴ show a persistent use of the word *mignatta* around the area of Catanzaro, which draws a motive, the more vital the term, the more actual the cure¹⁵.

Also, for what concerns the lexicon related to pathologies, clinical records represent an important source. The history of the employment of the term *lipemania* (in Italy since the 19th century) leaves a mark in diverse schools of thought as the

13. De Mauro, Mancini (2000, s.v.).

14. The terminological analysis on lexicon comprises medical records which surpass 1894 because it includes the data of patients who were hospitalized at that time but died subsequently till 1936, year of death of the last patient of the sample (CC536).

15. The verification of the eventual presence of the term *sanguetta* in the other medical records is part of ongoing analyses (see Taverniti, Chiaravalloti, Dovetto 2020).

knowledge on affective disorders grows. The term was introduced by Esquirol to identify *a cyclical state which affected mood and thought from which it was possible to subtract oneself* was not accepted uniformly; it was part of the broader category of manic disorder classified as ‘monomania’. Great Britain and Austro-Hungarian Europe continued to use the term *melancholia* (It. *melancolia/melanconia/malinconia*) till the beginning of the 20th century, when Kraepelin established the concept of manic-depressive disorder (Murphy 2003). The presence of the term *lipomania* in the medical records of Girifalco, from its institution in 1881 under Dario Maragliano, marks a precise orientation in the classification of psychosis. The word ceases to be used in 1894 when it is substituted with *melanconia* ‘melancholia’, attested since 1882 under the direction of Silvio Venturi (see Chiaravalloti, Taverniti, Dovetto 2020). Up to date, the term *lipomania* is not present in the *Lessico dei termini psichiatrici e di salute mentale* (World Health Organization 1994 [1989]), where is registred only the term *melancolia*.

6.3. Marginalized People and ‘inside’ vs ‘outside’ Words

The words we pronounce move within multiple and polymorphous spaces of elocution. One of the possible interpretations of ‘disturbed’ verbal production is the ambiguity of the opposition of ‘inside’ vs ‘outside’, whose expandability, metaphorically or not, identifies diversified space of elocutions as well as diverse ways of reading the pathology. The words on the ‘inside’ not only represent endo-phasic thought, but also the words of those who ideally situate themselves within the cod-

ified norm vs words on the ‘outside’ of the norm. At the same time, the words on the ‘inside’ can also identify the production of those, i.e., inpatients, sectioned or voluntarily admitted, who were marginalized compared to the civilian life. The paradox is drawn when comparing ‘inside’ vs ‘outside’ the latter becomes a synonym of those living at the margins and in contrast with normality. Silvestri (1994) considers these two opposite poles as two fundamental epistemic dimensions: the ‘outside’ compared to a forest and the ‘inside’ allusively identified with a labyrinth, whose interpretation *recalls the premature proto-urban ethnocentrism (and its connected androcentrism)* (Silvestri 2019, p. 67).

In questa prospettiva gli esseri misti che esaltano il ‘fuori’ della ‘selva’ [...] diventano presto emblemi negativi di alterità etnica e/o di genere (con specifica pertinenza del femminile), mentre gli esseri misti che caratterizzano il ‘dentro’ del ‘labyrinth’ [...] diventano a loro volta e altrettanto presto emblemi positivi di identità etnica e/o di genere (con specifica pertinenza del maschile).

In this perspective, those who exalt the ‘outside’ of the ‘forest’ [...] soon become negative symbols for ethnical and/or gender alterity (with specific pertinence to the feminine), whereas those who characterize the ‘inside’ of the ‘labyrinth’ [...] become in turn positive symbols of ethnical and/or gender identity (with specific pertinence to males).

The words of the social outcasts in Girifalco as well as in other places of isolation for the mentally ill¹⁶ *exalt the outside*

16. We refer to: artistic material (see Nannetti’s graffiti, par. 3.2), letters, diaries as well transcriptions of the patients’ speech contained in the medical

of the forest and appear diverse from the norm. The following considerations are dedicated to the inpatients and, in particular, to their written productions.

Generally, the perspective I adopted was the narration's analyses of the patients' production as communicative acts intimately related to the construction of social life (de Fina, Georgakopoulou 2012). The materials shed light on the point of view of the speaker, the construction of his identity through the interaction with others and with the world, and his narration is a tool for giving meaning to the world around him, rather than a mere description of it. His identity is not intended as a monolithic structure, but rather as a social process, that relates what is locally said with the world. It is built and negotiated during the verbal interaction, and it comes into being with the speaker's construction of the world and his beliefs (see de Fina 2013). The constructs that were analyzed to explore this process which happens through narration are: categorization, agentivity, indexicality and positioning. The latter constitutes the identity-framework of the speaker, who expresses his demeanor towards the world (e.g., conformism or rebellion) through his *storytelling* (De Fina 2013)¹⁷. Indexicality is one of the main linguistic tools for the construction of the identity as:

records. They are not always accurate testimonies, as the therapist who gathered the data might have filtered it (see par. 3.1.).

17. «Level 1 positioning refers to the way characters are positioned in relation to one another within the story world, while level 2 deals with the way narrators position themselves vis-à-vis their interlocutors in the story-telling world. Level 3 explores 'how the speaker/narrator positions a sense of self/identity with regards to dominant discourses or master narratives' and how s/he 'makes these relevant to the interaction in the here and now' thus constructing herself/himself as a particular kind of person» (de Fina 2013, pp. 42-43). The alternation of pronouns found in level 3 is important to comprehend how the

semiotic process through which a variety of linguistic (and non-linguistic) forms (going from units as small as sounds to much more articulated constructs such as styles) are associated with and evoke specific identities, via attributions of values and meanings that are socially recognized as characterizing those identities (De Fina 2013, p. 42).

Another approach is the qualitative analysis of lexicon, especially when it mirrors episodes of deliriums or flight of ideas. The neologisms with the so-called word salad, alliterations and distortions, are other manifestations of delirious thought, where the phonetic form and the morphosyntactic structure often correspond to a holistic experience in which the visual and iconographic aspect of letters can acquire a strong value¹⁸.

Paraphasia¹⁹, neologisms and other creative uses of words constitute the structure of N.O.F.4's diary (3.2) as shown by the following terms engraved on the façades and representative of neologisms in Nannetti's work: *Astronnanavale* [astro-naval] *Fulmidabbili* [thunder-dable], *Ghinosfera* [ghino-sphere] o *nubitragiche* [cloud-tragic] etc. N.O.F.4 made a

speaker positions himself compared to the world and, at the same time, how he bestows a meaning to his presence in the world (de Fina, Tseng 2017).

18. Nannetti engraves on the façade of the hospital: *Cirio = Conserva = serve Conservatorio* [Cirio (Italian brand of tomatoes) = tomato conserve = Conservatory needed]. For what concerns the font used, he creates his personal alphabet: «Nannetti renonce généralement à l'écriture cursive, évitant ainsi les pleins et les déliés, et privilégie les lettres capitales anguleuses, plus faciles à graver» (Peiry 2020, 21; see 21-24 with the graphic illustration of the upper-case and lower-case letters used by Nannetti).

19. Paraphasia in schizophrenia comprises the phenomena of inversion or alteration of first or second articulation units, which causes a change of meaning in the words affected by the phenomenon (Pennisi 1998, p. 196).

diary out of stone with frequent sequences of disconnected and semantically de-structured words [word salad] as *Antenna Magnetica Catotica Con Cavo Coassiale* [magnetic cathodic antenna with coaxial cable] or *scariche cosmiche Elettriche intercontinentali astrali e nubitragiche ombrose* [cosmic electric intercontinental astral and nubitragic shadowy discharges] etc., as well as alliterations in which the words recall one another for a mere association of form as in:

Centofante Fantomatica Catena Ascia sciugamano Mani Manon, Corvo Corne Cornacchia, Stazione di Astrazione magnetica etc.

Distortions or intentionally deformed words are numerous e.g., *corelleatre* (in *Bocche larghe e strette o corelleatre* [wide and narrow mouths or *corelleatre]), *Steoposcio* (per *stetoscio* [stethoscope]) etc., as well as sequences of newly formed associations of paradigmatic form and/or content, e.g., *colatura Calatura* [dipping dripping] or *Mondezza Scope secchio* [garbage brooms bucket], *valore Metallifero Monetario* ['metalliferous value monetary'] etc. These phenomena (intentional deformations, unusual expressions, decomposition of images or wandering) manifest an ongoing dissociative process whose pinnacle is trans-phrastic incoherence: a profound disorganization which characterizes the expression in schizophrenia²⁰.

The pervasive and overbuilt Jakobsonian poetic function serves as constructive basis²¹ rather than practi-

20. See Gemelli (2013) for a detailed study.

21. Such 'constructiveness' would be the same that, according to Garroni (2010, p. 186), associated artistic procedure and knowledge. From this perspec-

cal-communicational purposes. It seems to characterize these texts, as their sequences are not based on contiguity, but rather on the extension of the syntagmatic axis of the principle of equivalence which determines the selection on the paradigmatic axis (see Jakobson 1960, p. 358). This projection from the axis of selection to the axis of combination originates the phenomenon of 'semantic saturation' (Lotman), which weakens the communicative intention and strengthens concentration on the message form, hence provoking that connotative density hallmark of schizophrenia productions²². If the patient's predilection in preferring the literal meaning is interpreted as a tendency for denotative meanings compared to those connotative, the operations of condensation, movement and substitution, at the basis of the three phases of Freud's primary processes, suggest a parallel tendency towards the use of connotative meaning with reference to the non-objective content that the sign can evoke, and which leads to the typical derailment found in the disorder²³.

In poetical texts the richness of meanings is created by the tension of two coexisting semantic systems, that of the natural language and that specific of the literary text, dependent on the extension of the principal of equivalence, which allows words to acquire continuous and newly made semantic func-

tive, pathological texts could be qualifiable as operations with meta-operational dominance.

22. According to Jakobson (1960, p. 367), the projection of the principle of equivalence on the sequence has a broader and more profound meaning compared to exclusively phonic aspects (e.g., alliteration or rime). On this matter, see Milani (2010-2011).

23. On the linguistic repercussions of a Freudian reading on schizophrenia see (2006 [but 2007]).

tions²⁴. Conversely, texts in schizophrenia are tied to an only semantic system which does not correspond to that of natural languages. This shift in the semantic system marks the profound difference between poetic-literary texts and those produced in schizophrenia, which, instead of remaining 'texts' in the natural language, become annulled. The weaving and communicability of the message which relies on the relations between coherence and cohesion appears unhinged. Words remain the fundamental unit for both typologies, for this very reason it is possible to extend Lotman's words on poetic text also to schizophrenia: *it is on the very lexical level that the structure of its semantic is built* (1970).

6.3.1. *Marginalized people in Girifalco: «Dio buono fai vedere le nuvole e non annaffie [sic] tutte le piante del mondo perché forse siamo alla fine del mondo»²⁵ [Benevolent God, let us see the clouds and do not water all the plants in the world, because maybe we are at the end of the world]*

In 2011 a book with some testimonies of the Girifalco inpatients was published, his editor was Carmelo Pellicanò, psychiatrist of Catanzaro, who long fought for the closing of mental institutions. He started to work in Girifalco²⁶

24. For the coexistence of two semantic systems in the literary text, see Lotman (1970), also Jakobson (1960, p. 371).

25. Mastrandrea, patient of the Girifalco psychiatric hospital (Pellicanò 2011, p. 33).

26. Carmelo Pellicanò was one of the main figures for the psychiatric reform and an active sustainer of democratic Psychiatry. After working in Southern Italy, he became the director of the Volterra psychiatric hospital and edited *Corrispondenza negata. Epistolario dalla nave dei folli (1889-1974)* [*Correspondence de-*

and used to assign compositions to his patients where they had to freely voice their opinion and feelings on freedom, dreams and cures without medicines. When he died, his wife gathered and elaborated the data for the print, she was convinced that *the story exists, if there is someone telling it* (Pellicanò 2011, p. 3). As many other compositions wrote by the patients, these writings are complex as their struggle goes beyond possible alterations in orthography or uncertainty in lexicon and syntax. The patients' texts convey the ways of building the narrating subject's identity and their attitudes with the world through the employment and recurrence of deictic forms. The patients survived by living at the margins, feeling clearly excluded by the world, as shown by the examples below:

L'ammalato dimesso che poi non è ammalato o comunque lo è molto di meno, deve inserirsi nella società trovando la possibilità di vivere e non andare ai margini della stessa società (Salvatore, pp. 34-35).²⁷

[The patient who was discharged, which is not ill, or he is but less, has to integrate himself in society, hence finding the possibility to live and not going to the margins of society].

Molte volte mi allontano dalle altre, mi siedo vicino la finestra e attraverso le sbarre guardo nel vuoto e tutto scompare (Maria, p. 25).

nied. *Epistolary from the ship of crazy* (1889-1974)], which shows his commitment for his patients. Pellicanò was director of the journal *Neopsychiatria* where Nannetti's work was published for the first time (see § 3.2.).

27. The excerpts taken from Pellicanò (2011) report the proper name of the person who wrote them and number of page of Pellicano's volume. There are some mistakes in the morphosyntax as well as in orthographical forms, which are typical of popular writings and they were not reported in the English translation.

[I often isolate from the others, I sit near the window, and I look through the grates and everything disappears].

Ora parlo proprio della libertà che ho perso io con la malattia, che mi chiuse in questo ospedale del fior della mia gioventù a venti anni (Nella, p. 27).

[Now I am speaking about the freedom I lost for the illness, that restrained me in this hospital from the prime years of my youth, at 20].

Throughout the narration, the identity of the narrating subject manifests and builds itself with the expression of its attitude towards the world, which can be rebellious:

Alcuni di noi spesso si trovano in manicomio perché la società non ha nervi abbastanza saldi per sopportarci. Perciò prima sarebbe necessario curare la società alla quale ci dovremmo nuovamente inserire (Angelo, p. 29).

[Some of us are in mental institutions because society itself is not cool headed enough to deal with us. For this reason, it would be necessary to primarily cure the society in which we should integrate again].

Libertà io voglio andare accasa (Raffaele, p. 39).

[Freedom I want to go home].

In some other occasions, the attitude expressed is conformism or fear of one's own social impact:

Però per quello che io so molti medici non hanno dato certezza di guarigione e quindi c'è il fatto che se si troverebbe un lavoro c'è il

pericolo di ricadere ammalati e di combinare un qualche malanno alla ditta presso la quale si lavora. Tutti questi fatti mi fanno pensare che è meglio che me ne stia in ospedale (Giambattista, p. 32).
 [For what I know, many doctors do not give the certainty of recovery and therefore, if one finds a job, there is the risk of relapse and hence causing damages to the company one is working for. All these situations make me think that it is better to just stay in the hospital].

In the following excerpts, the presence of the narrating subject is extremely powerful as shown by the persistent repetition of the first-person singular pronoun (*io, mi, me* [I, my, me]):

Io la notte mi sogno di stare nei luoghi ove sono nato (Giambattista, p. 20).

[At night I dream about the places where I was born]

La disgrazia che mi ha colpito di essere ammalato mi di un male da me ritenuto in guaribile (Giambattista, p. 32).

[The misfortune that struck me is being ill of an illness I believe to be incurable].

Io ricoverato ... Domenico chiuso dal 1952 in questo ospedale ho passato quattro anni legato (Domenico, p. 38).

[I was hospitalized ... Domenico closed in this hospital since 1952, I spent four years tied]

At the same time, the narrating *I* is inclined to position himself in a space in which the abstract dominion of time lays. The concept of time is evidently conceived in terms

of things and movement, where the slowing down or interruption of experience is retrieved through the metaphorical identity relation ‘movement is time’:

Poi comiciai a correre. Vagavo da per tutto l’universo (Anonimo, p. 17).

[Then I began to run. I used to wander across the Universe].

Come è bello andare liberi per il mondo al mare ai monti nei boschi e i fiumi conoscere l’Italia l’Europa ma questa libertà che non mi dice niente di tutto questo cosa è o cosa sia. [...] Manicomio questa è un’altra gioconda la libertà dei manicomi dove non mi dice niente perché si sta male (Antonio, pp. 36-37).

[How beautiful it is to move freely around the world, sea, mountains, forests and rivers, get to know Italy, Europe but this freedom that does not say anything of what all of this is or what it could be. [...] Mental institution, this is another carefree freedom of the mental institutions, where it does not say anything on why one is sick]

6.3.2. *NANOF 4: «Come una farfalla libera son io tutto il mondo è mio e tutti fo sognare»²⁸ [I am like a free butterfly; all the world is mine and I make everyone dream]*

Fernando Oreste Nannetti (1927-1994), patient with schizophrenia, was hospitalized in the Volterra hospital²⁹ when he

28. This excerpt is Peiry’s transcription (2011; in partic. 143) of a sentence engraved by Nannetti.

29. Nannetti remained in Volterra from 1958 until his death in 1994, he was

was 36. He used to sign his engravings and letters with the acronym pseudonym *Nanof4*, then modified in N.O.F.4. The first version of the name corresponds to Nan[etti] O[reste] F[ernando], while the second had a double value, it was the acronym of his name and of N[azioni] O[rientali] F[rancesi]³⁰. They were both present in his inscriptions, where geography, history and astronomy constituted the lexical fields most used. The number “4” could indicate the fourth institution in which Nannetti was hospitalized, the Volterra psychiatric hospital. The seven-year-old Nannetti was admitted in a charitable institution, as an adolescent he moved in a facility for disabled people followed by a long hospitalization at the Forlanini Hospital (Rome) to cure ankylosing spondylitis. In 1956 he was accused of resisting the police and was subjected to psychiatric evaluation; as a consequence of this he was then hospitalized in Santa Maria della Pietà, hospital of Rome, from which in 1958 he was assigned to the Volterra psychiatric hospital. There, in 1961 he moved from the judicial section to the civilian. Despite being discharged by the hospital in 1972, he voluntarily decided to remain hospitalized in Volterra, where he died in 1972³¹.

Nannetti's work is long 70 meters for an average height of 120 cm³², the engravings were made with the prong from a

moved to diverse wards throughout his hospitalization. He refers to the hospital as a *cassa di Salute* [Health coffin].

30. The acronym N.O.F.4 appears in the postcards Nannetti wrote while staying in Volterra. He used to sign as follows, «Nannetti-Fernando detto-Signore-Nanof-N.O.F.-(4)» e «N.O.F.-(4=) Nucleare-, orientale-, Francese-, Nazioni-orientali-Francesi = Nannetti-Oreste-Fernando» (Peiry 2011, p. 159).

31. During his last years in Volterra, where he was hospitalized voluntarily, Nannetti was assisted by a senior residence whose tuition was paid by the Comune di Roma which wanted to maintain a group of ex-patients in the hospital.

32. A greater length is reported in other texts (180 mt; see Tabucchi 2011,

hospital belt in a 10-year time period (from 1959 to 1961 and from 1968 to 1973)³³. With Nannetti's gradual mutism³⁴, his engravings were becoming a sort of *scriptio continua*, devoid of punctuation and in the style of boustrophedon, whose angular letters revoke ancient Etruscan writings³⁵. This typology of materials is assimilated into outsider art³⁶ with the *clandestine-ization*, typical of this artistic manifestation. Notwithstanding the incision took part in a public place, Nannetti's visionary work went unnoticed by nurses and doctors, with the only exception of the nurse-watchman Aldo Trafeli³⁷,

p. 43), nonetheless the photographed and transcribed visible incisions seem to be 70 meters. The façades of the pavilion were plastered more than once, hence covering what had been written and forcing Nannetti to start over.

33. Nannetti spent those years in the Ferri judicial ward (see Mainardi *et al.* 1995, p. 14), it is nonetheless possible that during his hospitalizations in other wards he could have continued his work. He produced more than 1600 works at the Volterra psychiatric hospital (Lippi, Trafeli 1995, p. 5), which are now for the most part lost. A small fragment that was saved to this day can be found in the cement handrail of a staircase 106 meters long.

34. Nannetti's logorrhea changes in Volterra, away from his hometown, where it is transformed in *creative mutism* (Peiry 2011, p. 21).

35. The childhood spent in Rome might have allowed Nannetti to familiarize with this type of writing, also Volterra, a place rich of Etruscan traces might have had some influence. It is worth signaling that Nannetti's education stopped at fifth grade, during his hospitalization he used to leaf through journals. The angular writing, conversely, compared to Roman lapidary writing, could be a result of the material which covered the façade of the hospital, cement mortar, not easy to engrave. Some people say that Nannetti collected the prongs from the belts of other inmates because they would easily break or wear out.

36. Peiry includes Nannetti's work to the outsider art, she thinks that Nannetti's art is not supported by any cultural or artistic intention, and it does not have addressee. *He tries to forcefully sublime his despair and find the only possible meaning for his life* (2011, p. 14).

37. Aldo Trafeli attended art schools and their shared interest for art fostered a partnership, which will fill Nannetti's existential and affective void, which surrounded him till death. Nannetti died in Volterra without having ever had a visit from family or friends, he wrote thousands of postcards, which, as it was customarily happening in these institutions, were never sent.

Nannetti's friend and confidant. To all the people that used to ask him about the reason and meaning behind his work, Nannetti replied by saying that it was a *private matter* (Peiry 2011, p. 15), hence showing how his *lapidary soliloquy* publicly traced on the facades of the Fermi pavilion would have remained a secret.

In 1979, a Volterra photographer, Pier Nello Manoni, shot the first images of N.O.F.4's façade, with the aid of Aldo Trafelli, the only one who could have deciphered it, produced a movie with his daughter Erica Manoni, and Alessandro Bonifazi, *I graffiti della mente. N.O.F.4 Moro Secco Spinaceo* ["The graffiti of the mind N.O.F.4 dark dry spinach-like"]. The la Collection de l'Art Brut of Lausanne exhibited Nannetti's works and Lucienne Peiry curated the exhibition. In 1985 Studio Azzurro produced a documentary on Nannetti called *L'osservatorio nucleare del Sig. Nanof* ["The nuclear observatory of Mr. Nanof"]. Two shots appeared in the movie, one was the rare photograph of Nannetti, the other was the *flowery handrail* which is not visible anymore due to deterioration. Up to date, the onlus *Inclusione, graffio e parola* [Inclusion, Scratch and Word] of Volterra is engaged in the protection of the façade. Angelo Lippi, social worker who worked at the hospital, dedicated his life to spread what remains of Nannetti's work.

6.3.2.1. «e moio anche due volte» [and I die twice]³⁸: Words Made of Stone

Nannetti's work is a book made out of stone, the incisions on the facades of the Ferri pavilion are in perfect adher-

38. Peiry (2011, p. 95).

ence with that tendency of outsider art which consists of filling up the available space, *love for a filled space* (Capt, Schupbach 2001, p. 60). The textual cohesion is reduced to the sentence level, where the high recurrence of nominal phrases marks a paratactic progression, more often the cohesive unit does not go beyond the singular syntagm, the sentence is segmented by small signs which separate a word from the other (hyphens or dots). His words are often neologisms or portmanteaus³⁹ e.g., *Telecine* [Telekine], *Quadrigenito* (< quad(ri) + [p](ri)mogenito)⁴⁰ or the obscure *mecegramente*, as well as acronyms. These phenomena as well as the absence of determiners originates an accumulative effect in alliterative and semantically de-structured series. Spatio-temporal references are annulled in the terrestrial, astral and mineral dimension to which Nannetti ascribes his thought, that is translated in words difficulty incised on walls, the layout of the pages is sometime guided by engraved rectangular lines or following the uneven moldings or the frame of the windows of the building⁴¹. The

39. As defined by Migliorini in 1949, they are *one or more words blended, put together with one which can remain intact*. Thus, the constituted word has parts of other words which do not correspond with initial syllables or basic morphs e.g., *Federalcalcio* < *Federazione* [Federation] + *calcio* [soccer]; *tigone* < *tigre* [tiger] + *leone* [lion] (see Thorton 2004).

40. The neologism *Quadrigenito* is formed by two parts of Italian words: *quadri-* 'related to 4' e (*primo*)*genito* 'firstborn' son' (see Dovetto 2022). The number 4 is recurrent in Nannetti's works, as it is not only present in his signature, but also found in: 4 metals, 4 geometric shapes, 4 colors and 4 centuries, which interact in his *telepathic mental system* whose *mineral key* has a 4 colored flag with a 4-pointed star (see Maranzano 1995, pp. 38-39). Under a linguistic perspective, the tendency of the Italian language to leave intact the second word of a portmanteau can be observed also in this type of delirious lexicon.

41. Nannetti's engravings do not follow imaginary lines that were preemptively traced, they follow architectural profiles, as when the patients af-

engraved pages are comprised of numbers, geometric symbols and drawings often situated at the center of the ‘page’, as if they were a sort of images focusing of Nannetti’s delirious expressions. The geographical and historical events evoked by the “stone book” through probable and fantastic narrations hand back the travel journal in which time and space are blurred. The psychotic *Lebenswelt* is characterized by a time which has slowed down or had been interrupted (Di Mauro 2012), which is followed by a certain *hypertrophy of spatial factors* (Cardella 2006, p. 46). In Nannetti’s work, these elements are reflected with an abundance of topographic references (cemeteries, hospitals, streets and places around Rome or in Lazio, where real biographical as well as imaginary happenings are blended) and onomastics (i.e., the genealogies with saints, popes and queens, or that of parents, grandparents, half-/ brothers and cousins⁴² which the quality ‘spinacea’ [spinachy] and ‘Y shaped’ nose pertain). Nannetti attributes the quality of being *spinaceo*⁴³ and his nose to a complex genealogy as in:

fected by catatonic schizophrenia used to sit on a bench and Nannetti engraved and traced following their shapes. His wavy-going writing brings back their immobility.

42. Phenomena showing gemination (*cuggino/a* [cousin], *alfabetto* [alphabet] etc.) or graphical changes as *coionatura* (It. *Coglionatura* ‘canzonatura’ [mock]) reproduce a Roman pronunciation in the written text.

43. Diverse hypotheses were proposed for the meaning of the adjective *spinaceo*, which characterizes Nannetti and those who were linked to him. His genealogies include some recurrent traits such as color of the hair and shape of the nose, the adjective *spinaceo* could have been referred to a slender figure which resembled the filamentous aspect of spinach (see Lovell 2011, p. 69 and with further conjectures see Peiry 2011, p. 93). A more concrete hypothesis sees the adjective *spinaceo* as a reference to a part of Rome called *Spinaceto*, where Nannetti lived. For the latter information I thank Angelo Lippi.

Corazzi – Maria Giano – Madre – Mora Spinacea – Grassa – Alta
 [] *Bocca stretta – naso – da topo – nata – a – Roma* (Peiry 2011,
 p. 117).

[Corazzi, Maria Giano, mother, dark hair/skin spinachy, fat,
 tall [] narrow mouth, mouse-like nose, born in Rome]

Corazzi – Nannetti = Fernando – nato – a – Roma il – 3 – 10 – 1927
– moro – spinaceo – castagno – alto – 1,60 – secco – bocca – stretta
– naso – Y – Fratellaastro

[Corazzi, Nannetti Fernando, born in Rome on October 3,
 1927, dark hair/skin, spinachy, chestnut-like, 1,60 m., thin,
 narrow mouth, 'Y shaped' nose, half-brother]

Corazzi – Nannetti – Maria – nata – a – Roma – il 1879 – mora
– spinacea – alta – 1,75 – secca – naso – a – Y – bocca – stretta
– Sorellastra

[Corazzi, Nannetti Maria, born in Rome in 1879, dark hair/
 skin, spinachy, 1,75 m., thin, 'Y shaped' nose, narrow mouth,
 half-sister]

Corazzi – Cicaloni – Lidiana – nata – a – Roma – Italia il – 1925
– 3 – 3 – mora – castagna – spinacea – naso – a – Y – Alta – 1,70
– secca – bocca – stretta – cugginastra

[Corazzi, Cicaloni, Lidiana, born in Rome (Italy) on March 3,
 1925, dark hair/skin, chestnut-like, spinachy, 'Y shaped nose',
 1,70 m., thin, narrow mouth, half-cousin].

(Peiry 2011, p. 141).

Corazzi – Costantino bisnonno Barba – nera Russia Bocca stretta
Alto secco – Moro spinaceo – Naso Y (ibidem, p. 147).

[Corazzi, Costantino, great-grandfather, black beard, Rus-

sia, narrow mouth, tall, thin, dark hair/skin, spinachy, 'Y shaped' nose].

Nannetti's lexicon can be defined as a 'specialized lexicon', a subset of relatively homogenous lexicon. The semantic domain of references remains for the most part delimited in the realm of exact sciences, as attested by the recurrence of compounds with neoclassic elements, which can be neologisms with articulated terminology⁴⁴, e.g., *Telemetrico* [telemetric], *elettromagneticamente* [electromagnetically], but also *Vetra portifera* [Glass that has a door], *Battisfera* [Baptisphere] < bat(t)i+sfera o *Quadrimogenito*. As it happens in specialized lexicon, the presence of compounds is extremely meaningful and amplifies the difficult distinction between the compound category and that of phrasemes because they are partially overlapping⁴⁵. The shortening of words occurs in violation of the etymological and/or morphological segmentation of the words, hence making the constitutive elements particularly opaque, and it brings about an increment of portmanteaus whose bases are not coordinated, e.g., *Telequadrante* [Telequadrant]. All the creative procedures melt the shortening processes and creation of new words in novel outputs which exploit pieces of base words. They do not co-

44. It is worth signaling another biographical reference, with the latinization of surname and nickname «Nannettolicus Meccanicus santo con cellula Fotoelettrica» [Nannettolicus Meccanicus saint with Photoelectric cell] (Peiry 2011, p. 110).

45. Compounds like *Vele Sci* [Sail Ski] are uncertain, one cannot resolve their meanings as their compositional structure remains obscure (the compounds have a compositional meaning vs phrasemes which are not compositional) and/or the relation of eponymy/ hypernymy between its elements (compounds have an eponymic relation with the head, in phrasemes there is no eponymic relation) (see Bisetto 2014, p. 36).

incide with preexistent morphs nor with prosodically predetermined shortenings (syllabic units) and at the same time they hint at idiolectal processes of lexicalization, e.g., *Telequante* < tele+qua[dra]nte.

6.4. Conclusions. «Date un punto d'appoggio: vi solleverò il mondo»⁴⁶ [Give a foothold and I'll lift the world for you]

In the preface to the Girifalco patient's manuscripts, Carmelo Pellicanò writes:

Negli anni 70 Tullio De Mauro rivendicò il valore delle scritture difficili, graffiate, in lotta con l'ortografia e la sintassi, e ci insegnò a coglierne la forza espressiva, il dramma, la volontà di comunicazione (2011, p. 7).

[In the 70s, Tullio De Mauro claimed the value of those difficult and scraped writings whose orthography and syntax was struggling. He taught us how to understand their expressive strength, passion and will of communication].

In his contribution in *Esistere nella follia* ["Existing in the madness"] (1995, p. 10) Angelo Lippi observes:

Nannetti conferma che "non si può non comunicare" e che le "modalità di comunicare sono illimitate" per l'uomo, che è tale prima

46. These words, engraved by Nannetti (Peiry 2011, p. 105), refer to the famous quotation about the derivation of the lever's principle attributed to Archimedes.

di essere assistito o alienato e che in ogni situazione mantiene il primato delle forme, dei contenuti, delle relazioni nel comunicare. C'è posto per ogni messaggio.

[Nannetti confirms that “it is impossible to not communicate” and that man’s “communicative modalities are unlimited”, before one becomes alienated, he detains the leadership of forms, contents and relations to communicate in each situation. There is place for every message].

The testimonies produced by the patients (letters, essays, engravings) show even more, as they do not only reveal their willpower to communicate, which often remained unheard, but also offer the chance to explore the speaker-narrator’s identities through modalities of construction and haggle. The linguistic devices employed in their texts allow to reconstruct ‘maps’ able to shed light on the distress or pain caused by the pathology. For example, Nannetti exposed himself in the moment he decided to engrave, he existed and was there, he claimed his identity and existence. Nannetti used to say, *I am here* even when the mental institution had just one direct or indirect response for years: *you do not exist*, namely the disconfirmation and annulment of the subject (Fanali 1995, p. 53).

The frequent recourse to multiple creative resources such as paraphasia and neologisms highlights a constant tension towards the filling of private spaces of meaning making left empty by the semantic layout of the system (Pennisi 1998, p. 219). This constitutes the existential modality of the psychopathology, which struggles with the noetic limitlessness and allows the survival of the delirious system. In the linguistic history of a society or speakers’ community, the documents

produced by marginalized people must find a necessary collocation for they bring back stories of lives and illnesses which involved patients as well as family, healthcare professionals and doctors that took care of them. These instances represent a portion of painful humanity, which contributed to write the history of our linguistic, social and civilian history.

Part 2

Translation Guidelines

When translating the CIPPS corpus there are a number of discrepancies and difficulties. The abnormal use of language is caused by the illness itself (e.g., slips, neologisms), however, there is a set of phenomena also related to prototypical spoken conversations e.g., conversational breakdowns, new planning, repair strategies, non-agreement, etc.

The primary goal for this translation was preserving the meaning, or no-meaning, as it originally comes across when listening to the recordings and reading the transcriptions, without completely change the overall sentence structure used by the patients. In order to make a tight comparison for each turn between the Italian and the English version, the translation was reported between square brackets “[...]” after each turn in Italian.

The code-switching between Neapolitan dialect and standard Italian highlights important parts of the patients’ discourse. The translation tried to provide a sense of ‘dialect’, especially for Patient B’s case, by employing terms marked diastatically and diaphasically. Nonetheless, the corpus itself is a transcription of spoken conversations, therefore it is already conceived as a place where colloquial elements and especially the resort to dialect unlock the ‘intimate self and its secrets’. The parts characterized by a whirlwind of loose associations and delusions were translated literally, trying to identify every little string of concepts which constituted a fragment. The word for word translation was the optimal solution to illustrate how the stream of thoughts appeared detached from the core ideas and had little to no

amount of anchoring points in order to reconstruct the intention of the speaker.

The following list contains ad hoc strategies and solutions adopted to manage the most recurrent linguistic phenomena of the corpus.

1. Interjections (e.g., *ah*, *eh*), sounds of agreement (e.g., *mh*) as well as filled pauses with or without nasalization (e.g., *eeh*, *ehm*) were maintained and reported in the same form as the Italian version.
2. Fragmented words (truncations) signaled in the original transcription with a “+” sign, interruptions within the word, signaled with a “_” sign, <unclear> words and repair strategies signaled with a “/” sign were reported when feasible, in the translation in the same places in which they occurred in the Italian dialogue.
3. Conversely, the tags <vocal>, <NOISE>, <MUSIC>, <inspiration>, <breath>, <tongue click>, <laugh>, <sp> and <lp> as well as elongations at the word beginning or final were not reported in the translation in order to ease the reading. For the same reason, also those parts of the text overlapping with those of another speaker, which were included between two “#” signs, were not reported in the translation but they are visible in the Italian text. In order to prioritize the dialogic exchange between therapist and patient, this transcription does not report paralinguistic phenomena when not attributable to either of the speakers (i.e., inter-turn phenomena), on the contrary the phenomena belonging to a speaker’s turn (i.e., intra-turn phenomena) were reported unaltered.
4. The non-agreement between forms and other deviations from the norm preceded by an asterisk in the Italian text were reported with an asterisk before the word and translated as similarly as possible in English, i.e., repeating a similar mistake of non-agreement. When the nature of the error was not easily traceable, we decided to create a footnote exemplifying the single occurrence.

5. Furthermore, whenever possible, the word choice for the English translation was based on root proximity with the Italian ones (e.g., *riflettere* – *reflect*), hence trying to literally reproduce the same sounds and annexed phenomena if the word was truncated or spelled wrong. The possibilities were numerous, and they are exemplified in the list below:
 - a. When the mistake involved the exchange of two words very similar with each other and the uttered word was existent in Italian, the occurrence was directly translated and the phenomenon was explained in a footnote (see F16 **monte* [**mountain* (i.e., world)], DGpsAo1N).
 - b. The mistake was reported in the same form as it was originally produced in the Italian version (see **at* **at*, DGpsAo1N) due to the impossibility of tracing back the original intent of the speaker.
 - c. The mistake was translated in an incorrect form to give the reader the same impression of the original violation (see F204 **Ciappuccitt' Russ'* [**Red Riding Hiid*], DGpsDo1N).
 - d. When the mistake was a neologism impossible to directly translate, the Italian word was reported in the English translation with an asterisk before the word and no changes in its form (see F116 **raccimolerei* [**raccimolerei* (I would ... myself)], DGspAo1N).
 - e. When the mistake involved an article or word which was not possible to transfer in the translation, the English word was preceded by an asterisk despite being written in its correct form (see F170 *che *le volte* [*that *times*], DGspAo1N).
 - f. When the mistake was a semantic manipulation and therefore not signaled with an asterisk at the beginning of the word affected by the phenomenon, as it refers to an existing word in Italian which was employed with a different meaning than the one in that case it was associated with, the translation chose the meaning implied within the context (see F104 *abbaglio* [a blunder], DGspAo1N).

CIPPS Corpus

A01, B01 (1-42), C01, D01

DGpsA01N

TEXT_inf.

MAT: ps

MAP: A

Ndl: 01

REG: N

SPEAKERS_inf.

INp1: C. P., m, 46, Naples

INp2: M. Z., m, 36, Naples

RECORDING_inf.

TYP: DAT

LOC: Naples/home

DAT: April 2005

DUR: 49:23,323

CON: the recording is noisy in some parts

TRANSCRIPTION_inf.

DAT: July 2009

CMT:

Nst: 279

G#1: allora <lp> buongiorno <lp> senti *** che <ehm> che cosa ci eravamo / #<F#2> avevi# scelto come argomento per oggi ?
 [Well, good morning, listen *** what ehm, what did we/ did you choose for today's topic?]

F#2: #<G#1> <eeh># {<NOISE> <lp> parlare di quelle persone parland+ <eeh> passando dal mondo antecedente <sp> da / cioè dal mondo co+ <lp> antecedente al mondo conseguente diventano più umane </NOISE>}
 [Eeh to speak about those people speak+ eeh passing from the antecedent world from / that is to say antecedent to the subsequent world they become more human]

G#3: bene allora questo è il<ll> è il brano scritto
 [Good, well that's the written text]

F#4: <mh>
 [Mh]

G#5: <tongue click> allora <sp> comincia a leggere il brano scritto
 [Well, start reading your written text]

F#6: <tongue click> <inspiration> dunque le persone <lp> usano la loro abilità <lp> per diventare <sp> più umane <lp> cioè tramite a una<aa> l'a+ l'ab+ l'abilità <sp> che <unclear> usano delle abilità<aa> insomma della bravura
 [Well, people use their abilities to become more human, that is through a / the a+ the ab+ the ability they use abilities, so skills]

G#7: {<whispering> <mh> </whispering>} <inspiration> <unclear> ma il brano scritto è finito ?
 [Mh but is the text done?]

F#8: <mh>
 [Mh]

G#9: quindi il brano scritto è le persone
[So, the written text is: people]

F#10: <inspiration> usano la loro abilità <sp> cioè questa capacità di essere abili
[They use their abilities, that is a capacity of being able to]

G#11: sì
[Yes]

F#12: questa<aa> loro risors+ per essere più umani <lp> #<G#13> per diventare più umani#
[This capac+ of theirs to be more human, to become more human]

G#13: #<F#12> usano la loro abilità per essere# più umani <lp> #<F#14> <throat clearing>#
[They use their ability to be more human]

F#14: #<G#13> passando<oo># per
[Passing from]

G#15: allora <sp> <ehm> vuoi<ii> ricordarmi nuovamente il titolo ?
[Well, can you tell me the title once again?]

F#16: <tongue click> parlare di come le persone passando dal *mon-te¹ antecedente al mondo conseguente diventano più umane
[Speaking about how people passing from the antecedent *mountain (i.e., world) to the subsequent become more human]

G#17: <mh> <sp> allora s+ / cerca di dare<ee> di spiegare quello che hai scritto
[Mh, well, s+ / try to give, to explain what you wrote]

1. The Italian word *mondo* [world] was uttered here incorrectly, hence producing *mon-te*. The devoicing of *d* produced another word existent in Italian *mon-te* [mountain].

F#18: <inspiration> dunque <lp> <vocal> <lp> insomma mettono<oo> tutta / insomma la loro forza di<ii> volontà <sp> ci mettono <ehm> usano questa loro forza di volontà<aa> e quindi<ii> riescono a<aa> insomma a divent+ / passando diventano più umane <sp> passando dal mondo antecedente a quello conseguente <lp> diventano proprio più umane

[So, well the put all / well their willpower, they put, ehm, they use that willpower of theirs and so they are able to, well, to beco+ / passing become more human, passing from the antecedent word to the subsequent, they become more human]

G#19: <mh> <lp> e questo<oo> ha a che vedere con la forza di volontà hai detto

[Mh, and that has to do with willpower you said]

F#20: <mh>

[Mh]

G#21: che cos'è la forza di volontà ?

[What is willpower?]

F#22: <inspiration> <tongue click> è una capacità insomma di<ii> <lp> <inspiration> cos'è<ee> ? <sp> <tongue click> è una<aa> <sp> una capacità nascos+ / insomma<aa> <lp> una forza di volontà <sp> {<whispering> cos'è ? </whispering>} <lp> che cos'è ?

[It is a capacity, well of what is it? It is a hidd+ capacity / well a willpower, what is it? What is it?]

<note> il Follower sbadiglia udibilmente prima di pronunciare “una capacità nascos+” </note>

[The Follower yawns before pronouncing “a hidd+ capacity”]

G#23: <cough> <inspiration> <sp> <inspiration> <lp> tu che cosa hai<ii> detto che nel passaggio dal mondo antecedente al mondo conseguente <sp> <inspiration> <sp> c'è uno sforzo c'è una forza quindi di volontà <sp> e questa forza di volontà <sp> ti dona una maggiore umanità

[What you said, in the passage from the antecedent world to the subsequent there is an effort, a power related to someone's will which bestows you more humanity]

F#24: {<whispering> sì </whispering>} <inspiration>
[Yes]

G#25: vediamo <unclear> rivediamo quello che hai scritto
[Let's see <unclear>, let's see again what you wrote]

F#26: <unclear> <sp> le persone usano la loro abilità per essere più umane
[<unclear> people use their ability to be more human]

<note> il soggetto sbadiglia pronunciando “le persone usano la loro abilità” </note>
[The patient yawns while pronouncing “people use their ability”]

G#27: usano <sp> la loro #<F#28> abilità ?#
[They use their ability?]

F#28: #<G#27> <mh>#
[Mh]

G#29: <throat clearing> che cosa significa ?
[What does it mean?]

F#30: bravura insomma capacità di<ii> insomma di<ii> <sp> fare un qualcosa
[Skills, well capacity of, well, doing something]

G#31: <mh> <lp> quindi l'abilità <sp> concerne anche la capacità di fare qualcosa <lp> ora questo poter fare qualcosa <sp> è possibile <lp> anche nel mondo antecedente <sp> oppure solo nel mondo conseguente ?
[Mh, so, the ability also concerns the capacity of doing something.]

Now, this ‘being able to do something’, is it possible in the antecedent world as well? Or only in the subsequent?]

F#32: <inspiration> <sp> <NOISE> penso no , nel conseguente
[I don’t think so, in the subsequent]

G#33: cioè solo nel mondo conseguente è possibile <sp> fare qualcosa ?
[That is to say that only in the subsequent world is possible to do something?]

F#34: <mh>
[Mh]

G#35: <throat clearing> <lp> perché ?
[Why?]

F#36: <inspiration> <tongue click> {<whispering> e insomma perché
</whispering>} perché <sp> è evidente che <lp> che *le situazione²
cambia nel consequen+
[And, well because because it is evident that that the situation
changes in the sequen+]

<note> il soggetto sbadiglia pronunciando “è evidente che” </note>
[The patient yawns while pronouncing “it is evident that”]

G#37: <mh> <lp> perché non è possibile fare nulla nel mondo antecedente ?
[Mh, why isn’t it possible to do anything in the antecedent world?]

F#38: <inspiration> perché<ee> <lp> è un / cioè si vive un mondo un poco<oo>
chiuso<oo> <sp> che non dà possibilità
[Because it is a / that is to say one lives in a world a bit closed, which
doesn’t provide possibilities]

2. There is the non-accordance between the article (plural) and the noun (singular), the patient could have either meant *la situazione* [the situation] or *le situazioni* [the situations].

G#39: <throat clearing> <inspiration> e puoi aiutarmi a capire un po' meglio che cosa significa

mondo<oo> <lp> un mondo chiuso ?

[And can you help me to understand a little bit better what a world, a closed world means?]

F#40: <inspiration> un mondo<oo> <lp> inc+ <lp> <tongue click> un mondo che <ehm> insomma è come<ee> come dire<ee> <lp> <inspiration> <tongue click> è fermo non si / insomma non s+ non<nn> <lp> <tongue click> <sp> {<whispering> il mondo è chiuso insomma </whispering>}

[A world in whi+, a world that, well, is like, how to say, is still doesn't / well it doesn't doesn't. You know, the world is closed]

G#41: <throat clearing> <sp> è un mondo fermo ? <sp> in questo momento dove ti<ii> trovi <sp> più nell'antecedente o più nel conseguente ?

[Is it a still world? Where are you right now, more in the antecedent or in the subsequent world?]

F#42: {<whispering> più nel conseguente </whispering>}

[More in the subsequent]

G#43: ci sei da molto tempo ? <lp> ieri sei stato più nell'antecedente o nel #<F#44> conseguente ?#

[Have you been staying there for a long time? How about yesterday, were you more in the antecedent or in the subsequent?]

F#44: #<G#43> <tongue click># mi sembra sempre nel #<G#45> conseguente#

[It seems to me always in the subsequent]

G#45: #<F#44> <throat clearing># <inspiration> è preferibile stare nel conseguente o<oo> è preferibile stare nell'antecedente ?

[Is it preferable to be in the subsequent or in the antecedent?]

F#46: <inspiration> è preferibile stare nel conseguente
 [It is preferable to be in the subsequent]

G#47: ora ti senti un po' meglio <sp> da un po' di tempo ?
 [Now, have you been feeling a bit better from quite a while?]

<note> immediatamente prima dell'inizio del turno del Giver il Follower sbadiglia </note>
 [Immediately before the beginning of the Giver's turn, the Follower yawns]

F#48: {<whispering> sì </whispering>}
 [Yes]

G#49: <throat clearing> <NOISE> <lp> la volta scorsa che cosa<aa>
 <tongue click> scrivesti ?
 [What did you write last time?]

F#50: {<whispering> la volta scorsa </whispering>} <inspiration> in
 quella sen_sorialità <sp> cioè #<G#51> percezione# <sp> specificare
 tutte le differenze <sp> le differen+
 [Last time in that sen_soriality, that is to say perception, specify all
 the differences, the differen+]

G#51: #<F#50> <throat clearing># <lp> <mh> <sp> #<F#50> <unclear># <lp> <tongue click> sei riuscito a l+ / ad uscire<ee> di casa a
 fare una passeggiatina <inspiration> oppure no ?
 [Mh <unclear>, were you able to go out and take a stroll or not?]

F#52: <tongue click> il fatto è che poi piove {<whispering> se mi al-
 lontano <sp> questo è il guaio /whispering>} <lp> cioè è proprio<oo>
 insomma piove e<ee> <lp> poi ci stanno le nuvole che coprono il sole
 {<whispering> e<ee> tutto questo fa+ </whispering>}
 [The thing is that it rains, if I go far from my house this is the predic-
 ament, that is to say that, well it rains and then there are clouds that
 cover the sun and all of this fa+]

G#53: quindi preferisci non uscire ?
 [Therefore, you would rather not go out?]

F#54: <tongue click> non è<ee> preferisco non uscire certo se<ee>
 <eh!> <sp> che qui dentro fa un po' di ca+ / fa caldo cioè<ee> <sp>
 <tongue click> <sp> sempre non ci posso stare
 [I would rather not go out, certainly if, eh!, that here it's a little wa+
 / is warm, well I cannot stay inside all the time]

G#55: <throat clearing> <lp> sono molti giorni che non esci ?
 [Has it been many days since you haven't gone out?]

F#56: <inspiration> penso di sì <sp> sì
 [I think so, yes, yes]

G#57: ma tu non hai il compito di<ii> <sp> gettare la spazzatura ?
 [But don't you have the task of throwing out the garbage?]

F#58: <inspiration> sì !
 [Yes!]

G#59: <eh!> <sp> quando<oo> / lo fai tutti i giorni tutte le sere op-
 pure no ?
 [Eh! When / do you do that every day, every evening or not?]

F#60: tutte le sere
 [Every evening]

G#61: <ah!> <inspiration> <sp> e come ti senti quando< oo> <sp>
 esci<ii> e<ee> fai questo lavoro <lp> per la famiglia ?
 [Ah! And how do you feel when you go out and perform this task
 for the family?]

F#62: <tongue click> come mi sento <uu>un ope+ / un bravo operante
 <sp> <breath> <NOISE> un bravo lavoratore <sp> <breath>
 [I feel like an ope+ / a good operating, a good worker]

G#63: sei contento quindi , ti dà soddisfazione ? <sp> <NOISE> <lp>
<throat clearing> <lp> e <eeh> anche <sp> uscire per gettare la spazzatura no , è u+ è un<nn> <sp> un uscire no , un po' ?

[Are you happy, is it satisfying? Eeh, also going out to throw away the garbage corresponds t+ to to going out, no? For a bit]

F#64: {<whispering> sì sì </whispering>}

[Yes, yes]

G#65: e tu rientri subito<sp>appena hai gettato la #<F#66> spazzatura oppure<ee> ti trattiene un po'<oo> fuori ?#

[And you come back inside as soon as you've thrown away the trash or do you stay out a bit?]

F#66: #<G#65> <inspiration># no , no non mi trattengo molto <sp> il tempo di tornare

[No, no, I don't stay out long, just the time to go back home]

G#67: ed è molto lontano la<aa> <tongue click> la<aa> <tongue click> / il cassetto voglio dire è molto #<F#68> lontano ?#

[Is it far, I mean is the / the dumpster very far?]

<note> immediatamente prima dell'inizio del turno del Giver il Follower sbadiglia </note>

[Immediately before the beginning of the Giver's turn, the Follower yawns]

F#68: #<G#67> no ,# #<G#69> no#

[No, no]

G#69: #<F#68> no?# <lp> <throat clearing> <lp> <tongue click> allora dicevi però <lp> uscire <sp> semplicemente per fare una passeggiata <throat clearing> è una cosa che <inspiration> ti sembra più difficile da<aa> da realizzare , è vero ? <lp> cerca di<ii> spiegarmi per / aiutami a capire un po' meglio , perché è così difficile fare una passeggiata ?

[No? Well, you were saying that going out to take a stroll seems

something difficult to do, isn't it? Try to explain to / to help me understand a little better why it is so difficult to take a stroll]

F#70: perché<ee> <inspiration> <sp> <NOISE> <sp> <NOISE> <breath> <lp> insomma si<ii> <sp> <inspiration> <lp> <tongue click> <inspiration> {<whispering> perché si incon+ </whispering>} <lp> <inspiration> <lp> <NOISE> <lp> <inspiration> <lp> <tongue click> <inspiration> insomma non si sa mai chi si incontra pe+ / chi c'è per strada come dire<ee> <sp> non si prevede<ee> la persona in cui si incontra <sp> cioè la persona<aa> <sp> che sta per strada come te <sp> <nn>n+ <lp> #<G#71> <inspiration> <sp> <breath>#
 [Well, yes, because one mee+, well one never knows who he will meet o+ / who is on the street, how to say, one can't foresee the person he meets, that is to say the person on the street like you can+]

<note> i due ' <NOISE>' sembrano il rumore d'accensione di un accendino; il ' <breath>' sembrerebbe l'aspirazione che il Follower fa del fumo della sigaretta </note>

[The two ' <NOISE>' seem to be the noise of a lighter's lightning, the ' <breath>' seems to be an inspiration of the Follower's cigarette]

G#71: #<F#70> e quin+ / invece quando <sp> quando# esci per svolgere un compito <sp> no ? <sp> quello <lp> di gettare la spazzatura <sp> è tutto più<uu> è più semplice a quanto ho capito perché <sp> tutte le sere <sp> <tongue click> accade , no ? <sp> perché è più semplice ?
 [And theref+ / but when when you go out to perform a task, right? As that of throwing away the garbage, everything is more, easier as I understood, because it happens every evening, no? Why is that easier?]

F#72: e perché insomma ci sta un<nn> lavoro da fare <lp> non ci penso a la<aa> / le macchine che<ee> scendono p+ per il viale , non so <sp> <inspiration> <sp> breath> <sp> #<G#73> {<whispering> <unclear> </whispering>}#
 [Because, well, there is a task to perform, I don't think about the / the cars that go down t+ the boulevard, I don't know <unclear>]

G#73: quindi in #<F#72> qualche modo è prevedibile# quello che fa_rai ?
[So, it is somewhat predictable what you will do?]

F#74: {<whispering> <mh> </whispering>}
[Mh]

G#75: <throat clearing> <lp> e che cosa / e se invece <sp> esci con <sp>
l'intento di fare una passeggiata tu hai detto non posso prevedere le
persone che incontro ? <sp> e<ee> <ehm> che significa ? <sp> perché
questo costituisce un impedimento ? <sp> che vuoi dire quando dici
non posso #<F#76> prevedere <unclear> ?#
[And what / if instead you go out with the intent of taking a stroll,
you said 'I can't foresee the people I'll meet'? Ehm, what does that
mean? Why is it a hindrance? What do you mean when you say "I
can't foresee <unclear>?]

F#76: #<G#75> <eh># non lo so proprio chi c'è per strada è una sor-
presa {<dialect> insomm' /dialect>} <lp> <inspiration> <breath>
[Eh, I don't know who is on the street, it is a surprise in conclusion]

G#77: e questo perché <sp> ti<ii> impedisce di uscire questa <sp> pos-
sibilità della sorpresa ?
[And this, why is this possibility of surprise hindering you from go-
ing out?]

F#78: <inspiration> {<whispering> perché </whisperings>} <lp> e per-
ché l'ho c+ / insomma l'ho a+ <sp> l'ho capito que+ {<NOISE> questo
fatto </NOISE>} insomma non / piano piano
[Because eh, because I un+ / well I understood thi+ this thing, well
not / slowly slowly]

<note> durante la pausa il Follower sbadiglia </note>
[During the pause the Follower yawns]

G#79: hai capito che cosa ?
[What did you understand?]

F#80: <tongue click> insomma il fatto<oo> <lp> che la gente insomma<aa> non è s+ / non / insomma non ci sta sempre uno fisso li<ii> ce ne stanno altri <lp> <breath> <sp> <breath>
 [Well, the thing that people, well, aren't al+ / aren't / well, there isn't always someone fixed there, there are some others]

G#81: e questo <sp> fatto che <sp> ci sono altri <throat clearing> perché costituisce un impedimento <sp> all'uscire ?
 [And this thing that there might be others, why is that a hindrance from going out?]

F#82: è proprio<oo> / è questa è la / è una verità<aa>
 [It is exactly / this is the / this is a truth]

G#83: non ho capito
 [I don't understand]

F#84: è così <lp> #<G#85> se uno# non sa la persona che lo aspetta come fa insomma<aa> a uscire ? <sp> dove va ? <sp> dove va ?
 [That's it, if one doesn't know the person who is waiting for him, how can him, well, go out? Where will he go? Where will he go?]

G#85: cioè per il #<F#84> fatto# <lp> quindi <sp> la <eeh> <sp> ti sembra impossibile fare una passeggiata soltanto per il gusto di passeggiare ? <lp> tu dici che una passeggiata la si fa quando c'è <sp> qualcuno che ci aspetta ?
 [So, the fact that, so eeh does it seem impossible to take a stroll just for the sake of it? Are you saying that one takes a stroll once there is someone waiting for him?]

F#86: <mh> <sp> che conosciamo
 [Mh, (someone) we know]

G#87: <mh> <sp> perché , nella tua vita non ti è mai capitato di passeggiare solo per sgranchirti un po' le gambe ? <sp> #<F#88> per prendere una# boccata d'aria ?

[Mh, why, in your life it never happened to stroll only in order to stretch your legs? Or to take a breath of fresh air?]

F#88: #<G#87> {<whispering> <eh> </whispering>}# <lp> <tongue click> sì
[Eeh, yes]

G#89: ecco e quando ti è successo com'è andata ?
[So, and when it happened how did it go?]

F#90: <ehm> bene
[Ehm, fine]

G#91: e ora perché non <sp> sembra <sp> che non sia possibile , no ,
uscire solo per prendere una boccata d'aria per sgranchirsi le gambe
perché questo non è possibile <sp> adesso ?
[And why doesn't it seem possible now to go out now, to take a
breath of fresh air, to stretch your legs? Why isn't that possible now?]

F#92: <inspiration> {<whispering> <eh> perché </whispering>} , <eh!>
e perché si ade+ / insomma nel<ll> l+ / s+ sta nell'incoscienza insomma
[Eh, because, eh! Because no+ / well in th+ / on+ is in the thoughtless-
ness in conclusion]

G#93: <tongue click> non ho capito
[I don't understand]

F#94: si sta #<G#95> nell'incoscienza<aa> di non sapere#
[One is in the thoughtlessness of not knowing]

G#95: #<F#94> <throat clearing># <inspiration> <tongue click> si sta
nell'incoscienza di non #<F#96> sapere ?# <sp> <cough>
[One is in the thoughtlessness of not knowing?]

F#96: #<G#95> <mh>#
[Mh]

G#97: e cosa significa ?
[And what does it mean?]

F#98: <inspiration> <tongue click> {<whispering> che significa<aa> ?
</whispering>} <sp> <inspiration> <lp> non si conosce
[What does it mean? Not knowing]

G#99: non si conosce che cosa ?
[Not knowing what?]

F#100: <inspiration> <tongue click> cosa succ_ede insomma
[What will happen, basically]

G#101: non si conosce che cosa succede ?
[One doesn't know what will happen?]

F#102: <mh>
[Mh]

G#103: ma cosa<aa> cosa pensi se pensi a qualcosa <sp> cioè se pensi
<sp> che cosa pensi che possa succedere ?
[But what what do you think, if you think about anything, well if you
think, what do you think can happen?]

F#104: <inspiration> che cosa penso<oo> <ehm> <breath> <lp>
<tongue click> *vero un abbaglio
[What do I think, ehm I *sie a blunder]

G#105: pensi ?
[You think?]

F#106: <inspiration> <tongue click> un abbaglio
[A blunder]

G#107: un abbaglio ?
[A blunder?]

F#108: {<whispering> <mh> </whispering>}
[Mh]

G#109: che cosa vuol dire ?
[What does it mean?]

F#110: che uno non conosceva la persona si / insomma si<ii> <sp> si
vede più<uu> così<ii> <inspiration> <vocal> deluso
[That one didn't know the person he / well, he is more like disap-
pointed]

G#111: cioè se nel corso di una passeggiata incontri una persona che
non conosci <sp> subentra la #<F#112> delusione ?#
[That is to say, if meanwhile you are stolling you meet someone you
don't know, there is disappointment?]

F#112: #<G111> <mh>#
[Mh]

G#113: #<F#114> perché la delusione ?#
[Why disappointment?]

F#114: #<G#113> <inspiration># <eh> così è <sp> questa è la sen+ /
insomma la<aa> <sp> il³ sentimento
[Eh, it's like that, this is the fee+ / well the the feeling]

<note> il soggetto sbadiglia pronunciando “sentimento” </note>
[The patient yawns as he pronounces “feeling”]

G#115: se <eh> tu avessi appuntamento <sp> con me <sp> <throat
clearing> usciresti ?
[If eeh you had an appointment with me, would you go out?]

3. In the passage *la<aa> <sp> il* there is a reformulation, the article *la* is the feminine singular determiner and followed by *il*, which is the masculine counterpart. The translation could not transpose this difference, hence the repetition *the the*.

F#116: <inspiration> ma non lo so <lp> sì mi *raccimolerei insomma da essere<ee> / da stare pronto a uscire non lo so <lp> <breath> [Well, I don't know, yes, *raccimolerei (I would ... myself)⁴ to be / to be ready to go out, I don't know]

G#117: che cosa succede quando <sp> si è pronti a uscire che cosa ti succede ? [What happens when one is ready to go out? What happens to you?]

F#118: <NOISE> <sp> che mi succede ? <lp> insomma sì un po' di<ii> allegria insomma per <sp> cambiare insomma <vocal> guardare fuori poi<ii> ci starebbe <lp> {<whispering> e dopo ? </whispering>} [What happens to me? Well, yes there would be a bit of joy, well to change, well seeing the outside and then?]

G#119: <throat clearing> <inspiration> <sp> <inspiration> cioè occorre un po' di allegria per guardare fuori e questo <sp> ti spingerebbe ad uscire ? [That is, there is the need to a little bit of joy to look outside and this would bring you to go out?]

F#120: e forse sì , sì , in quella situazione sì [And maybe yes, yes, in that situation, yes]

G#121: <tongue click> <inspiration> tu ricordi la prima volta che ci siamo incontrati ? <lp> dove ci siamo incontrati ? [Do you remember the first time we met? Where did we meet?]

F#122: <tongue click> {<whispering> ospedale </whispering>} [Hospital]

G#123: <mh> ti ricordi cosa facemmo ? [Mh, do you remember what we did?]

F#124: {<whispering> parlammo </whispering>} [We spoke]

4. Neologism.

G#125: ti ricordi di una motocicletta ?
[Do you remember a motorbike?]

F#126: {<whispering> sì </whispering>}
[Yes]

G#127: tu venisti in #<F#128> motocicletta ?#
[Did you ride with me?]

F#128: #<G#127> sì# sì
[Yes, yes]

G#129: ti fece piacere<ee> venire in motocicletta #<F#130> o no ?#
<lp> <throat clearing>
[You liked that ride, didn't you?]

F#130: {<whispering> #<G#129> sì sì# mi fece piace+ </whispering>}
<lp> <breath>
[Yes, yes I like+]

G#131: e se noi prendessimo un appuntamento per fare un giro in
motocicletta <sp> a te farebbe piacere o no ?
[And if we took an appointment to ride the bike? Would you like
that or no?]

F#132: <tongue click> e non lo so <sp> su due pi+ / così d'in+ / tra+
<ehm> no all'improvviso no mi spaventerei
[And I don't know on the spo+ / on a whi+ /ehm not all of a sudden
no, I would be scared]

G#133: e <sp> che cosa ti spaventerebbe ? <lp> perchè ti spaventeresti ?
[What would scare you? Why would you be scared?]

F#134: <inspiration> <tongue click> <inspiration> e perché ? perché è
un'emozione insomma <sp> correre su una moto
[Why? Because it is an emotion, well, riding a bike]

G#135: anche andando piano ? <sp> <throat clearing> cioè ti spaventerebbe perché le motociclette <sp> ti spaventano oppure perché correre ti spaventa oppure c'è c+ dell'altro perché in motocicletta si può andare piano mi sembra che all'ospedale <sp> non-nn> provasti paura , #<F#136> no ?#

[Also, if we go slow? Would you be scared because motorbikes are scary or because they are fast? Is there th+ something else? You can go slow, it seemed to me that you weren't scared when you tried at the hospital]

F#136: #<G#135> <inspiration># lo so
[I know]

G#137: <throat clearing> <sp> quindi forse ti spaventerebbe qualche altra cosa ?

[So maybe there's something else that is frightening you?]

F#138: {<whispering> no no </whispering>}
[No, no]

G#139: allora se andassimo piano ? <sp> non ti spaventeresti ?
[Then, if we went slow? Wouldn't you be scared?]

F#140: forse <sp> <vocal>
[Maybe]

G#141: {<whispering> <eh> ? </whispering>} <sp> <tongue click> però non lo sai <sp> e poi non potresti farlo improvvisamente cioè se adesso ti dicessi andiamo a fare un giro in motocicletta tu cosa diresti ?
[Eh? But you don't know, well, you couldn't do it suddenly. What if I asked you to go for a ride now?]

F#142: <inspiration> <sp> insomma che sono<oo> e+ un po' agitato mi <eeh> <unclear> <lp> <inspiration> <sp> <inspiration> <sp> <inspiration>
[Well, that I am eh+ a bit agitated I eeh <unclear>]

G#143: ti sentiresti un po' agitato ? <lp> non sai spiegare meglio che cosa ti agiterebbe in questo caso ?

[Would you feel agitated? You cannot explain what would agitate you in this case?]

F#144: <vocal> <lp> <inspiration> <sp> <breath> <lp> <inspiration> <sp> {<whispering> sì </whispering>}

[Yes]

G#145: sì ?

[Yes?]

F#146: sì , non so #<G#147> spiegarlo#

[Yes, I don't know how to explain it]

G#147: #<F#146> <ah> non# sai spiegarlo <throat clearing> <inspiration> <lp> <tongue click> e e ricordi l'ultima volta che sei<ii> uscito per fare quattro passi ?

[Ah, you don't know how to explain it. And and do you remember last time you went for a walk?]

F#148: <inspiration> <tongue click> {<whispering> <unclear> </whispering>} <lp> <NOISE> <lp> {<whispering> quando è stato ? </whispering>} <lp> non mi ricordo bene <lp> <tongue click> <breath> <lp> {<whispering> l'ultima volta non mi ricordo quando è stata l'ultima </whispering>} <lp> <tongue click> l'ho scordato mi di+ <ehm> <sp> non l'ho volu+ / non<nn> non sto nel ricordo in poche parole

[<unclear> when was it? I don't remember well, last time, I don't remember when last time was. I forgot about that I for+ ehm I didn't wa+ / I am not in the memory, basically]

G#149: <throat clearing> <inspiration> quindi no+ non ricordi<ii> <nn>nessuna<aa> passeggiata <sp> in questo momento ?

[So, you do+ don't remember any of your walks in this moment?]

F#150: <inspiration> <nn>no <lp> <inspiration>

[No]

G#151: stai leggendo qualcosa ? <lp> cosa stai #<F#152> leggendo ?#
[Are you reading anything? What are you reading?]

F#152: #<G#151> il libro# di<ii> Gennaro
[Gennaro's book]

G#153: <mh> ti piace ?
[Mh, do you like it?]

F#154: sì
[Yes]

G#155: che cosa ti<ii> è piaciuto ?
[What did you like?]

F#156: <tongue click> mi piace insomma l'accanimento del dottore
che voleva curarlo
[I like, well the doggedness of the doctor who wanted to cure him]

G#157: <mh> <lp> <tongue click> perché ti piace questo accanimento ?
[Mh, why do you like this doggedness?]

F#158: <tongue click> così
[Because]

G#159: ne hai letto u_na<aa> / buona parte ? <eeh> che <sp> che pagina sei ?
[Have you read a / most of it? Which page are you at?]

F#160: <breath> no tu+ / l'ho letto tutto le+
[No, al+ / I read all re+]

G#161: <unclear> <lp> <throat clearing> e cosa pensi di questo Gennaro ?
[<unclear> and what do you think about this Gennaro?]

F#162: <tongue click> che insomma è proprio una brava pe+ <sp> persona
[I think that, well, he is a good per+ person]

G#163: c'è qualcosa che ti ha colpito<oo> di più ? <sp> di questo<oo> di questo personaggio di questo Gennaro ?

[Is there something that stroke your attention? About this about this character, about this Gennaro?]

F#164: <inspiration> <tongue click> no <ehm> <sp> di / particolarmente no

[Not ehm / particularly, no]

G#165: ma , lui dove viveva ?

[But where did he use to live?]

F#166: mi sembra a Napoli

[I think Naples]

G#167: <mh> <throat clearing> <sp> <inspiration> <lp> e di che cosa soffriva ?

[Mh, what did he have?]

F#168: <inspiration> <tongue click> soffre di anoressia

[Anorexia]

G#169: {<whispering> <mh> </whispering>} <lp> e secondo te perché soffriva di anoressia ?

[Mh, and why do you think he had anorexia?]

F#170: <inspiration> <tongue click> <eh> perché così / insomma questa è la<aa> <sp> <ll>la delusione della vita che *le volte si soffre

[Eh, because / well this is the the disappointment of life that *times one suffers]

G#171: <tongue click> hai sentito<oo> di di di avere qualcosa<aa> da<aa> <sp> da condividere qualcosa in comune con<nn> Gennaro <sp> oppure ti senti molto diverso da lui ?

[Did you feel like like like you have something to share, something in common with Gennaro or do you feel very different from him?]

F#172: {<whispering> <vocal> </whispering>} non credo
[I don't think so]

G#173: cosa #<F#174> non credi ?#
[You don't think so?]

F#174: #<G#173> <inspiration># di avere qualcosa in comune
[To have something in common]

G#175: <tongue click> beh ! qualche volta anche tu mi hai parlato della<aa> della tua sofferenza , no ? <sp> <throat clearing> <lp> avete comunque qualcosa <sp> in comune , no ? che ha a che vedere con <sp> l'incontro <sp> con la sofferenza <sp> oppure no ?
[Well! Sometimes you also talked of of your sorrow, right? You two have something in common, right? It has to do with meeting sorrow, or not?]

F#176: <inspiration> sì<ii> , può darsi penso di sì
[Yes, it could be, I think so]

G#177: <tongue click> e secondo te qual è la differenza fra #<F#178> la tua sofferenza e# la sofferenza di Gennaro ?
[What is the difference between your sorrow and Gennaro's according to you?]

F#178: #<G#177> <inspiration># <lp> insomma in Gennaro ne+ / insomma ne+ / s+ sì è preoccupato molto della sua sofferenza <lp> più di me <sp> <inspiration>
[Well, in Gennaro, i+ / well i+ / h+ he worried a lot about his sorrow, more than me]

G#179: perché tu non ti occupi<ii> non ti occupi della tua sofferenza <sp> non ti #<F#180> preoccupi ?#
[Why don't you do anything don't do anything about your sorrow? Don't you get worried?]

F#180: #<G#179> sì sì# certo in<nn> una certa maniera sì
 [Yes, yes, sure, in a certain way, yes]

G#181: <throat clearing> <sp> <tongue click> però dici che <sp> hai avuto l'impressione che <sp> te ne preoccupi di meno rispetto <sp> a Gennaro <inspiration> è perché secondo te te ne preoccupi di #<F#182> meno ?#

[But you say that you had the impression of worrying less compared to Gennaro. Why is it that that you worry less?]

F#182: #<G#181> <tongue click># e non saprei dire
 [I cannot say]

G#183: <inspiration> che significa preoccuparsi di meno della propria sofferenza ?

[What does 'worrying less about one's sorrow' mean?]

F#184: preoccuparsi insomma<aa><breath><lp><tongue click> non a un / a <ll>livello<oo> di Gennaro ma di meno <sp> una una misura dimeno

[Well, worrying not at a / a point like Gennaro, less, a a lesser degree]

G#185: è una misura di meno ma la <sp> la tua sofferenza <sp> ti preoccupa <sp> oppure no ?

[It's a lesser degree, but does your sorrow worry you or not?]

F#186: e certo !
 [Of course!]

G#187: ti #<F#188> preoccupa ?#
 [It worries you?]

F#188: #<G#187> sì#
 [Yes]

G#189: <mh> <lp> e tu che cosa pensi della tua sofferenza ?
 [Mh, and what do you think about your sorrow?]

F#190: <breath> <sp> <inspiration> {<whispering> che penso ? </whispering>} <sp> penso e ripenso <sp> senza una / un<nn> <tongue click> <lp> <tongue click> senza capir+ / no senza<aa> <lp> <inspiration> {<whispering> <tongue click> <eeh> penso e basta </whispering>} <lp> <tongue click> <inspiration> che ne penso ? <breath> <NOISE> <lp> {<whispering> che ne penso ? </whispering>} grave colpa certo #<G#191> <tongue click> <inspiration>#

[What do I think? I think and think again without a / a without under+ / no without. Eeh, I think and that's it. What do I think about it? What do I think about it? Deep guilt sure]

G#191: #<F#190> come ?#

[How?]

F#192: mi fa un sus+ / mi fa<aa> / mi colpisce molto <lp> {<whispering> mi colpisce </whispering>}

[It provokes me a jo+ / it makes me / it strikes me a lot, it strikes]

G#193: in che modo ti colpisce che cosa<aa> pensi della tua sofferenza ?

[In which way does it strike? What do you think about your sorrow?]

F#194: <tongue click> e che penso<oo> ? <breath> <sp> come dire ? se ne andrà o non se ne andrà ? e non lo so <sp> quanto tempo r+ dovrò soffrire ancora <sp> sono un poco insomma ignorante

[What do I think? How to say? Will it go away, will it not? And I don't know for how long r+ I'll have to suffer, I am a little, well, ignorant]

G#195: ma , come la descriveresti la tua sofferenza ?

[But how would you describe your sorrow?]

F#196: <inspiration> <tongue click> come la descriverai ? <eh!> come un fatto<oo> <breath> <sp> stupefacente <sp> che non conosco bene

[How would I describe it? Eh! As an amazing thing that I don't know well]

G#197: <throat clearing> <lp> <tongue click> come una cosa stupefacente ?

[As an amazing thing?]

F#198: conoscibile

[Knowable]

G#199: come ?

[How?]

F#200: inconoscibile

[Unknowable]

G#201: inconoscibile <NOISE> <lp> puoi aiutarmi a capirla meglio la tua sofferenza ?

[Unknowable, can you help me to understand better your pain?]

F#202: <inspiration> <tongue click> {<whispering> aiutarla a capire </whispering>} <sp> insomma è un sentimento<oo> <sp> che scava scava dentro di me un sacco di insomma di c+ <inspiration> <sp> <breath> <sp> <tongue click> <sp> di sentimenti

[Help you understanding, well it is a feeling that digs inside of me a lot of well t+ of feelings]

G#203: che è un sentimento che scava dentro di te <sp> un sacco di #<F#204> sentimenti ?#

[It is a feeling that digs inside of you a lot of feelings?]

F#204: #<G#203> no scava dentro# di me insomma per cercare altri sentimenti <lp> <inspiration> <sp> <inspiration>

[No, it digs inside of me, well, to find other feelings]

G#205: e che tipo di sentimento è ?

[What kind of feeling is that?]

F#206: non lo so è<ee> un sentimento<oo> che non conosco bene

[I don't know, it is a feeling I don't know well]

G#207: <tongue click> quindi , tu provi un sentimento <sp> che scava <sp> dentro di te per cercare altri sentimenti <lp> quali sentimenti cerca ?

[So, you feel this feeling that digs inside of you to find other feelings. What feelings is it looking for?]

F#208: <breath> <inspiration> <sp> <breath> <inspiration> <sp> <inspiration> cerco<oo> <sp> {<whispering> cerco </whispering>} <sp> sentimenti insomma di bene , di amore , di affett_o <sp> cerco
[I look for, look for, feelings, well, of love, of affectio_n, I look for]

G#209: e li trovi ?
[And do you find them?]

F#210 {<whispering> sì </whispering>}
[Yes]

G#211: quindi la <sp> la tua sofferenza<aa> ha a che vedere con questa ricerca <sp> con questo sentimento che cerca
[So, your sorrow has to do with this search, with this feeling searching]

F#212: <mh>
[Mh]

G#213: perché un sentimento che cerca produce sofferenza ?
[Why does a feeling searching provoke pain?]

F#214: <inspiration> quella è la reazione subito<oo> che ne viene fuori
[That is the reaction that comes right away]

G#215: che significa quella è la reazione #<F#216> che ne viene fuori#
[What does 'that reaction that comes' mean?]

F#216: #<G#215> <tongue click> <eh!> questa# è<ee> la verità <lp> <breath> {<whispering> <unclear> </whispering>}
[Eh! This is the truth <unclear>]

G#217: <throat clearing> <lp> <tongue click> invece la sofferenza di Gennaro come la descriveresti ?

[How would you describe Gennaro's sorrow instead?]

F#218: come una cosa insomma<aa> <sp> da eroe !

[Well, as a hero thing!]

G#219: eroe ? <sp> mi spieghi meglio ?

[Hero? Can you explain better?]

F#220: <tongue click> insomma ha sofferto bene<ee> quello che doveva soffrire

[Well, he well-suffered what he had to]

G#221: perché tu non hai #<F#222> sofferto bene quello che dovevi soffrire ?#

[Why? Did you not suffer well what you had to?]

F#222: #<G#221> <breath> <tongue click># non lo so ancora

[I don't know yet]

G#223: c'è più confusione <lp> <inspiration> quando #<F#224> squilla il telefono# <sp> <tongue click> o bussa la porta <sp> senti ancora quell'emozione , quel sobbalzo come lo chiamavi tu ?

[Is there more confusion when the phone rings or door bells? Do you still feel that emotion, that jolt as you used to call that?]

F#224: #<G#223> <inspiration># sì

[Yes]

G#225: continua ad essere un'emozione gradevole o sgradevole ?

[Is it a pleasant or unpleasant emotion?]

F#226: <tongue click> gradevole o sgradevole <eh!> penso<oo> <sp> gradevole <sp> #<G#227> <unclear> sì#

[Pleasant or unpleasant, eh! I think pleasant <unclear> yes]

G#227: #<F#226> gradevole ?# <sp> secondo te perché è un'emozione gradevole ?

[Pleasant? Why do you think it is a pleasant emotion?]

F#228: perché <eh!> , perché<ee> <sp> sì , avviene in fretta in<nn> <sp> in un istante

[Because eh! Because yes, it happens in a hurry, in in an instant]

G#229: e in quali circostanze accade che tu provi #<F#230> questo / quest'emozione , che avviene in un istante#, no ?

[And in which circumstances occurs that you feel this / this emotion that happens in an instant? Do you agree?]

F#230: #<G#229> <breath> <sp> <breath> <sp> <breath># <sp> <in-
spiration> <sp> nel momento in cui bussate <sp> {<whispering> state
dietro <unclear> </whispering>}

[In the moment you ring the doorbell, you are behind <unclear>]

G#231: solo ?

[Just that?]

F#232: {<whispering> sì </whispering>}

[Yes]

G#233: se<ee> squilla il telefono ?

[If the phone rings?]

F#234: un po' di meno

[A little less]

G#235: un po' di meno <lp> ##<F#236> quando s+# quando io busso
alla porta <sp> lo provi un po' di più ? <sp> o no ?

[A little less. When it r+ when I ring the doorbell do you feel it a little more, no?]

F#236: #<G#235> <inspiration># <lp> sì di più <inspiration>

[Yes, more]

G#237: un po' di più <sp> e secondo te perché ?

[And why is it a little more?]

F#238: {<whispering> perché </whispering>} <lp> <inspiration> <sp>
perché poi insomma entrate ci incontriamo<oo> <sp> ci *benvediamo
l'uno con l'altro

[Because, because then well you come in, we meet, we *well-see each other]

G#239: ci *benveniamo ?

[We *well-come?]

F#240: vediamo inso+ ci guardiamo #<G#241> l'uno con l'altro#

[We see, we+, we watch each other]

G#241: #<F#240> <ah!> ci guardiamo# <sp> <throat clearing> e questo
ti fa piacere ? <lp> cosa #<F#242> ti piace di più ?#

[We watch each other, and does it make you happy? What do you like more?]

F#242: #<G#241> {<whispering> sì sì </whispering>}# questo , questo
fatto

[Yes, yes. This, this thing]

G#243: ti piace più che ci guardiamo o più che parliamo ?

[Do you like more that we look at each other or that we talk?]

F#244: <inspiration> {<whispering> <eh> </whispering>} tutte in-
somma tutte <ehm> anche parlando insomma il piacere si mani-
festa

[Eeh, everything, well, also when speaking the pleasure manifests it-
self]

G#245: il piacere si manifesta #<F#246> anche guardandoci#

[Pleasure also manifests when looking at each other]

F#246: #<G#245> <mh> <sp> *doci# <sp> l'uno con l'altro
[Mh, *ing each other, one another]

G#247: quindi sei contento <sp> di questo momento <lp> pensi che
sia terapeutico che ti aiuta?
[So, are you happy in this moment? Do you think it is therapeutic,
does it help?]

F#248: <inspiration> <lp> <inspiration> sì
[Yes]

G#249: parlare guardandosi <sp> e così <sp> il piacere si manifesta
<lp> sapresti dire di che tipo di piacere si tratta ?
[Speaking when looking one another that's how pleasure manifests
itself. Can you tell me what kind of pleasure it is?]

F#250: <breath> <sp> <inspiration> <lp> <tongue click> è il piacere d+ /
insomma in+ insito <sp> in noi<ii> <sp> quasi un'insinuazione
[It is the pleasure o+ / well in+ intrinsic in us, as an insinuation]

G#251: lo definiresti un piacere grande <sp> un #<F#252> piacere#
sottile , un piacere <lp> più fine <lp> o un grande piacere ?
[Would you define that as a big pleasure, a subtle pleasure, a more
refined pleasure, or a big pleasure?]

F#252: #<G#251> <mh># <lp> <tongue click> un grande piacere <eh!>#
<G#253> {<whispering> gra+ </whispering>}#
[Mh, a big pleasure, eh! Bi+]

G#253: un #<F#252> grande piacere# lo definiresti <sp> <throat clear-
ing> <inspiration> <sp> tu ti accorgi quando <sp> una persona prova
<throat clearing> prova un grande piacere ?
[You would define that as a big pleasure. Do you notice when a per-
son is feeling feeling a great pleasure?]

F#254: <inspiration> <sp> <mh>
[Mh]

G#255: da cosa te ne accorgi ?

[From which elements do you notice that?]

F#256: <inspiration> <NOISE> <sp> <inspiration> da cosa me ne accorgo ? <sp> da insomma da <ehm> dagli occhi pure<ee>

[From which elements do I notice that? Well, from ehm from the eyes as well]

<note> durante il '<NOISE>' il paziente sembra soffiarsi il naso
</note>

[The patient seems to be blowing his nose during '<NOISE>']

G#257: <mh>

[Mh]

F#258: dal colore<ee> <sp> degli occhi <sp> <unclear> non è tetro ,
nero insomma , ma è chiaro più<uu> lu+ luminoso

[From the eye color <unclear>, it is not gloomy, black, well, it is light,
br+ brighter]

G#259: <mh> <lp> quindi dagli occhi <sp> poi , da che cos'altro te ne accorgi ?

[Mh, so, from the eyes, then, from what else do you notice that?]

F#260: e<ee> insomma anche dai<ii> dai capelli<ii> <lp> pettinati
{<whispering> insomma </whispering>} <sp> in ordine <sp> <inspiration>

[Well, from the brushed hair, well, in order]

G#261: dai capelli anche ti accorgi #<F#262> che una persona# prova piacere ?

[From hair as well, you notice that a person is feeling pleasure?]

F#262: #<G#261> <inspiration># <sp> sì

[Yes]

G#263: <mh> <sp> c'è <sp> qualcos'altro che ti fa capire che una persona prova piacere oltre agli occhi e ai capelli ?

[Mh, is there something else that makes you understand that a person feels pleasure other than eyes and hair?]

F#264: <inspiration> <lp> <nn>no

[No]

G#265: <tongue click> in questo momento provi piacere ?

[Do you feel pleasure in this moment?]

F#266: <uu>un pochino sì

[A little, yes]

G#267: <mh> <throat clearing> <lp> <tongue click> <inspiration> quale tema<aa> vuoi<ii> <sp> affrontare per la prossima volta ?

[Mh, which topic do you want to talk about next time?]

F#268: <inspiration> quale tema <breath>

[Which topic]

G#269: {<NOISE> su cosa ti farebbe piacere riflettere ? </NOISE>}

[What would you like to reflect on?]

F#270: {<whispering> dunque , dunque <ehm> <sp> <vocal> <sp> <lp> <inspiration> sp> <tongue click> <inspiration> quale tema , quale tema <lp> <tongue click> <sp> come<ee> <lp> <tongue click> quale tema <lp> <inspiration> <sp> <tongue click> non saprei <lp> <unclear> <tongue click> <sp> <breath> <lp> <tongue click> quale tema <lp> <tongue click> <inspiration> se posso avere il coraggio insomma di insistere a vi+ / di continuare a vivere <sp> in questo modo <lp> #<G#271> posso# </whispering>}

[Well, well, ehm what topic, what topic, how what topic, I don't know <unclear> what topic. If I can have the courage to, well insist on li+ / to continue to live in this way, I can]

G#271: #<F#270> <unclear># <sp> scrivi
[<unclear> write]

F#272: posso <sp> avere
[Can I have]

G#273: vai , posso
[Go on, can I]

F#274: <aa>avere <sp> il <sp> cora_ggio {<whispering> <unclear>
</whispering>} <lp> di <sp> vivere nel <sp> modo <sp> in cui <sp> cui
<breath> <sp> sto <breath> <sp> vivendo <sp> questa è la domanda
#<G#275> basta#
[Have the courage <unclear> to live in the way I am living. This is the
question, stop]

<note> il Follower scandisce tutte le parole del turno </note>
[The Follower articulates all the words in the turn]

G#275: #<F#274> allora# ripetila
[Well, repeat what you wrote]

F#276: <inspiration> posso avere il coraggio di vivere nel modo in cui
sto vivendo ?
[Can I have the courage to live the way I am living?]

G#277: benissimo allora ci #<F#278> vediamo#
[Well done, then we see each other]

F#278: #<G#277> mercoledì#
[Wednesday]

G#279: mercoledì prossimo alle nove <sp> e riflettiamo su quello che
scriverai
[Next Wednesday at nine, and we will meditate on what you'll write]

DGpsBo1N**TEXT_inf.**

MAT: ps

MAP: B

Ndl: o1

REG: N

SPEAKERS_inf.

INp1: C. P., m, 46, Naples

INp2: S. G., m, 45, Naples

RECORDING_inf.

TYP: DAT

LOC: Naples/home

DAT: April 2005

DUR: 01:04:38,375

CON: There are background noises coming from the outside of the Patient's apartment

TRANSCRIPTION_inf.

DAT: July 2009

CMT: il Follower si esprime principalmente in dialetto napoletano e ad alta voce

[The Follower mainly uses Neapolitan and speaks loudly]

Nst: 203

G#1: <tongue click> <inspiration> quindi come<ee> <sp> com'è andata la settimana ?

[Then, how was your week?]

F#2: <inspiration> dopo quest'incidente tutto bene

[After this accident, all good]

G#3: <mh>

[Mh]

F#4: <tongue click> il lavoro altrettanto bene <sp> senza *** va mai
 #<G#5> bene<ee> <sp> tutto il lavoro# <sp> <tongue click> forse sono
 pure invidiato da<aa> <inspiration> da<aa> altre persone
 [Work, likewise, without *** never goes well work. Maybe I am en-
 vied by other people]

G#5: #<F#4> <throat clearing># <lp> #<F#6> <perché ?>#
 [Why?]

F#6: #<G#5> <inspiration> <tongue click> <ehm> <mm>ma# rendo
 perfetto l'e+ l'esecuzione del mio lavoro e sto tranquillo <tongue click>
 <inspiration> {<dialect> e' capit' ? </dialect>} <inspiration> <unclear>
 {<dialect> tutt' 'na situazion' </dialect>} però<oo> <inspiration> <eeh>
 {<dialect> co' </dialect>} tutto questo {<dialect> 'e capi' ? </dialect>}
 devo dar conto<oo> a quello che succede<ee> <inspiration> per via
 che il computer non lo so {<dialect> utilizza' </dialect>} <tongue
 click> <inspiration> mi sto {<dialect> fregand' per quest' mo' </dialect>}
 mio<oo> fratello arriverà si comprerà {<dialect> 'sto 'sto </dialect>}
 cazzo d'apparecchio <inspiration> e {<dialect> mo'<oo> </dialect>}
 ho organizzato<oo> la situazione che<ee> i corsi gratuiti che rendo-
 no <inspiration> si paga quindici euro si danno tre foto segnaletiche
 <inspiration> <tongue click> <eeh> fototessere <inspiration> fotocopia
 della tessera d'identità <sp> <tongue click> giusto ? <sp> <tongue click>
 <sp> <eeh> e ti a+ e tu hai il corso base<ee> <inspiration> <eeh> de-
 del computer <inspiration> però se andavi a un'a+ un'altra a {<dialect>
 'n'a+ 'n'a+ 'n' altra<aa> a 'n' altra<aa> </dialect>} <inspiration> a un altro
 privato {<dialect> pavavi </dialect>} duecento euro <inspiration> non
 so se il cazzo mi mi mi mi se se mi conveniva <inspiration> cioè da
 una da uno non f+ fa+ facevi saper nulla <sp> insomma <inspiration>
 però avevi<ii> avevi il corso base <inspiration> da un altro però avevi
 tu+ tu+ tutto questo <sp> <tongue click> <sp> questo che cos'è <tongue
 click> il corso gratuito ? il corso gratuito <ii>-io sai dove <mm>-mi metto ?
 <tongue click> <inspiration> mi metto tra tutti quelli <sp> giusto ? che
 tor+ per Napoli secondo il mio problema <inspiration> dovrebbero
 inserirsi<ii> non so se mi spiego <inspiration> nel pubblico impiego
 <sp> e {<screaming> *** dipendente </screaming>} <sp> fa un fatto del

genere <sp> {<screaming> hai {<dialect> capi' </dialect>} </screaming>}
 <sp> con foto segnaletica e tutto <inspiration> altrettanto {<dialect>
 si se piglian' pur' <aa>'a 'a fo+ <aa>'a a tesser' 'a </dialect>} tessera mia
 <tongue click> {<dialect> capi' </dialect>} <tongue click> cioè
 {<dialect> i' so' signalat' pecché va a ferni' si si si si-cii) fai <inspira-
 tion> {<screaming> si fai succerer' 'i bomb' atomic' </dialect>} </scre-
 aming>} <sp> <eeh> col computer , no ? {<dialect> si' {<screaming> si-
 gnalat' </screaming>} pecché va a ferni' si' si' si' sciu'+ si' 'sciut' 'a nui
 <tongue click> {<screaming> 'e capi' </screaming>} </dialect>} <sp> que-
 sto significa <lp> {<screaming> io veramente feci un fatto del genere
 </screaming>} tra parentesi questo non lo sa nessuno <sp> te lo dico a
 te <sp> {<dialect> 'e #<G#7> capi' ? </dialect>}#

[Ehm, but I make the ex+ execution of my work perfect and I am tran-
 quil, do you get it? <unclear> all a situation but <eeh> with all of this,
 do you get it? I have to answer to everything that happens. For the PC,
 I don't know how to use it, I am dicking myself over. For this reason,
 my brother will come and buy this this fucking device and now I have
 organized the situation that free courses which make money. One pays
 fifteen euros, and they give you three mugshots, eeh passport photos,
 the copy of your ID, right? And they eeh and you have the PC basic
 course, but if you went to another private agency you would have paid
 two hundred euros; I don't know shit to me if it was convenient, that is
 to say from one you didn't make anything know but you had the basis
 course, from the other I had all of this, is this the free course? The free
 course, do you know where I place myself? I put myself among all of
 those, right? From Naples, according to my problem, they should go
 for the public employment, I don't know if you know what I mean,
 and *** employer does a thing like that, do you understand? With
 mugshot and stuff, the same they take also the ID, my ID, you know.
 That is to say I am signaled because it ends up the atomic bombs with
 the PC, no? One is signaled because it ends up he came out to us, do
 you get it? This means I really did a thing like that, by the way nobody
 knows that I am telling you, do you get it?]

<note> tra 01:01,984 e 01:03,838 e tra 02:20,491 e 02:21,372 il Giver pro-
 duce dei '<throat clearing>' che non è sembrato opportuno trascrive-

re nel turno successivo per la frequenza del fenomeno che oltretutto non sembra mai influenzare la fluenza del Follower </note>
 [Between 01:01,984 and 01:03,838, as well as 02:20,491 and 02:21,372 the Giver produces some 'throat clearings' that were not transcribed due to the frequency of the phenomenon which did not seem to influence the Follower's fluency]

G#7: #<F#6> be'# cosa facesti ?
 [What did you do?]

F#8: <tongue click> i dischetti <lp> <tongue click> questo in America <sp> no ?
 [The disks, this in America, no?]

G#9: #<F#10> <mh>#
 [Mh]

F#10: #<G#9> e fu# vanto di<ii> *films che che che fecero <inspiration> cioè in pratica non feci altro che fare il disco <sp> nel dischetto <sp> cioè in po+ f+ fu fu più importante il dischetto che il disco <inspiration> tant'è vero che va a finire <vocal> accorsero tutti quanti a <inspiration> a non cancellare no ? il<ll> dischetto <sp> no ? molt+ molti< ii> di que+ quei dischetti / v+ valse valse parecchio quel dischetto <inspiration> che tutti quanti c'andavano appresso <sp> giusto ? <ah> e fu una caccia al dischetto #<G#11> <sp> giusto ?#
 [And it was merit of movies that that that that made that is I basically made a floppy disk in the hard drive that that that that is it was more important the floppy disk than the hard drive, so much so that everyone hastened not to delete, no? The floppy disk, no? Some of those floppy disks / it was w+ worth worth enough that floppy disk that everyone wanted it, right? And it was a disk hunt, right?]

<note> tra 02:56,600 e 02:57,945 il Giver produce un 'throat clearings' che non è sembrato opportuno trascrivere nel turno successivo per la frequenza del fenomeno che oltretutto non sembra mai influenzare la fluenza del Follower </note>

[Between 02:56,600 and 02:57,945 the Giver produces a ‘throat clearing’ that was not reported in the following turn due to the frequency of the phenomenon which does not seem to influence the Follower’s flow]

G#11: #<F#10> ma cosa conteneva# #<F#12> questo dischetto ?#
[But what did this floppy disk contain]

F#12: #<G#11> <eh> non mi ri+ non# mi ricordo
[Eeh I don’t re+, I don’t remember]

G#13: #<F#14> <mh>#
[Mh]

F#14: #<G#13> non mi ricordo# adesso <inspiration> non mi ricordo
adesso <sp> piani <ee>e ta+ ta+ tante altre cose e <sp> linguaggio<oo>
linguaggio com+ di com+ di *computers pure <inspiration> di<ii> di
programmazioni che non conoscevano che non conoscevano<oo>
<inspiration> che non conoscevano<oo> <inspiration> quelli del<ll>
dei *computers <sp> hai capito ? ancora <sp> mentre io io co+ co+
come<ee> come come ragazzo l’avevo già capito <sp> hai capito ? e lo
misi de+ de+ dentro al dischetto <inspiration>
[I don’t remember. I don’t remember now, plans and lo+ lo+ lots of
things and com+ com+ *computers language as well. Programming
that they didn’t know that they didn’t know that those of *comput-
ers didn’t know, do you understand? Again, as I I a+ a+ as as as a boy
I already understood that, do you understand? And I put it in+ in+
inside the floppy disk]

G#15: #<F#16> <mh>#
[Mh]

F#16: #<G#15> quindi# feci il disco <sp> {<dialect> ‘e capi’ ? </dia-
lect>} <sp> fo+ fo+ io ho fottuto loro <sp> <inspiration> non so se mi
spiego fottetti loro in un dischetto <inspiration> quindi fu fu op+
fu opera di caccia quel<ll> quel quel dischetto <inspiration> <sp> no ?

si dovettero rimodernare <sp> capisci ? ecco perché ho detto lo-
 lo<oo>+ loro dovrebbero ringraziarmi <inspiration> pe+ per tan+
 pe+ pe+ pe+ a+ per quel dischetto <sp> non so se mi spiego <sp> io
 per certe cose c'ho fatto <inspiration> c'ho fa+ c'ho fatto e quindi ho
 fatto io il disco <inspiration> {<dialect> e' </dialect>} capito ? <sp>
 cioè ho inven+ ho fatto <uu>un linguaggio che adesso<oo> chi <ee>è ?
 qu+ questo scemo che<ee> s'è fatto i soldi <inspiration> <eeh> Gates
 <inspiration> no ? <sp> mi farebb+ mi farebbe un baffo se l'ha avuto
 Gates <inspiration> giusto ? no ? se n'è appropriato che ha / si *ha
 fatto i miliardi <sp> capisci ? <sp> chi si appropriava di quel dischetto
 <sp> si {<dialect> facev' e' miliard' ? </dialect>}

[So, I made the disk, do you get it? Fu+ fu+ I fucked them, if you know
 what I mean, I fucked them with a floppy disk. So, it was was a di-
 disk hunt, right? They had to update; do you understand? That's why I
 said to th+ th+ them they should thank me fo+ for lot+ fo+ fo+ fo+ a+ for
 that disk, if you know what I mean. For certain things I did them I di-
 I did them and I made the disk, do you get it? That is to say, I inven+ I
 made a language that now what is it? Th+ this cretin who made money
 eeh gates, right? He wou+ would be mocked if Gtes had it, no? He took
 possession of it that has / he *made billions, do you understand? Who
 took possession of that disk was able to make billions]

<note> tra 04:22,963 e 04:23,754 e tra 04:25,009 e 04:27,272 il Giver
 produce dei '<throat clearing>' </note>

[Between 04:22,963 and 04:23,754, as well as between 04:25,009 and
 04:27,272 the Giver produces some '<throat clearing>']

G#17: #<F#18> <mh>#

[Mh]

F#18: #<G#17> <tongue click> certo# noi non potevamo parla+ /
 <aa>avere il dischetto perché non avevamo né tecnologia e né nien-
 te io tenevo le idee <inspiration> <tongue click> hai capito ? <sp>
 quello è il problema <breath> <sp> per loro non era il problema <sp>
 no ? <sp> per loro <nn>non non non era il problema perché tanto
 <sp> <inspiration> c'aveva c'aveva lo stronzetto che teneva le idee <in-

spiration> {<dialect> 'è capi' </dialect>} <sp> come come<ee> come
 ne è nata la ferrovia <sp> {<dialect> 'è capi' </dialect>} tant'è vero
 che *** <sp> *** <sp> {<dialect> giust' ? </dialect>} compagno di<ii>
 <sp> <tongue click> di laboratorio mio <inspiration> {<dialect> simm'
 asciut' nui ca' ferrovia 'amm capit' tutt' cos' chell' che vuliv' fa' tu
 </dialect>} <inspiration> hai capito <vocal> ch' {<dialect> co' </dialect>}
 uno stronzetto <inspiration> ch' <eeh> ve+ vole+ di+ v+ {<dialect> di'
 </dialect>} questo in anticipo rispetto a poi dopo Bassolino che poi s'è
 visto <inspiration> per televisione ha<aa> ha<aa> detto <sp> <tongue
 click> e ha detto<oo> tutto il piano <inspiration> tutto il piano<oo>
 da<aa> <inspiration> da<aa> <breath> da d+ da da da da fare diciamo
 <inspiration> ora b+ {<dialect> manc' </dialect>} solamente per la ve-
 rità di tutto il taglio del nastro <ee>e <inspiration> e poi <eh> e poi il
 via insomma<aa> a t+ ai lavori insomma <inspiration> questo quando
 sarà <sp> se sarò vivo vedrò vedrò qualche cosa <sp> non lo so <lp>
 {<dialect> 'è capi' ? <lp> capit' mo' ? </dialect>} <tongue click> mancava
 la ferrovia <NOISE> <sp> mancava la ferrovia

[Sure, we couldn't have the floppy disk because we had no technology
 nor anything. I had ideas, do you understand? That is the problem,
 for them it wasn't a problem, no? For them it wasn't a problem
 because anyway he had the little shit who had ideas, do you get it?
 As the railway was born, do you get it. As much as *** ***, right?
 My mate in the lab. It came out that we invented the railway and
 understood everything you wanted to do, you understand that with
 a little shit that we saw on TV said, this is what I wanted to say. This
 was before Bassolino who was then on TV, he said and he said the
 whole plan to do basically. Now not even only for the truth of ribbon
 cutting and then, well, to the construction in conclusion. This is if
 I will be alive and see something, I don't know, do you get it? Got it
 now? It was missing the railway]

<note> tra 05:06,130 e 05:07,175 e tra 05:43,548 e 05:44,379 il Giver
 produce dei '<throat clearing>' </note>

[Between 05:06,130 and 05:07,175, as well as 05:43,548 and 05:44,379,
 the Giver produces some '<throat clearing>']

G#19: <throat clearing> che c'entra la ferrovia con<nn> il dischetto ?
[What does the floppy disk have to do with the railway?]

F#20: <tongue click> no <sp> dico perché <sp> <tongue click> nel momento in cui noi programmavamo e <vocal> serviva un linguaggio di *computers

[No, I was saying because in the moment in which we programmed and we needed coding]

G#21: <mh>

[Mh]

F#22: giusto ? <sp> <tongue click> io allargo <sp> tutto questo di modo che noi pigliamo gli spiccioli che son questi <inspiration> <sp> piccoli progetti <inspiration> <tongue click> giusto ? <sp> se il telefonin+ / al telefonino {<dialect> so' </dialect>} stato ricattato <lp> <inspiration> cioè <sp> hai capito ? questi ricatti qua perché al<ll> momento il telefonino <inspiration> giusto ? <sp> doveva venire in Italia <sp> giusto ? si parlava della telefonia da avere <inspiration> <sp> però io<oo> misi uno *stops <sp> <vocal> giusto ? perché e+ in<nn> <sp> un<nn> un primo momento <sp> tutti quanti dicevano è venuto il telefonino <inspiration> no ? <sp> avevamo <sp> avevamo dei contrasti iniziali <inspiration> avevamo <sp> i contrasti che avevamo la la {<screaming> merda </screaming>} dei scusa <sp> <inspiration> a_punto <sp> <unclear> è uscita la merda <inspiration><sp> avevamo la merda dei telefonini <inspiration> avevamo avevamo<oo> <inspiration> avevamo<oo> le {<screaming> {<dialect> pazzie </dialect>} </screaming>} dei telefonini <sp> hai capito ? <sp> e ci<ii> i+ ci *contastava quelli i ch+ ci contestavano quelli della Vodafone <sp> <inspiration> hai capito ? <sp> e come ben sai <sp> fino adesso la Vodafone non c'ha fatto nessun favore <inspiration> <sp> hai capito ? e non ci favorisce mica <sp> {<screaming> un po' come Schumacher che nel duemilacinque non fa un cazzo </screaming>} <sp> hai capito ? <sp> per per a+ far andare la Ferrari<ii> <aa>a a a due+ a du+ duemi+ a due a duemila <inspiration> a duemila <ee>e <inspiration> e e <ee>e <ee>e fare andare<ee> bene le<ee> <vocal> i giri i giri<ii> <vocal> giri

buoni <inspiration> la duemilacinque <sp> perché dovrebbe andare a duemila all'ora <sp> insomma+ insomma do+ do+ dovrebbe andare dovrebb+ dovrebbe dovrebbe and+ andare a duecent+ <vocal> duecento all'ora insomma <inspiration> e e do+ dovrebbe andare bene
 [Right? I enlarge all of this in this way we take small change that is these small projects, right? If I was blackmailed / I was blackmailed at the phone, that is to say, do you understand? These blackmails because at the moment the phone, right? Was yet to come to Italy, right? One talked about the telephony to get but I put a *stops, right? Because at first everyone used to say the telephone came, no? We had initial quarrels, we had quarrels that had the shittiest phones. <unclear> the shit came out, we had the shittiest phones we had toy telephones, do you understand? And those working for Vodafone criticized us, do you understand? As you well know, Vodafone has done us no favors till today, do you understand? And it doesn't promote us either, a bit like Schumacher in 2005 who doesn't do shit do you understand? To make the Ferrari speed at two thousand and to make things run smoothly, the revolutions, the good revolutions, the 2005, because it should go 2000/h, anyway and it should go well]

G#23: <mh>

[Mh]

F#24: {<dialect> `e </dialect>} capito ? e non la fa andare bene <sp> {<dialect> `e </dialect>} capito ? {<dialect> so' </dialect>} tutti trucchetti che usano <inspiration> per esempio piglia a Valentino Rossi {<dialect> piccerill' e bbuon' <sp> no ? <sp> fa' o ssuo <sp> <tongue click> `è capi' ? </dialect>} <sp> sono sport importanti dove l'atleta <sp> no ? conta <sp> no ? rispetto all'a+ a a al<ll> all'apparecchio <inspiration> no ? {<dialect> chill' </dialect>} sì <lp> hai {<dialect> capi' ? </dialect>} quello conta <sp> hai capito ? <lp> no un primato dove va a finire <sp> c'è un antagonismo dell'interesse che vien capito <inspiration> <sp> hai capito ? <lp> lui l'ha capito e l'ha capito eccome <sp> come <vocal> a me m+ non mi fotti io non io io non guido <sp> come Alain Prost <inspiration> che lo capì ancor prima quando va a finire i mie+ i miei<ii> <inspiration> <eeh> come *** <sp> procurati e buoni ci

volevano fare <inspiration> hai capito ? <sp> questo all'epoca ti parlo dell'epoca quando va a finire inizialmente ci volev+ fare <inspiration> e io tenevo quattordici anni e non <inspiration> / e figurati io a quattordici anni venivo portato <inspiration> hai capito ? <sp> volevano portare una voce <lp> {<dialect> 'e </dialect>} capito ? <sp> hai capito com'è ? <lp> volevano portare {<dialect> 'na </dialect>} voce <lp> e io che tenevo eventualmente quattordici anni <lp> ma se eventualmente <sp> uscivo <lp> {<NOISE> su ta+ sui tanti </NOISE>} che va a {<dialect> fini' </dialect>} volevano dire <inspiration> volevano dire la loro <sp> che cosa si doveva fare <inspiration> <tongue click> {<dialect> e' </dialect>} capito ? su cosa <ss>su cosa da+ su cosa di+ su cosa dire e cos+ e cose da fare <inspiration> <sp> {<dialect> e' </dialect>} capito ? <sp> poi dopo c'è stato c'è stato l'inghippo<oo> <inspiration> {<NOISE> l'inghippo<oo> che che che che <sp> che si sa <ee>e <sp> <inspiration> <ee>e e ovviamente e ovviamente c'è stata la la soluzione più audace <inspiration> di tutta {<dialect> 'na<aa> <sp> 'na </dialect>} una una una s+ serie di tutta {<dialect> 'na </dialect>} situazione la mia <inspiration> <oo>o o quella che sai insomma <sp> la più drastica per <sp> per me <lp> #<G#25> <tongue click> la più# drastica </NOISE>} [Do you get it? And it doesn't turn it good, do you get it? These are all tricks they have been using, for example take Valentino Rossi short but good, right? Good at what he does, do you get it ? They are important sports in which the athlete, right? He counts, right? Compared to th+ to, to, to the, to the machine, right? He does, yes, you get it? He does matter, you get it? Not a record, where it ends, there is an antagonism in the interest which is understood, do you get it? He understood it, of course he did, like me m+, you can't dick me over, I don't, I, I don't drive like Alain Prost who understood it well before, when it ends m+ my eeh like *** taken and good they wanted to make us, do you understand? This, at that time, I am talking about that time when it ends, initially they want+ to dick us over, I was 14 and I didn't / and imagine me at 14 being brought, do you understand? They wanted to bring a voice, do you understand? Do you understand how it is? They wanted to bring a voice and I was eventually 14, but if I eventually came out on man+ many of them, it ends like they wanted to say they wanted to say what they thought,

what had to be done, do you get it? On what, on what to da+ on what to s+ on what to say and wha+ and what to do, do you get it? Then the deception that that that that that one knows and and and obviously and obviously there was an an audacious solution of all a a a a a s+ series of situation, mine, or or that one you now basically, the most drastic one for for me, the most drastic]

<note> tra 07:43,067 e 07:45,930 il Giver produce un '<throat clearing>' seguito da una '<inspiration>'; tra 09:10,717 e 09:11,685 il Giver produce un '<throat clearing>'; l'ultimo '<NOISE>' del turno è un suono di campane </note>

[Between 07:43,067 and 07:45,930 the Giver produces a '<throat clearing>' followed by an '<inspiration>'. Between 09:10,717 and 09:11,685 the Giver produces a '<throat clearing>'. The last '<NOISE>' is the sound of bells]

G#25: {<NOISE> #<F#24> quale ?# </NOISE>}

[What situation?]

<note> il '<NOISE>' è il suono di campane </note>

[The '<NOISE>' is the sound of bells]

F#26: {<NOISE> quella delle liste<ee> del listone unico <inspiration> <eeh> del listone unico e della rappresentanza de+ di+ sia di destra di sinistra <inspiration> <eeh> a / da ambo le parti insomma di un'amministrazione unica <ee>e da tenere e basta {<whispering> insomma <sp> hai capito ? </whispering>} <sp> questo </NOISE>}

[That of the lists, of the unified list, eeh, the unified list and of the representative de+ di+ of both right and left eeh, on / from both sides that is to say of a single administration to keep and that's it. Do you understand? This]

<note> il '<NOISE>' è il suono di campane; tra 10:07,561 e 10:08,825 il Giver produce un '<throat clearing>' </note>

[The '<NOISE>' is ringing bells. Between 10:07,561 and 10:08,825 the Giver produces a '<throat clearing>']

G#27: {<NOISE> <mh> </NOISE>}
[Mh]

<note> il ‘<NOISE>’ è il suono di campane </note>
[The ‘<NOISE>’ indicates the ringing of bells]

F#28: {<NOISE> <tongue click> quest’è <sp> <tongue click> <eeh> invece<ee> come diceva *** *** tu tu {<dialect> si’ chiu ’e me vava_ttenn’ </dialect>} <inspiration> e di fatti tengo il telefonino <sp> <eeh> mio <sp> che va che co+ va così no ? <inspiration> mentre forse il telefonino suo va per la pe+ per leggera <sp> {<dialect> ’e capi’ </dialect>} ? quando forse i+ su+ il suo telefonino cambia <sp> come il compu+ forse cambierà pure lui non lo so <sp> <inspiration> cioè hai capito<oo> come va ? <sp> da come<ee> da come<ee> s+ st+ stava nel partito di Forza Italia <inspiration> cambierà forse per<rr> per andare a Rifondazione questo non lo so perché si dichiarava {<dialect> comunista’ </dialect>} <sp> non lo so <lp> {<dialect>’ò ppo’ ffa’ ? <nn>nun ’ò sacc’ <eeh> so’ </dialect >} cazzi suoi <sp> non lo so <sp> {<dialect> ’e capi’ </dialect>} <lp> *ni non so se mi spiego <lp> so capiti s+ / <dd>de+ dei suoi <lp> {<dialect> ’e capi’ ? </dialect>} <sp> {<whispering> io non c’entro </whispering>} <lp> poi {<dialect> pe’ mme </dialect>} <sp> sta bene così <lp> il tutto il tutto rientra nella cerchia dei parenti {<whispering> quindi </whispering>} </NOISE>}
[That’s it, eeh on the other hand as *** *** used to say ‘you you are more than me, go away’ and for this reason I have a phone eeh myself that works li+ like this, right? Whereas his phone takes it li+ lightly, do you get it? When even hi+ phone will change as the P+ maybe it’ll change too, I don’t know, do you understand how it works? As as he w+ wa+ was in Forza Italia he will maybe change to to join Rifondazione, I don’t know this, why he declared himself a communist. I don’t know, can he do that? I don’t know, this is his own fucking business, I don’t know, do you understand. I don’t know if I explained myself properly, it’s h+ problem, do you get it? I have nothing to do with that. It’s fine by me, it all, it all is included in his family, so]

<note> tra 10:56,058 e 10:57,467 il Giver produce un ‘<throat clearing>’ </note>

[Between 10:56,058 and 10:57,467 the Giver produces a 'throat clearing']

G#29: ma tu <sp> quando sei entrato dalla porta mi hai detto che qualcuno <sp> avrebbe mandato un microbo ?

[When you entered in the room you said that someone would have sent a microbe?]

F#30: <tongue click> un ?

[A?]

G#31: un microbo qualcosa che ti ha<aa> fatto venire #<F#32> questo problema intestinale ?#

[A microbe something that caused this gastrointestinal issue]

F#32: #<G#31> no in che senso ? no aspetta#

[No, what do you mean? No wait]

G#33: {<NOISE> #<F#34> <mh># </NOISE>}

[Mh]

F#34: #<G#33> tutto# questo accadde nel f+ / nel momento in cui <eeh> zio *** e tanti di noi <inspiration> <eeh> rappresentammo questo f+ / situazione alle elementari <inspiration> io ne parlai {<dialect> co' </dialect>} zio *** <sp> <ee>e mi disse quello <eeh> a te chi ti rappresenta ? <inspiration> zio *** mi disse che<ee> quello rappresentava il parassita <inspiration> tu a quello non lo devi proprio vedere anzi quando lo vedi

[All of this happened in the m+ / when eeh uncle *** and some of us eeh talked about this f+ / situation in elementary school, I spoke with uncle *** and he said 'that eeh, who is that person to you?' Uncle *** said that person represented a parasite and 'you must not see him at all when you see him']

G#35: #<F#36> <mh>#

[Mh]

F#36: #<G#35> giusto ?# <sp> quando lo vedrai <sp> {<dialect> nun l' 'e 'a vere' proprio 'e facc' <sp> l' 'e 'a schifa' </dialect>} <lp> cioè io a quel momento che facevo ? <inspiration> {<dialect> 'e capi' ? <sp> c'aveva fa' ? l'aveva sputa' 'n facc' e c'aveva ra' 'nu cavec' 'n cul' 'nsomm e dicev' vavattenn' <inspiration> 'e capi' </dialect>} ?

[Right? When you'll see him you can't see him at all and you must hate him, that is to say what I used to do in that moment? You understand? Do you get it? What should I have done? I should have spit in his face, kicked him in his ass, well and I used to say go away, do you get it?]

<note> tra 12:00,346 e 12:01,696 il Giver produce un '<throat clearing>' </note>

[Between 12:00,346 and 12:01,696 the Giver produces a '<throat clearing>']

G#37: ma chi era questo parassita di cui parlava zio *** ?

[But who was this parasite your uncle *** was talking about?]

F#38: no <sp> questo non l'ho capito {<dialect> 'e </dialect>} capito ? <sp> cioè lui rappresentava schematicamente le persone <sp> cioè come dire s+ tu sei questo ? <sp> no ? e ti<i> ti schematizzava <sp> per questo <inspiration> no ? e ci ci<i> *ti ci ci dovevi credere <inspiration> hai capito ? <sp> com'è ? <sp> cioè <sp> io ero un bambino <sp> <ee>e e e credevo a queste *sistruzioni <inspiration> giusto ? <sp> io a lui c'ho detto un segreto <sp> perché eventualmente sapeva il tuo <sp> <inspiration> cioè eventualmente tu che che t'eri fatto<oo> addosso <inspiration> giusto ? e sapeva della situazione che v+ doveva venire a me <inspiration> {<dialect> giust' ? </dialect>} io detto altrettanto <eeh> altrettanto tu sei un parassita <inspiration> <sp> giusto ? quindi <sp> a+ eventualmente s+ <eeh> eventualmente già sapendo cosa eventualmente lui pensava e cosa doveva venire <inspiration> <sp> hai capito ? <lp> mi son salvato soltanto <sp> dicendolo poi dopo in laboratorio mi sto facendo sotto<oo> <inspiration> <eeh> <inspiration> *** {<laugh> {<dialect> ramm' 'a cart' igienic' peccché nun c'ha facc' cchiù </laugh>} <inspira-

tion> giust' ? </dialect> <sp> <tongue click> solo solo in laboratorio
 <sp> {<dialect> 'a cas' po' po' po' </dialect>} per tutto il viaggio<oo>
 no+ no+ non so come co+ co+ com'ho fatto a resistere <inspiration>
 <eeh> a r+ a resistere per tutto il viaggio e meno male che dentro
 al parco soltanto <vocal> sol+ soltanto m'è venuto perché <dia-
 lect> me portav' 'o </dialect>} malloppo appresso <inspiration> e e
 facevo una figura di merda per tutta la via insomma hai {<dialect> capi'?
 </dialect>} <sp> non so se mi spiego <sp> {<dialect> ch' se s+ s+ s+ s+ se
 verev' insomm' te truov' ? </dialect>}

[No, I haven't understood that, do you get it? Well, he represented peo-
 ple schematically that is to say, a+ you are this ? right? And he outlined
 for this reason, right? And you you you *ti you you had to believe it,
 do you understand? How it is? Well, I was a child and and and I be-
 lieved these *sistuations, right? I told him a secret because he eventu-
 ally knew yours, well eventually you who were pooping yourself, right?
 And he knew about the situation that was happening, right? I said the
 same, eeh, the same you are a parasite, right? So, a+ eventually s+ eeh,
 eventually yet knowing what he eventually thought and what had to
 come, do you understand? I saved myself just by saying it in the lab I
 was going to poop myself, eeh ***, give me the toilet paper because I
 can't hold it no more, right ? Only, only in the lab, at home then, then,
 then for the entire trip I do+ I do+ I don't know ho+ ho+ how I resisted
 eeh, r+ resisting for the entire trip and thankfully it on+ only occurred
 in the park because I would have brought my poop around and and
 I would have made a mad impression for the entire street, well did
 you understand that? I don't know if I am explaining this correctly, it
 would have been s+ s+ s+ s+ seen, don't you agree?]

<note> tra 12:11,625 e 12:13,088 e tra 13:13,845 e 13:15,018 il Giver pro-
 duce dei '<throat clearing>' </note>

[Between 12:11,625 and 12:13,088 and between 13:13,845 and 13:15,018
 the Giver produces some '<throat clearing>']

G#39: <mh>
 [Mh]

F#40: tutto qua <sp> {<whispering> <eh!> </whispering>} <lp> <ee>ecco <ee>ecco qua <sp> <eeh> <ii>i+ il resto lo sai {<dialect> insomm' </dialect>} <inspiration> <sp> {<dialect> nun vulev' nun vulev' sta cazz' </dialect>} di registrazione per questo <vocal> insomma <eh> <sp> tutto qua

[That's all, eh! Here, here it is eeh, you know the rest well, I didn't want I didn't want this fucking recording for this reason basically, eh]

G#41: va be' non c'è niente di male ad avere un<nn> un problema con la pancia , no ?

[Well okay, there is nothing you should be embarrassed of in having a stomachache, isn't there?]

F#42: <eh!> lo so

[Eh! I know]

DGpsCoiN**TEXT_inf.**

MAT: ps

MAP: C

Ndl: o1

REG: N

SPEAKERS_inf.

INp1: C. P., m, 46, Naples

INp2: F. F., m, 38, Naples

RECORDING_inf.

TYP: DAT

LOC: Naples/Frullone Experimental School

DAT: April 2005

DUR: 01:01:16,919

CON:

TRANSCRIPTION_inf.

DAT: July 2009

CMT: There is a third speaker [Gb] whose interference was excluded but signaled in the turns

Nst: 749

G#1: allora dicevi hai , hai {<NOISE> preso delle<ee> #<F#2> delle<ee># </NOISE>}

[So, you were saying you took took some some]

F#2: #<G#1> <tongue click> <eh!> bisogna vedere# sul quadernino perché<ee> <NOISE> ho<oo> ho {<NOISE> pigliato<oo> man </NOISE>} mano<oo> <sp> col cervello , no ? ho cercato di capire<ee> tutte le <unclear> / tutte<ee> / tutti gli organi<i> cerebro–semoventi che avevo dentro

[Eh! One has to see on the notebook because I have I have gradually

taken with the brain, no? I tried to understand all the <unclear> / all / all the self-propelled brain organs I had inside]

G#3: tutti ?

[All?]

F#4: gli organi cerebro–semoventi

[The self-propelled brain organs]

G#5: cerebro ?

[brain?]

F#6: #<G#7> semoventi#

[self-propelled]

G#7: #<F#6> semoventi# <lp> e spiegacelo

[self-propelled, explain to us]

F#8: <eh!> {<dialect> mo' </dialect>} pigliamo questo qua <sp>

{<NOISE> allora <sp> allora #<G#9> nell'occhio destro# </NOISE>}

[Eh! now, let's look at this one, well, well in the right eye]

G#9: {<NOISE> #<F#8> quindi<ii># <sp> quindi questo </NOISE>}

<sp> è <sp> il<ll> / un<nn> un brano scritto ?

[So, is this the/ a a written text?]

F#10: sì

[Yes]

G#11: vabbè allora leggilo

[Well, let's read it]

F#12: allora <sp> <vocal> organi cerebro–semoventi <sp> occhio destro occhio sinistro centro della fronte <inspiration> regione temporale destra e sinistra tempia destra e sinistra c'è un organo al centro della fronte come una cartilagine che si muove avanti e indietro <sp>

<tongue click> <inspiration> naso lingua <sp> c'è lo scudo energetico nella bocca <sp> c'è un dischetto nero nella bocca che si manifesta fra <sp> il palato e la lingua <sp> sospeso fra i due <sp> c'è un cerchio di energia con un punto nero <sp> all'estremità <sp> che taglia in due il cranio <sp> gli zigomi che pulsano com+ <sp> come le tempie <sp> in tutto ne ho contati quindici singoli paralleli <sp> in tutto questo questa è una riflessione proprio <tongue click> in tutto questo ho dimenticato <sp> il radar <sp> al centro del cervello <sp> e quindi gli organi sono sedici <sp> gli organi che ho {<NOISE> dentro </NOISE>}
 [Well, self-propelled brain organs, right eye, left eye, middle of the forehead, right and left temporal region, right and left temple. There's an organ in the middle of the forehead as a cartilage which moves back and forth. Nose, tongue, there's an energetic shield in the mouth, there's a small black disk in the mouth between palate and tongue, suspended between them, there's an energetic circle with a black dot at the extremity which divides the cranium in two. Cheekbones that pulsate lik+ like temples, I counted fifteen single parallels in total. In all of this, this is a consideration, I forgot the radar in the middle of the brain and therefore I have sixteen organs, I have]

G#13: allora , è finito il brano #<F#14> scritto ?#

[Then, is your written text over?]

F#14: #<G#13> sì# <sp> bisogna #<G#15> soltanto<oo> disegnarli#

[Yes, I just have to draw them]

G#15: #<F#14> chiarissimo <sp> ora#

[Good, now]

F#16: bisognerebbe solo disegnarli per capire meglio

[I should only draw them to understand better]

G#17: ma questo <eeh> questo perché l'hai scritto perché hai #<F#18> sentito#

[But this eeh, did you write that because you felt it?]

F#18: #<G#17> perché io non mi ricordo# tutte le cose che ho {<NOISE> dentro </NOISE>} <NOISE> <sp> perché m+ <sp> man mano poi<ii> mi devo mettere a<aa> mette+ mi devo mettere a pensare a tutto quello che <sp> a tutte / a tutti gli esperimenti che ho fatto {<NOISE> in<nn> passato no ? </NOISE>}

[Because I don't remember all the things I have inside, because l+ little by little I have to, I ha+ I have to think about everything that about all / all the experiments I did in the past, right?]

G#19: <mh>

[Mh]

F#20: e poi mi devo ricordare di tutte / di tutti gli organi che ho dentro di tutto quello che so fare l'energia che emanano dai piedi l'energia che emanano dalle gambe <sp> di tutti gli organi che ho dentro della trasmissione del pensiero un po' di tutto quanto <sp> è perciò che lo / è per questo che lo scrivo <sp> perché non mi ricordo tutto quello che mi accade man mano

[I have to remember all / all the organs I have inside, all I can do, the energy I release from my feet, the energy I release from my legs, all the organs I have inside, the transmission of thought, a bit of everything. That's why this / that's why I write this, because I don't remember everything that gradually happens]

G#21: <mh> <sp> ma perché hai bisogno di<ii> <sp> sapere tutti gli organi che hai dentro ?

[Mh but why do you need to know all the organs you have inside?]

F#22: perché mi vi+ / perché do+ dovrò<oo> usarli in {<NOISE> futuro </NOISE>}

[Because I vi+ / because I will ha+ I will have to use them in the future]

G#23: <mh>

[Mh]

F#24: se ci sono è perché<ee> servono a uno scopo <lp> se una cosa esiste è perché occorre <sp> deve avere uno scopo oppure no ?
 [If they are there it's because they have a purpose. I something exists it's because it has to serve for a purpose of something, hasn't it?]

G#25: certo ! <sp> e su questa trasmissione del pensiero che altro hai<ii> <sp> #<F#26> sperimentato ?#
 [Sure! And about this transmission of thought, have you experimented anything else?]

<note> tra 02:43,498 e 02:44,609 e tra 02:45,847 e 02:47,392 il Follower produce due '<inspiration>' </note>
 [Between 02:43,498 and 02:44,609, as well as 02:45,847 and 02:47,392 the Follower produces two '<inspiration>']

F#26: #<G#25> <eh!># <sp> <eh!> ho capito che<ee> dentro di me c'è un essere <sp> che parla con mia moglie <sp> quando io <sp> quando io dormivo lui parlava con lei <sp> e poi<ii> <vocal> due tre mesi fa si è manifestato anche a me
 [Eh! Eh! I understood that there's a being inside of me who speaks with my wife, when I was asleep, it was talking to her and then two, three months ago it manifested to me]

G#27: cosa ?
 [What?]

F#28: questo essere che sta dentro di me nel mio cervello <sp> <tongue click> <vocal> occupa proprio una parte del mio cervello
 [This being that is inside of me, in my brain, it occupies a part of my brain]

G#29: e come si è manifestato ?
 [And how did it manifest itself?]

F#30: <tongue click> parlandomi con la voce da u+ / una voce da uomo con la mia stessa voce <sp> si muo+ / parla con la voce fem-

minile <sp> però mi <sp> mi / cerca di trarmi sempre in inganno
 <sp> non mi dice mai io sono Dio oppure sono<oo> <sp> a volte mi
 dice<ee> io sono Dio a volte mi dice sono<oo> un essere mandato
 qua<aa> <inspiration> per addestrarti che ti abbiamo creato apposta
 siamo essere alieni <sp> tante e tante<ee> di quelle supposizioni teo-
 ricie <sp> che mi fa

[It was speaking with a m+ / a man's voice, with my same voice. It
 mov+ / speaks with a feminine voice but it always tries to deceive-me
 me me, it doesn't ever say to me 'I am God' or 'I am'. Sometimes it
 says to me 'I am God', sometimes it says to me 'I am a being brought
 here to train you', that we created you for this purpose, we are aliens
 and lots and lots of suppositions and theories he makes to me]

G#31: <tongue click> e in realtà chi {<NOISE> è ? </NOISE>}
 [And who actually is it?]

F#32: secondo me {<NOISE> è lui è Dio in persona </NOISE>}
 [In my opinion it is God in the flesh]

G#33: <throat clearing> <tongue click> e perché Dio in persona ti
 starebbe parlando e perché vuole ingannarti ?
 [And why should God in the flesh be talking to you, and why should
 he deceive you?]

F#34: <tongue click> per addestrarmi per per il futuro <sp> <tongue
 click> <sp> è come se tutta la mia vita fosse stata un<nn> perenne
 addestramento
 [To train me in in the future, it's like all my life was an everlasting
 training]

G#35: {<whispering> <mh> </whispering>} <sp> addestrarti per cosa ?
 [Mh train you for what?]

F#36: per riusci+ <sp> per riuscire a<aa> <sp> per riuscire a n<nn>+
 <sp> perché se <sp> perché quando<oo> sarò in grado di usare tutte
 queste armi <sp> *tutte questi organi <sp> e se servissero a sposta-

re<ee> <sp> pianeti stelle queste cose che ho dentro <sp> una volta avuta l'energia necessaria ?

[To be ab+ to be able to, to be able to n+. Because if, because when I'll be able to use all these weapons *all these organs and if they could move planets, stars these things I have inside, once I gain the necessary energy?]

<note> tra 04:19,520 e 04:20,974 il Giver produce un '<throat clearing>' </note>

[Between 04:19,520 and 04:20,974 the Giver produces a '<throat clearing>']

G#37: <mh>
[Mh]

F#38: la te+ <sp> la terra dipenderebbe da me {<NOISE> completamente </NOISE>}

[Ea+ Earth would completely depend on me]

G#39: <mh>
[Mh]

F#40: e come può un essere / un cretino poter fare tutte queste cose ?
[And how can a being / a cretin do all these things?]

<note> tra 04:25,916 e 04:27,415 il Giver produce un '<throat clearing>' </note>

[Between 04:25,916 and 04:27,415 the Giver produces a '<throat clearing>']

G#41: <mh>
[Mh]

F#42: può un essere <ii>inferiore <sp> riuscire a<aa> fare tutte queste cose <sp> inimmaginabili ?

[Can an inferior being be able to do all these unimaginable things?]

G#43: <mh>
[Mh]

F#44: uno non preparato ?
[One not prepared?]

G#45: per questo motivo ci sarebbe #<F#46> l'addestramento ?#
[Would the training exist for this reason?]

F#46: #<G#45> esatto# sì
[Precisely, yes]

G#47: e perché dovresti<ii> <lp> in qualche modo dirigere<ee> tutte le operazioni tu ?
[And why should you in some way manage all the operations?]

F#48: non so no questa è una domanda che gli fa+ / che gli ho fatto già
[I don't know, no. This is a question I as+ / I already asked]

G#49: cosa ha #<F#50> risposto ?#
[What did he reply?]

F#50: #<G#49> non lo# sappiamo né io e né *** per quale motivo siamo stati scelti
[We don't know why we were chosen, *** and I]

G#51: #<F#52> <mh>#
[Mh]

F#52: #<G#51> perché# proprio io <sp> e come mai io ho incontrato proprio lei che dirige questo centro
[Why me and how I met you who manage this center]

G#53: <mh>
[Mh]

F#54: è una coincidenza molto strana <sp> perché con un altro psichiatra io non sarei a questo punto <sp> sarei mai a questo punto io se io / se / <inspiration> se avessi mon+ / se <vocal> / se io fossi stato in cura con <uu>un altro psichiatra

[It's a very strange coincidence because I wouldn't be at this point with another psychiatrist, I would never be at this point if I / if / if I had mon+ / if / if I had been in therapy with another psychiatrist]

G#55: <mh>
[Mh]

F#56: saremmo a questo punto io e lei {<NOISE> dottore ? </NOISE>}
[Would we be at this point, doctor?]

G#57: {<NOISE> <eh> a quale punto </NOISE>} che intendi dire ?
[Eeh, at what point, what do you mean?]

F#58: cioè che io ave+ / cioè <sp> io risveglio interesse in voi , giusto ?
<sp> risveglio interesse #<G#59> in voi ?#
[That is to say I ha+ / that is to say I stir interest in you, right? Do I stir interest in you?]

G#59: #<F#58> certo ci# fa piacere parlare con te
[Sure, we like talking with you]

F#60: <inspiration> <sp> e se avessi parlato con un altro psichiatra la situazione sarebbe stata la stessa mi *avesse studiato in questo modo ?
<sp> un altro psichiatra lo avrebbe fatto ?
[And if I had talked with another psychiatrist, would the situation be the same, *have he studied me in this way?]

G#61: secondo te cosa avrebbe fatto un altro psichiatra ?
[In your opinion, what would another psychiatrist have done?]

F#62: un sacco di pillole dottore
[A lot of pills, doctor]

G#63: #<F#64> <mh>#
[Mh]

F#64: #<G#63> un sacco# di medicinali <sp> <inspiration> <sp>
#<G#65> <breath>#
[A lot of medicines]

G#65: #<F#64> quindi# non ti avrebbe rispettato ?
[So, he wouldn't have respected you?]

F#66: no <lp> mi avrebbe dato un sacco di pillole
[No, he would have given me a lot of pills]

<note> tra 05:56,933 e 05:58,324 il Giver produce un 'throat clearing' </note>
[Between 05:56,933 and 05:58,324 the Giver produces a 'throat clearing']

G#67: #<F#68> <mh>#
[Mh]

F#68: #<G#67> montagne# di pillole <lp> non mi avrebbe capito
<NOISE> {<NOISE> lei è la / anche lei è la persona adatta <sp> adatta nel momento giusto e nel luogo giusto </NOISE>} <sp> #<G#69> anche lei#
[Mountains of pills, he wouldn't have understood, you are the / also you are the appropriate person, appropriate in the right moment and in the right place, also you]

G#69: #<F#68> <mh># <lp> <NOISE> {<NOISE> ma quando noi ci conoscemmo <sp> <eeh> mi dicesti che<ee> <sp> eri anche molto spaventato </NOISE>} <sp> perché<ee> #<F#70> c'era stata un'invasione<ee># da parte #<F#70> degli alieni#
[Mh, but when we got to know each other eeh, you told me you were very scared, because there had been an alien invasion]

F#70: #<G#69> <tongue click> sì# <lp> #<G#69> e invece no era ancora# fa+ / faceva ancora parte di un a+ di un addestramento questo

[Yes, and instead no it wa+ / was still part of a t+ training, this]

G#71: <mh>

[Mh]

F#72: faceva parte di un addestramento <sp> anche quello non era vero nulla <sp> perché se uno mi tocca il fegato <sp> e mi tocca i polmoni <sp> perché non mi dovrebbe uccidere se<ee> riesce a toccarmi tutto il corpo ?

[It was part of a training, that wasn't true, because if one touches my liver and touches my lungs, why shouldn't he kill me if he can touch my whole body?]

<note> tra 06:39,569 e 06:40,436 il Giver produce un cenno d'assenso che il Follower sembra non udire e che comunque non interrompe il flusso del suo turno dialogico </note>

[Between 06:39,569 e 06:40,436 the Giver nods and the Follower not interrupt his flow]

G#73: <mh>

[Mh]

F#74: un alieno che vuole distruggere un nemico che cosa fa ? lo uccide o no ? lo eli+ lo elimina ?

[An alien that wants to destroy an enemy what does it do? It kills him, doesn't it? It eli+ it eliminates him?]

G#75: certo

[Of course]

F#76: e perché non sono stato eliminato se avevano questa capacità ?

[And why wasn't I eliminated if they had this capacity?]

G#77: #<F#78> <mhmh>#
[Mhmh]

F#78: #<G#77> invece# di<ii> sottopormi a delle prove fisiche straordinarie ?
[Instead of subjecting me to extraordinary physical proofs?]

G#79: <inspiration> <tongue click> però c+ / è restata una cosa invece <sp> è restata <inspiration> immutata no ? nel<ll> / in questa tua<aa> interpretazione di ciò che è accaduto perché <sp> dicesti che eri stato<oo> <ehm> <tongue click> <eeh> considerato <sp> da Dio <sp> come <sp> #<F#80> co+ <sp> colui che avrebbe <unclear>#
[But t+ / the thing remained remained the same, no? In / in your interpretation of what happened, why did you say that you had been ehm eeh considered as the one wh+ who could have <unclear> by God?]

F#80: #<G#79> il difensore della terra <sp> dovuto difendere la terra da qualsiasi cosa#
[The defender of the Earth, I had to defend the Earth from everything]

G#81: ora mi sembra che qualcosa del genere sia restato perché <sp> #<F#82> mi sembra# che tu sia <sp> il prescelto tu e anche ***
[Well, it seems to me that a thing like that remained because it seems to me you were the chosen one with *** as well]

F#82: #<G#81> sì# <lp> sì
[Yes, yes]

G#83: ora siete in due ad essere i #<F#84> prescelti ?#
[Are you both the chosen ones?]

F#84: #<G#83> in due# sì
[Both, yes]

G#85: e perché <sp> sei<ii> il prescelto te lo sei<ii> #<F#86> chiesto o no ?#

[And why are you the chosen one, have you asked that to yourself?

F#86: #<G#85> me lo sono chiesto tante volte# <sp> non lo sappiamo [I asked that myself a lot of times. We don't know]

G#87: <inspiration> ma questo Dio ti parla nel senso che tu senti la voce <inspiration> <tongue click> che viene da fuori ? o la voce che / #<F#88> come se stesse#

[This God talks to you, but does the voice come from the outside? Or the voice that / like it were]

F#88: #<G#87> <tongue click> sempre all'interno# [Always from within]

G#89: all'interno #<F#90> <unclear># [From within <unclear>]

F#90: #<G#89> sempre dentro# [Always within]

G#91: e senti la voce bene scandita ? [And do you hear a clear voice?]

F#92: <tongue click> a vo+ / no la mascherano è sempre un inganno <inspiration> è un continuo inganno un continuo ingannare <sp> #<G#93> sempre#

[Som+ / No they disguise it. It's always a deception, it's a continuous deception, a continuous deceiving, always]

G#93: #<F#92> <mh># [Mh]

F#94: non mi fa mai capire se è lui <vocal> è <sp> se è lui oppure non è lui che tipo di essere sia non me lo fa mai capire mai <sp> me lo

tiene sempre / addirittura mi dice che <sp> quando sarò in grado di muovere tutto l'universo <sp> non sarò ancora sicuro che lui è Dio !
 [He doesn't make me understand if it's him or not him. What type of being he is, he doesn't make me understand, he withholds it always / he even says that when I'll be able to move the entire universe I still won't be sure whether he's God]

G#95: <mh>
 [Mh]

F#96: tan+ tanto sarà l'inganno
 [The deception will be tha+ that much]

G#97: secondo te perché <sp> <NOISE> l'inganno ?
 [In your opinion, why the deception?]

F#98: <tongue click> l'inganno <sp> perché io s+ / sarò a contatto con le men+ / con delle menti<ii> <sp> in futuro de+ / con delle menti<ii> straordinarie con dei geni <sp> dovrò parlare con loro <sp> per capire che <sp> che cosa fare con queste cose che ho dentro <sp> se riesco a muovere un pianeta che cosa <lp> / la<aa> / il fatto che muore questo pianeta <sp> come può interagire il <sp> / con tutto l'universo ? <sp> se a noi in futuro servisse che Marte stesse nell'orbita della Terra <sp> e io lo potessi muovere questo pianeta <sp> e lo togliessi dalla sua orbita <sp> come interaggi+ in+ interagirebbe il pianeta <sp> messo nell'orbita della Terra ? <sp> e quindi dovrò parlare con degli scienziati che dovrebbero <inspiration> che dovranno calcolare tutto questo

[Deception because I w+ / will be in contact with mind+ / with some minds in the future, extraordinary minds, with genes, I'll have to talk with them to understand what to do with these things I have inside. If I'm able to move a planet what / the / the thing that this planet dies, how can the / interact with the whole universe? If we necessitate in the future that Mars would be in the same orbit as Earth, and I could move it, this planet, and remove it from its orbit, how would it intera+ in+ interact the planet put in the Earth's orbit?

And therefore, I will speak with some scientists which would, will calculate all of this]

G#99: <inspiration> <sp> per te che cos'è un {<NOISE> inganno ? </NOISE>}

[What is a deception according to you?]

F#100: {<NOISE> è un gioco <sp> per lui è un gioco ! </NOISE>}

[It's a game for him, it's a game!]

<note> tra 09:34,685 e 09:36,509 il Giver produce un 'throat clearing' </note>

[Between 09:34,685 and 09:36,509 the Giver produces a 'throat clearing']

G#101: <mh>

[Mh]

F#102: è come se tutto l'universo per lui fosse un gioco

[It's like the entire universe was a game for him]

G#103: <tongue click> ma ti è mai capitato nella vita di essere ingannato ?

[Has it ever happened to you to be deceived?]

F#104: no me ne sono sempre accorto invece con lui no <inspiration> non ci riesco <sp> perché <aa>al momento è troppo<oo> superiore non<nn> <sp> non sono in grado di difendermi da lui

[No, I always noticed but not with him, I can't, because at the moment he's far superior, I'm not capable to defend myself]

G#105: ma <sp> parlo della <sp> della vita comune

[I am talking about everyday life]

F#106: sì #<G#107> sì sì sì sì#

[Yes, yes, yes, yes]

G#107: #<F#106> ti è ma+ ti è mai# capitato di ingannare {<NOISE> qualcuno ? </NOISE>}

[Has it e+ has it ever occurred to you to deceive someone else?]

F#108: <tongue click> <ah!> a lavoro sì !

[Ah! At work yes!]

G#109: <mh> che #<F#110> tipo di inganni<ii>#

[Mh what kind of deceptions?]

F#110: #<G#109> <vocal># <lp> <inspiration> <eh!> davo il prosciutto<oo> di qualità inferiore con un prezzo superiore per esempio

[Eh! I used to give an inferior quality prosciutto for a superior price, for example]

G#111: <mh>

[Mh]

F#112: però ero costretto <sp> perché se non lo facevo non lavoravo più

[But I was forced, if I hadn't done that I wouldn't have worked anymore]

G#113: <mh> <lp> e nessuno ti ha<aa> <ehm> ingannato mai nella vita comune ?

[Mh, and nobody ehm has ever deceived you in everyday life?]

F#114: no molte volte ma<aa> sono state cose stupide <sp> #<G#115> inganni<ii> <vocal>#

[No, lots of times but they were stupid things, deceptions]

G#115: #<F#114> te ne ricordi qualcuna ?#

[Do you remember any of them?]

F#116: sempre per estorcere denaro<oo>

[Always to extort money]

G#117: <mh>
[Mh]

F#118: anche gli amici che approfittano di te<ee> per avere soldi <sp>
poi non te li restituiscono
[Also friends who take advantage of you to have money and then
they don't give it back]

G#119: <mh>
[Mh]

F#120: <inspiration> inganni stupidi non<nn> <sp> a livello suo
[Stupid deceptions, not at his level]

G#121: <tongue click> perché tutto quello che dici sembra muoversi
tra due <sp> <tongue click> <sp> tra due poli
[Because all you say seems to move between two between two poles]

F#122: completamente #<G#123> opposti#
[Completely opposite (poles)]

G#123: #<F#122> concettuali# no ? <sp> da un lato <sp> <inspiration>
<sp> <eeh> l'essere prescelti <sp> per qualche compito<oo> #<F#124>
di grande importanza#
[Conceptual (poles), no? On one side eeh being the chosen one for
some tasks of great importance]

F#124: #<G#123> ma non# <lp> non sarà uno solo <sp> si protrarrà
per l'immensità <lp> il mio compito <sp> non finirà mai !
[But it won't won't be just one, it will be prolonged for the immensi-
ty. My task will never end!]

G#125: quindi da un lato c'è <sp> un compito <sp> sovraumano
<throat clearing> e dall'altro <sp> <tongue click> c'è #<F#126> invece#
[So, on one side there's a superhuman task and on the other instead
there's]

F#126: #<G#125> anche la semplicità# <sp> anche la semplicità del mio essere

[Even simplicity, the simplicity of being me]

G#127: cioè che significa ?

[What does it mean?]

F#128: che io vivo semplicemente a me pia+ <inspiration> a me piace la natura per esempio piace<ee> passeggiare

[That I live a simple life I li+ I like nature, for example, I like strolling]

G#129: <mh>

[Mh]

F#130: mi piace uscire <sp> parlare con gli amici stare con la gente scherzare <sp> non sto sempre a studiare a interessarmi di cose<ee> <inspiration> soprannaturali <sp> mi ve+ mi vedo un<nn> programma due massimo massimo due programmi scientifici al giorno non di più

[I like going out, talking with friends, being with people, joking. I am not always studying or learning about supernatural things. I watch one or maximum maximum two scientific programs per day, not more]

G#131: <mh>

[Mh]

F#132: ma quando ho tempo però nemmeno<oo> troppo spesso <sp> <inspiration> <sp> ieri ho visto la vita di Tom Hanks a Atlantide a La Sette per esempio

[But when I have time, not too often. Yesterday I watched Tom Hank's life on Atlantide on La Sette for example]

G#133: {<whispering> <mh> </whispering>}

[Mh]

F#134: Atlantide non so se l'ha mai visto <sp> lo fa<aa> verso le cinque e mezza le sei
 [Atlantide, I don't know if have ever watched it. It airs around 5.30, 6.00]

G#135: ti è piaciuto ?
 [Did you like it]

F#136: <eh!> moltissimo
 [Eh! A lot]

G#137: di cosa parlava ?
 [What did it talk about?]

F#138: cioè di di come un uomo comune ri<ii>+ <sp> essendo<oo> molto semplice <sp> è riuscito ad arrivare all'apice del *susse+ <sp> del successo<oo> <inspiration> alla conoscenza di tutto<oo> il mondo <sp> perché quell'attore lo conosce tutto il mondo <sp> ha avuto due Oscar nomination <sp> premi<ii> a non finire <sp> però nello stesso tempo è rimasto umile semplice
 [Well, how how a common man is ab+, notwithstanding his simplicity, he was able to reach the peak of *susse+ of success, the knowledge about all, the world, because that actor is known by the whole world and he had two Oscar nominations, endless awards but at the same time, he remained humble, simple]

<note> tra 12:31,417 e 12:32,275 il Giver produce un '<throat clearing>
 </note>
 [Between 12:31,417 and 12:32,275 the Giver produces a '<throat clearing>']

G#139:<tongue click>quindi è qualcosa che ha a#<F#140> che / s+#
 che sembra che ti<ii> che stia accadendo anche a te
 [Then, it is something that has to / that seems to be happening to you as well]

F#140: #<G#139> mi somiglia molto# <lp> sì
[It's much alike, yes]

G#141: <tongue click> ti fa piacere quello che ti sta accadendo ?
[Are you happy about what's happening to you?]

F#142: moltissimo perché io avevo paura di morire <sp> invece so che
non morirò mai !
[A lot, because I was scared to die, now instead I know I won't ever die!]

G#143: <mh>
[Mh]

F#144: un uomo che guarisce da tutte le malattie <sp> può morire ?
<lp> <inspiration> <sp> {<NOISE> {<dialect> mannagg' </dialect>}
</NOISE>} !
[A man who heals from every illness, can he die? Damn it!]

G#145: vuoi le #<F#146> sigarette ?#
[Do you want cigarettes?]

F#146: #<G#145> <mh> <eh!> no# {<NOISE> devo fumare </NOISE>}
[Mh eh! no, I have to smoke]

G#147: sì
[Yes]

F#148: ce l'ho
[I have them]

G#149: vado a {<NOISE> prendere<ee> </NOISE>} un #<F#150> por-
tacenere#
[I'll go grab an ashtray]

<note> il Giver si è nel frattempo allontanato e parla al Follower ab-
bastanza lontano da quest'ultimo e dal microfono </note>

[In the meanwhile, the Giver moves away from the Follower and the microphone, he speaks from a greater distance]

F#150: #<G#149> dottore# dovre+ dovremmo scrivere< ee>
[Doctor, we shou+ should write]

G#151: sì e #<F#152> mo'<oo>#
[Yes, and now]

<note> il Giver continua ad essere lontano da Follower e microfono
</note>
[The Giver is still far away from the Follower and the microphone]

F#152: #<G#151> e se lo scrivo sulla# / su questo<oo> qua ? <sp>
#<G#153> glielo faccio vedere su questo !#
[And if I write on / on this one? I'm going to show you on this!]

G#153: #<F#152> va benissimo# <lp> va bene !
[Okay, that's okay]

F#154: in modo che lei lo fa vedere agli altri
[So that you can show the others]

G#155: vabbe' lo vediamo insieme io e la #<F#156> dottoressa#
[Okay, the doctor and I are going to see it together]

F#156: #<G#155> <mh>#
[Mh]

<note> il Giver si allontana per trenta secondi; in questo lasso di tempo il Follower accende una sigaretta e ha uno scambio di battuta con un secondo locutore: una voce femminile gli chiede se ha una penna per scrivere, il Follower risponde di "no" (non è stato inserito lo scambio per non alterare la numerazione dei turni dialogici fra Giver e Follower) </note>
[The Giver goes away for 30 seconds, in this timespan lights up a

cigarette and has an exchange with another interlocutor. The woman asks him if he has a pen so he can write, the Follower replies “no” (this part was removed in order to not alter the turn numeration between Giver and Follower)]

G#157: quindi dicevi hai bisogno di disegnare per<rr> farci capire meglio le cose che hai scritto ?

[So, you said you needed to draw in order to let us understand better what you wrote?]

F#158: che ho dentro proprio gli organi #<G#159> semoventi#
[That I have self-propelled organs]

G#159: #<F#158> hai dentro#
[You have inside]

F#160: gli organi cerebro–semoventi
[Self-propelled brain organs]

G#161: <eh> forse dobbiamo prendere anche #<F#162> una penna ?#
[Eeh, maybe let’s take a pen as well]

F#162: #<G#161> <inspiration># {<NOISE> </NOISE>}
[Eh!]

G#163: {<NOISE> <unclear>}
[<unclear>]

F#164: no ce l’ho le sigarette #<G#165> le sigarette ce le ho#
[No, I have cigarettes, I have them]

G#165: #<F#164> <ah!> ce l’hai#
[Ah! You have them]

F#166: {<NOISE> fumi anche lei dottore se vuole <sp> tranquillamente </NOISE>}
[You can smoke if you want doctor, easy]

G#167: grazie
[Thanks]

F#168:<mh> <lp> <NOISE> <lp> <inspiration> <breath> <sp> <NOISE>
mia sorella<aa> nella sua nella sua<aa> ignoranza ha detto<oo> <sp>
chiedi al dottore se devi prendere le medicine ma quali medicine
devo pigliare io {<dialect> dotto' ? </dialect>}
[Mh, my sister in her in her ignorance said “ask the doctor if you have
to take medicines” but what medicines should I take, doc?]

<note> tra 14:33,942 e 14:35,143 il Giver produce un ‘<throat clearing>
</note>
[Between 14:33,942 and 14:35,143 the Giver produces a ‘<throat clear-
ing>’]

G#169: bah ! tu <sp> {<NOISE> ti<ii> sentivi </NOISE>} / perché ora
tu non stai prendendo #<F#170> niente vero ?#
[Bah! You felt / you haven't been taking anything, right?]

F#170: #<G#169> no da tre mesi#
[No, since 3 months]

G#171: <mh> <NOISE>
[Mh]

F#172: solo che sono molto più forte !
[Actually, I am stronger!]

G#173: <mh>
[Mh]

F#174: io dalla metropolitana fin qua ci metto cinque minuti sei mi-
nuti !
[It takes me 5 or 6 minutes from the underground stop to here!]

G#175: <tongue click> e dormi bene ?
[Do you sleep well?]

F#176: <ah!> benissimo !
[Ah! very well!]

G#177: #<F#178> <mh>#
[Mh]

F#178: #<G#177> dormo# sei ore <sp> a volte anche otto
[I have been sleeping 6 hours, sometimes even 8]

G#179: <mh>
[Mh]

F#180: anche otto ore al giorno <lp> stamattina sei ore ho dormito
poco
[Even 8 hours a day, this morning 6 hours, I slept less]

<note> tra 15:14,509 e 15:16,045 il Giver produce un '<throat clearing>
</note>
[Between 15:14,509 and 15:16,045 the Giver produces a '<throat clearing>']

G#181: <tongue click> può aiutarti solo se senti uno stato che ti<ii>
disturba di sovra_eccitazione
[This can help only if you feel in an uncomfortable state of over-ex-
citation]

F#182: no !
[No!]

G#183: allora può<oo> {<NOISE> aiutarti </NOISE>} <sp> ma tu ti
sei sempre trovato bene con il *** perché #<F#184> poi non l'hai
preso più ?#
[Then it can help, but have you always felt comfortable when taking
***, why have you stopped?]

F#184: #<G#183> sì però<oo> no# m+ mi sentivo debole dottore
[Yes but no, I I used to feel weak, doctor]

G#185: ti dava un po' di #<F#186> debolezza ?#
 [Did it cause you to feel weak?]

F#186: #<G#185> debolezza# #<G#187> sì#
 [Weakness, yes]

G#187: #<F#186> <ah># <lp> forse ne prendevi troppo
 [Ah, maybe you took a too high dosage]

F#188: addirittura uno psichiatra al Gesù e Maria m+ <sp> ha visto la
 cartella #<G#189> clinica#
 [Even a psychiatrist at Gesù e Maria m+ saw my medical records]

G#189: #<F#188> sì#
 [Yes]

F#190: e nel duemila lei mi dava <sp> due compresse da<aa> quattro
 milligrammi più una me+ / più mezza da<aa> due milligrammi
 [And in the year 2000 you used to give me 2 pills of 4mg plus one ha+
 / plus half of 2 mg]

G#191: <mh>
 [Mh]

F#192: e mi voleva far tornare alla stessa terapia !
 [And you wanted to prescribe me the same therapy!]

G#193: <mh>
 [Mh]

F#194: *vede <sp> veda che ignoranza <sp> ma se io i sintomi non ce
 li ho più se sono migliorato !
 [*Look, look the ignorance, I don't have symptoms, I got better!]

G#195: <mh>
 [Mh]

F#196: con quale criterio lei mi dà tutte queste medicine ?
 [On what criterion do you give me all these medicines?]

G#197: e all'epoca quali erano i sintomi ?
 [At that time which were the symptoms?]

F#198: <eeh> depressione ansia
 [Eeh depression, anxiety]

G#199: <mh>
 [Mh]

F#200: pigliavo *** da<aa> <sp> da due milligrammi mi sembra tre
 al giorno <sp> poi pigliavo<oo> <sp> due compresse da quattro milli-
 grammi otto mi+ <inspiration> o+ / dieci miligrammi di *** al gior-
 no nel duemila
 [I used to take 2 mg of **, I think 3 per day then two pills of 4 mg, 8
 or / 10 mg of *** a day in the year 2000]

G#201: <mh> <lp> allora vogliamo vedere<ee> che {<NOISE> #<F#202>
 cosa<aa># </NOISE>}
 [Mh do we want to see what]

F#202: {<NOISE> #<G#20> sì# </NOISE>} <lp> <NOISE> {<NOISE>
 allora l'occhio destro <inspiration> l'occhio </NOISE>} <sp> vediamo
 un po' <sp> andiamo per ordine no ? così <lp> questo è l'iride <sp> la
 pupilla l'iride <sp> ecco qua <NOISE> allora <sp> c'è un raggio che
 dal fondo dell'occhio parte <lp> con un punto così <sp> ed esce fuori
 <sp> questo raggio è unico <sp> poi io lo faccio girare man mano
 <sp> fino a quando non <sp> crea un cono <sp> che esce al di fuori
 dell'occhio
 [Yes, then right eye, the eye, let's proceed with order, right? So, this
 is the iris, the pupil, the iris here. Then there's a ray that starts from
 the back of the eye with a point, like this, and goes out. This ray is
 one then I make it turn little by little till it creates a cone that goes
 out of the eye]

<note> il Follower considera il primo organo con la rispettiva funzione e lo disegna mentre lo nomina </note>

[The Follower is referring to the first organ and its function, he explains as he draws it]

G#203: <mh> <tongue click> e a cosa<aa> / cosa produce #<F#204> questo cono ?#

[Mh and what / what does this cone produce?]

F#204: #<G#203> niente !# assolutamente niente !

[Nothing! Absolutely nothing!]

<note> tra 17:11,587 e 17:12,942 il Giver produce un '<throat clearing>' </note>

[Between 17:11,587 and 17:12,942 the Giver produces a '<throat clearing>']

G#205: e a cosa serve ?

[What's its purpose?]

F#206: non lo so <sp> se sta nell'occhio deve essere un radar ottico <sp> deve servire a vedere più lontano più da vicino non lo so

[I don't know if it's in the eye, it must be an optic radar, it must be related to better farsightedness or nearsightedness, I don't know]

G#207: questo cono si forma #<F#208> nel<ll>#

[This cone is formed in]

F#208: #<G#207> nell'occhio#

[In the eye]

G#209: nel tuo occhio #<F#210> destro ?#

[In your right eye?]

F#210: #<G#209> così !# <lp> esce così <sp> {<whispering> e fa così </whispering>} <lp> #<G#211> anche a sinistra#

[Like this! It goes out like this and makes this. Also on the left side]

G#211: e come fai a #<F#210> saperlo questo ?#
[How do you know this?]

F#212: no e perché lo sento !
[No, because I feel it]

G#213: quindi è #<F#214> una sensazione#
[So, it's a sensation]

F#214: #<G#213> è com+ è come un impulso<oo># <sp> come se avessi
un raggio <sp> elettrico
[It's lik+ like an impulse like I've had an electric ray]

G#215: <mh>
[Mh]

F#216: fra due d+ fra due elettrodi no ? per esempio questi sono
due elettrodi <lp> questi sono due elettrodi <sp> e questa è la sca-
rica elettrica che parte da un elettrodo all'altro <sp> <inspiration>
invece in me questa scarica elettrica <lp> parte dall'uno e dall'altro
ma è lineare
[Between two t+ between two electrodes, no? For example, these are
two electrodes. These are two electrodes, and this is the electric dis-
charge starting from one electrode to the other. But in me, this elec-
tric discharge starts from one and the other, but it's linear]

G#217: <mh> <lp> quindi è una sensazione di<ii> scarica #<F#218>
elettrica#
[Mh so the sensation is that of an electric discharge]

F#218: #<G#217> fisica proprio#
[Precisely physical]

G#219: fisica <mh> <sp> vabbe' <sp> poi che altro<oo> accade ?
[Physical mh, well, what else happens?]

F#220: <tongue click> allora occhio destro <vocal> ce+ / il centro della fronte <lp> da qua no ?

[Well, right eye, ce+ / center of the forehead from here, right?

<note> tra 18:19,399 e 18:21,314 il Giver produce un '<throat clearing>' </note>

[Between 18:19,399 and 18:21,314 the Giver produces a '<throat clearing>']

G#221: <mh>

[Mh]

F#222: faccio così <sp> unisco i due raggi <sp> e si uniscono al centro della fronte <sp> e lo faccio gi+ / e<ee> poi gh+ faccio girare questo raggio così in questo modo come una {<NOISE> girandola </NOISE>}

[I do this, I link two rays and they unite in the middle of the forehead, and I make it tu+ / and then t+ I make this ray turn in this way, like a pinwheel]

G#223: {<NOISE> <mh> </NOISE>}

[Mh]

F#224: così in questo modo <lp> <breath> <lp> e gira sia in senso orario che antiorario

[So, in this way and it turns both clockwise and anticlockwise]

G#225: e questo che cosa significa

[And what does this mean?]

F#226: non lo so a che serve perché no+ <inspiration> è come se io avessi<ii> <sp> <tongue click> <inspiration> una macchina senza benzina <lp> che tu muovi tutti i <sp> che tu <vocal> <sp> che tu muovi la ruota però la macchina non si muove <sp> tu muovi il cambio però la macchina non è in movimento

[I don't know what it does because it doesn+. It's like I had a car without fuel, that you move all the, that you, that you turn the

wheel, but the car doesn't move, you move the stick, but the car is not moving]

G#227: perché <sp> tu ti senti fermo ?
[Why, do you perceive yourself as still?]

F#228: sì <sp> non produce nessun effetto tu+ / tutte / tutti questi organi che ho dentro non producono nessun effetto <lp> come se
[Yes, it doesn't produce any effect al+ / all / all these organs I have inside don't produce any effect, as if]

G#229: però si muovono
[But they move]

F#230: sì <sp> è come se mi venisse impedito che producano<oo> effetto
[Yes, it's like someone impedes me from producing effect]

G#231: <tongue click> <inspiration> ma tu ti #<F#232> senti<ii>#
[But you feel]

F#232: #<G#231> mi ha detto che servivano# per il futuro
[He told me that they were necessary for the future]

G#233: ma ti senti <sp> come una macchina o ti senti <sp> una macchina ?
[But do you feel like a car or a car?]

F#234: no ! umano al cento per #<G#235> cento#
[No! Human a 100 percent]

G#235: #<F#234> ti senti# quindi come una macchina ?
[Do you feel like a car?]

F#236: no umano <sp> umano
[No, human human]

G#237: allora #<F#238> umano#
[Then, human]

F#238: #<G#237> umano# un essere umano che ha qualcosa in più
[Human, a human being who has something more]

G#239: <mh>
[Mh]

F#240: un essere umano che ha più degli altri <sp> che dentro di sé è nato con qualcosa in più
[A human being who has more than the others, who was born with something more inside of him]

G#241: quindi i fenomeni che stai descrivendo assomigliano a quelli di una macchina senza benzina
[So, the phenomena you are describing look like as a car without fuel]

F#242: esatto , sì
[Precisely, yes]

<note> tra 19:55,104 e 19:56,550 il Giver produce un '<throat clearing>
</note>
[Between 19:55,104 and 19:56,550 the Giver produces a '<throat clearing>']

G#243: bene allora procediamo con gli altri #<F#244> fenomeni#
[Then let's see the other phenomena]

F#244: #<G#243> <tongue click># tempia destra e tempia sinistra qua
[Right temple and left temple here]

G#245: <mh>
[Mh]

F#246: l+ le faccio pulsare fanno così <lp> però l'o+ l'organo più<uu> strano <lp> che c'è al centro della fronte qua <sp> c'è come una car-

tilagine <sp> ecco qua questa <sp> vabbè questa <sp> è la fronte <sp> questo è il cervello <sp> e qua <sp> al centro della fronte <sp> c'è una cartilagine la vede ? <sp> ci sta qua

[I make t+ them pulse, they go like this, but the o+ the organ that is the strangest that I have is in the middle of the forehead, here, it's like a cartilage. Here it is, this one, well this is the forehead, this is the brain and here in the middle of the forehead there's a cartilage, can you see it? It's here]

G#247: <mh>

[Mh]

F#248: {<NOISE> che io muovo </NOISE>} si+ / fa così

[I move it si+ / it goes like this]

G#249: <mh>

[Mh]

F#250: in questo modo <lp> si muove

[It moves in this way]

G#251: la ve+ / la senti #<F#252> questa sensazione che# non si vede<ee>

[You se+ / you feel this sensation that you don't see]

F#252: #<G#251> la sento muoversi# <lp> no non si vede non si vede nulla è <inspiration> è all'interno proprio fra il cervello e<ee> <sp> e il tessuto osseo

[I feel it moving. No, I don't see it, I can't see anything. It is, it is inside, between the brain and and the osseous tissue]

<note> tra 20:46,105 e 20:46,534 il Giver chiede "no?", ma il Follower sembra non udirlo e il flusso del turno dialogico non viene interrotto </note>

[Between 20:46,105 and 20:46,534 the Giver asks "no?", but the Follower doesn't seem to have heard him and his flow is not interrupted]

G#253: <mh> <sp> <tongue click> e anche questo non sai perché accade

[Mh and also this, you don't know why it happens]

F#254: non so a che serve

[I don't know what it is needed for]

G#255: non sai a che serve

[You don't know what it is needed for]

F#256: ma tutte / per tutte le armi è così

[But all / for all the weapons it's like this]

<note> tra 20:59,881 e 21:01,254 il Giver produce un 'throat clearing'
</note>

[Between 20:59,881 and 21:01,254 the Giver produces a 'throat clearing']

G#257: {<NOISE> per tutte ? </NOISE>}

[For all?]

F#258: per tu+ per tutti gli organi cerebro-sembroventi che ho dentro è così <sp> per tutti {<NOISE> quanti </NOISE>}

[For al+ for all the self-propelled brain organs I have inside it's like that, for all of them]

G#259: ma hai detto prima ? per tutte le armi ?

[But did you say before 'for all the weapons?']

F#260: <tongue click> io le chiamavo armi prima però no+ non<nn> è un termine sbagliato sbagliatissimo

[I used to call them weapons before, but it isn+ isn't a wrong term, very wrong]

<note> tra 21:11,822 e 21:13,340 il Giver produce un 'throat clearing'
</note>

[Between 21:11,822 and 21:13,340 the Giver produces ‘<throat clearing>’]

G#261: <mh> <sp> non sono #<F#262> armi#
[Mh, they are not weapons]

F#262: #<G#261> non# sono armi <sp> potrebbero esserlo in alcuni casi perché<ee> <sp> un’arma di difesa può diventare anche di offesa <NOISE> si sa #<G#263> questo#
[They aren’t weapons, they could be in some cases because a weapon for defense can also become for offense, you know that]

<note> tra 21:16,348 e 21:18,091 il Giver produce un ‘<throat clearing>’
</note>
[Between 21:16,348 and 21:18,091 the Giver produces a ‘<throat clearing>’]

G#263: #<F#262> quindi sono# armi di difesa ?
[So, they are weapons for defense?]

F#264: di difesa <sp> e possono diventare anche di offesa <sp> #<G#265> organi per spostare# pianeti non lo so
[For defense and they can also become for offense, organs to move planets, I don’t know]

G#265: #<F#264> ho capito# <lp> e in questo momento sono armi di difesa ?
[I see, and in this moment are they weapons for defense?]

F#266: {<NOISE> no </NOISE>} <sp> non lo so
[No, I don’t know]

G#267: non lo #<F#268> sai#
[You don’t know]

F#268: #<G#267> non lo so#
[I don’t know]

G#269: bene ! <sp> e poi ?
[Good! And then?]

F#270: <breath> <lp> <tongue click> nel naso <sp> i+ il naso <NOISE>
<lp> {<NOISE> ecco qua </NOISE>} <lp> <NOISE> {<NOISE> questo
è il naso </NOISE>}
[In the nose t+ the nose, here it is, this is the nose]

G#271: cosa c'è nel naso ?
[What's inside the nose?]

F#272: <tongue clic> è un<nn> <sp> è un raggio <sp> che va da<aa>
che parte dal <sp> dalla profondità del naso <sp> e arriva alla punta
<sp> e si muov+ <vocal> ha <vocal> / e si muove in questo modo <sp>
fa co+ / si muove così
[It's a, it's a ray that goes from that, it starts from from the depth of
the nose and arrives to the tip and it mov+ it has / it moves in this
way, it goes li+ / it moves like this]

G#273: <mh>
[Mh]

F#274: in questo modo
[In this way]

G#275: e questo è un raggio<oo> di che tipo ? <sp> di #<F#276> cosa
<unclear>#
[What type of ray is this one? What <unclear>]

F#276: #<G#275> <tongue clic> <eh!> l'energia è sempre# uguale è
sempre la stessa <sp> per tutte le armi
[Eh! The energy is always the same, it's always identical for all the
weapons]

G#277: ed è un'energia di che tipo ?
[What type of energy is it?]

F#278: non lo so <sp> non ve lo so dire
[I don't know, I can't say]

<note> tra 22:30,130 e 22:32,163 il Giver produce un '<throat clearing>
</note>
[Between 22:30,130 and 22:32,163 the Giver produces a '<throat clearing>']

G#279: ma mi sembra che prima l'ha<aa> <ehm> #<F#280> paragonata <unclear>#
[But it seems to me that you ehm compared it <unclear>]

F#280: #<G#279> potrebbe essere elettrica !# ma non lo so
[It could be electric! But I can't say]

G#281: <mh>
[Mh]

F#282: è un esempio questo che ho<oo> che ho fatto dei diodi<ii>
<sp> collegati elettricamente
[This is an example that I made, I made diodes electrically linked]

G#283: e anche questa è una<aa> cosa di cui ti accorgi perché c'è questa sensazione di #<F#284> qualcosa#
[And also this is a thing you notice, because there's this sensation of something]

F#284: #<G#283> <tongue click> di muo+ di *muovenza# proprio del raggio
[Of mu+ of *moving of the ray]

G#285: che si muove #<F#286> qualcosa# nel naso
[That something in the nose is moving]

F#286: #<G#285> <mh># <lp> ecco lo sto muovendo <sp> però quando parlo non riesco a muoverla
[Mh here, I am moving it but when I speak, I cannot move it]

G#287: #<F#288> <mh>#
[Mh]

F#288: #<G#287> devo# stare zitto <sp> è come se partisse da <inspiration> da una parte<ee> <sp> unica del cervello
[I must remain silent, it's like it starts from, from one side the brain]

G#289: <mh>
[Mh]

F#290: se parlo non posso muovere le armi !
[If I speak I cannot move the weapons!]

G#291: <mh> <lp> va bene proseguiamo con<nn> questo {<NOISE>
#<F#292> elenco# </NOISE>}
[Mh it's okay, let's continue with this list]

F#292: #<G#291> naso# <NOISE> nella lingua <sp> nella lingua è uguale è ta+ tale e quale <sp> la lingua eccola qua <lp> ecco parte dal centro della lingua <lp> e fa così <NOISE> sta nel centro della lingua e fa così
[Nose, in the tongue, in the tongue it's the same, it's th+ the same, the tongue, here it is. It starts from the middle of the tongue and goes like this, it's in the middle of the tongue and goes like this]

G#293: <throat clearing> <sp> quindi <sp> si muove <sp> solo il raggio o si muove anche la #<F#294> lingua ?#
[So, is the ray moving or also the tongue?]

F#294: #<G#293> no# solo il raggio
[No, only the ray]

G#295: <mh>
[Mh]

F#296: separatamente <sp> <breath> <lp> <ah!> lo scudo energetico al centro della bocca <NOISE> {<NOISE> vediamo un po' </NOISE>} <lp> ecco qua ! <sp> {<NOISE> ai due lati </NOISE>} qua <lp> un / tra

un punto e l'altro <sp> c'è una curva <sp> una cur+ / invece di essere una linea retta che unisce <sp> questi due punti <sp> è una semisfera [Separately. Ah! The energetic shield in the middle of the mouth, let's see, here it is! On both sides, here a / between a point and the other there's a curve a cur+ / instead of being even and unite these points, it's a semi-sphere]

<note> durante la seconda '<lp>' si sente il respiro del Follower </note>
[During the second '<lp>' one can hear the Follower's breath]

G#297: <mh>
[Mh]

F#298: e questa semisfera la posso <sp> la posso<oo> <inspiration>
<sp> la posso ampliare <sp> può uscire al di fuori della bocca
[And this semi-sphere can can can be widened, it can go out of the mouth]

G#299: <mh>
[Mh]

F#300: e poi la posso far girare <sp> fino a coprire una<aa> <sp> fino a diventare una sfera completa che gira su se stessa
[And then I can make it turn till it covers a, till it becomes a complete sphere that spins around itself]

<note> tra 24:54,723 e 24:56,891 il Giver produce un '<throat clearing>' </note>
[Between 24:54,723 and 24:56,891 the Giver produces a '<throat clearing>']

G#301: <mh> <lp> e questi movimenti<ii> tu puoi controllarli ?
[Mh and these movements, can you control them?]

F#302: sì <sp> completamente
[Yes, completely]

G#303: e ti danno<oo> <sp> qualche sensazione ?
 [Do they make you feel any sensation in particular?]

F#304: sì sento proprio che si muove il raggio all'interno <sp> della bocca <sp> lo sento muoversi
 [Yes, I feel that the ray moves inside the mouth, I feel it moving]

G#305: <tongue click> e puoi muoverli<ii> con la volontà ?
 [Can you move them with your will?]

F#306: <tongue click> sì è come se io<oo> <sp> com+ come se io fa+ facessi così <NOISE> <sp> <NOISE> lei muove gli occhi ? io faccio la stessa cosa
 [Yes, it's like I, lik+ like I di+ did this. Do you move your eyes? I do the same]

G#307: e perché<ee> <sp> produci questi movimenti ?
 [And why do you produce these movements?]

F#308: non lo so <sp> non lo so ! <sp> a che serve quale energia è <sp> e perché lo faccio <sp> perché ci riesco<oo> adesso <inspiration> perché io nel duemila muovevo solo< oo> il raggio che ho in testa
 [I don't know, I don't know! What energy it is and why I do that, why I am able to do that now. Because I used to move only the ray on my head in the year 2000]

G#309: <mh>
 [Mh]

F#310: non muovevo anche gli occhi e tutte le altre cose <sp> mano mano col tempo esercitandomi
 [I didn't move the eyes and all the other things, little by little, with time, training]

G#311: {<whispering> <mh> </whispering>}
 [Mh]

F#312: è come se io scoprissi me stesso ogni giorno <sp> ogni giorno
scopro qualcosa di nuovo <sp> rimango *esterefatto
[It's like I discover myself every day. Every day I discover something
new, I am *flabbergasted]

G#313: <tongue click> vabbè <sp> procediamo
[Well, let's move ahead]

F#314: lo scudo energetico <NOISE> <ah!> il dischetto nero <lp> vabbè
questo è / questa sarebbe la<aa> <sp> la la la bocca sarebbe la parte
superiore che sta qua <sp> e questa è la parte inferiore <sp> e poi c'è un
dischetto così <sp> fra il palato <sp> e la lingua <sp> che si muove <sp>
in questo senso <lp> e anche nell'altro <lp> un dischetto <sp> <vocal>
nero

[The energetic field ah! The little black disk, well this is / this should
be the the the the mouth, it should be the upper part here, and this
other is the inferior part. And then there's a little disk like this be-
tween palate and tongue that moves in this direction and the other,
the little black disk]

<note> tra 26:47,799 e 26:51,467 il Giver produce un '<throat clear-
ing>' </note>

[Between 26:47,799 and 26:51,467 the Giver produces a '<throat clear-
ing>']

G#315: se è un dischetto nero vuol dire che lo vedi
[If it is a little black disk it means that you see it]

F#316: sì <sp> lo focalizzo con con la mente
[Yes, I focalize it with with my mind]

G#317: <inspiration> <tongue click> quindi lo vedi con gli occhi della
#<F#318> mente ?#
[So, you see it with the eyes of the mind?]

F#318: #<G#317> <tongue click> anche# sì <sp> lo sento e poi lo fo-
calizzo anche
[Also, yes, I feel it and then I also focalize it]

G#319: <mh> <sp> <tongue click> cioè se ti guardi allo specchio e apri la bocca non lo vedi

[Mh that is to say that if you see yourself in the mirror and open your mouth, you don't see it]

F#320: no <sp> non si vede nulla

[No, I can't see anything]

G#321: <tongue click> e come hai scoperto che<ee> è nero <sp> perché proprio nero ?

[And how did you find out that it is black, why black?]

F#322: no non ha colore ! <sp> ho sbagliato <lp> <tongue click> a volte lo vedo grigio e a volte nero <sp> cambia <vocal> anche di colore <lp> #<G#323> <inspiration>#

[No, it doesn't have a color! I was wrong, sometimes I see it grey and sometimes black. It changes its color]

G#323: <mh> <sp> #<F#322> e tutto questo# / voglio dire da <sp> da qui in poi <sp> cioè dalla lingua in poi è tutto focalizzato nella {<NOISE> bocca </NOISE>}

[Mh and all of this / I want to say from from now on, that is to say from the tongue on everything is focalized in the mouth]

F#324: sì

[Yes]

<note> tra 27:46,921 e 27:48,420 il Giver produce un 'throat clearing' </note>

[Between 27:46,921 and 27:48,420 the Giver produces a 'throat clearing']

G#325: <tongue click> secondo te perché ?

[In your opinion why?]

F#326: <tongue click> non lo so <sp> non lo so <inspiration> non lo so <breath> <sp> è tutto un mistero incredibile <sp> che si sco+ che si scoprirà chissà quando !

[I don't know, I don't know, I don't know. Everything is an incredible mystery that one will disco+ discover who knows when]

G#327: <mh> <lp> bene andiamo avanti e poi facciamo delle considerazioni generali

[Mh well, let's move on and then we will make some general considerations]

F#328: sì <sp> <NOISE> <lp> <inspiration> c'è un cerchio di energia con un punto nero all'estremità <sp> e questo pu+ / che taglia in due il cranio <sp> ecco qua questo è il cranio <lp> questo è il cerchio <lp> con un punto <sp> <NOISE> ecco qua questo è il cranio <sp> questo è il ce+ è il cerchio <sp> e questa è la bocca <lp> questa è la bocca

[Yes, there's an energy circle with a black point at the extremity and this poi+ / that divides the cranium into two pieces, here it is, this is the cranium, this is the circle with a point. Here it is, this is the cranium, this is the circle and this is the mouth, this is the mouth]

G#329: <throat clearing> <inspiration> e questo punto nero cosa fa ?
[And what does this black point do?]

F#330: <tongue click> è come se fosse un punto di riferimento per farlo girare <sp> lo vedo focalizzato nella mente adesso come sto<oo> in questo momento

[It is like a reference point to make it turn, I see it focalized in my mind now, as I am, in this moment]

G#331: per far girare che cosa ?

[To make turn what?]

F#332: questo cerchio che ho nel cranio <lp> come se fosse un punto di riferimento va' !

[This circle I have I my cranium, as if it was a reference point basically]

<note> tra 29:01,561 e 29:03,603 il Giver produce un '<throat clearing>
</note>

[Between 29:01,561 and 29:03,603 the Giver produces a '<throat clearing>']

G#333: <mh>
[Mh]

F#334: <inspiration> <throat clearing> <lp> <NOISE> <sp> gli zigomi
che pulsano <sp> come le tempie <lp> <tongue click> li sento pulsare
così

[The cheekbones that pulsate as temples, I feel them pulsate this way]

G#335: che #<F#336> pulsano !#
[That pulsate!]

<note> il Giver scandisce il turno </note>
[The Giver articulates the turn]

F#336: #<G#335> pulsano# sì
[Pulsate, yes]

G#337: <mh>
[Mh]

F#338: sono quasi uniti a<aa> <sp> sono <eeh> pulsano gli zigomi e
anche tutta questa regione qua

[They are conjoined with, they are eeh, the cheekbones pulsate and
also all this region here]

G#339: e pulsano continuamente ?
[And they continuously pulsate?]

F#340: no no <sp> quando<oo> <sp> parlo<oo> / quando voglio io !
[No no when I speak / when I want!]

G#341: quindi è sempre tutto sotto il controllo della volontà ?
 [So, is everything under control of your will?]

F#342: sì
 [Yes]

G#343: <throat clearing> non ti accade nulla che tu non voglia ?
 [Doesn't it happen to you something you don't want?]

F#344: <tongue click> <ah> sì <sp> se lui<iii> l'e+ l+ se l'entità che è dentro di me decide di scherzare <sp> non me le fa usare nemmeno
 [Ah yes, if he, the en+ t+ if the entity that is inside of me decides to joke, he doesn't make me use them either]

G#345: quindi ti accade di perdere il #<F#346> controllo di tutte queste# cose ?
 [So, does it happen that you lose control of all these things?]

F#346: #<G#345> sì# <lp> sì anche
 [Yes, yes, that too]

G#347: va bene andiamo avanti <throat clearing>
 [Okay, let's move on]

F#348: <tongue click> gli zigomi l'ho detto <sp> <mh> <sp> <tongue click> e il radar al centro del cervello <sp> il radar al centro del cervello eccolo qua <lp> questo qua <mh> <sp> è il cervello <lp> e il radar parte dal centro <NOISE> <sp> è un raggio che io mando sopra <sp> e poi <sp> faccio così lo faccio girare <sp> in senso orario e antiorario
 [The cheekbones I said that mh, and the radar in the middle of the brain, the radar in the middle of the brain, this one mh is the brain and the radar starts from the middle. It's a ray I put above and then I make it turn clockwise and anticlockwise]

G#349: <mh>
 [Mh]

F#350: così <sp> e forma un cono , anche questo
[This way and it makes a cone, also this]

G#351: <mh>
[Mh]

F#352: solo che questo raggio io lo posso dirigere <lp> lo posso dirigere in questo modo
[Only that this ray, I can direct it, I can direct it in this way]

<note> tra 30:40,239 e 30:42,172 il Giver produce un '<throat clearing>
</note>
[Between 30:40,239 and 30:42,172 the Giver produces a '<throat clearing>']

G#353: <mh>
[Mh]

F#354: <vocal> in quest'altro modo <sp> e anche sotto
[In this other way and also underneath]

G#355: <mh> <lp> e anche per questo <sp> non<nn> hai nessuna idea degli #<F#356> effetti#
[Mh, and for this reason too you have no idea on the effects]

F#356: #<G#355> no perché# <sp> se fosse un radar io dovrei localizzare le nuvole gli aeroplani tutto ciò che vola
[No, because if it was a radar I should localize the clouds, the airplanes, everything that flies]

<note> tra 31:02,749 e 31:04,863 il Giver produce un '<throat clearing>
</note>
[Between 31:02,749 and 31:04,863 the Giver produces a '<throat clearing>']

G#357: <mh>
[Mh]

F#358: invece sono s+ / sento solo il raggio che si muove nella testa
 [Instead they are o+ / I only feel the ray that moves in the head]

G#359: <tongue click> sempre come sensazioni #<F#360> elettriche ?#
 [Always like electric sensations?]

F#360: #<G#359> come sensazioni# elettriche <sp> e fino adesso siamo a quindici <sp> quindici
 [Like electric sensations and till now we are at fifteen, fifteen]

<note> tra 31:19,578 e 31:21,131 il Giver produce un '<throat clearing>
 </note>
 [Between 31:19,578 and 31:21,131 the Giver produces a '<throat clearing>']

G#361: quindici cosa ?
 [Fifteen what?]

F#362: quindici organi <sp> però a+ alcuni sono<oo> <sp> bifase <sp>
 #<G#363> cioè#
 [Fifteen organs, but s+ some are biphasic, that is to say]

<note> tra 31:25,820 e 31:27,897 il Giver produce un '<throat clearing>
 </note>
 [Between 31:25,820 and 31:27,897 the Giver produces a '<throat clearing>']

G#363: #<F#362> che vuol dire ?#
 [What do you mean?]

F#364: vuol dire che sono<oo> <sp> sono in / sono due <sp> che si muovono contemporaneamente come le tempie <sp> gli zigomi gli occhi
 [It means that they are in / are two that simultaneously moves like temples, cheekbones, eyes]

G#365: ma <sp> tu questi qui <sp> li chiami organi ?
[But do you call these organs?]

F#366: sì
[Yes]

G#367: <mh>
[Mh]

F#368: <tongue click> e sono degli organi non sono<oo> <sp> cioè delle cose<ee> separate dal mio corpo fanno parte di me
[And they are organs, they aren't, well, things separated from my body, they're part of me]

G#369: {<whispering> <mh> </whispering>}
[Mh]

F#370: cioè mi devo abituare a questa idea che io non sono<sp> non sono un essere normale assolutamente no
[That is to say, I have to get used to this idea that I am not, I am not a normal being, absolutely not]

G#371: <mh>
[Mh]

F#372: ho dovuto far fatica per fare questo però<oo> ci sono riuscito <sp> #<G#373> <inspiration> <breath>#
[I had to work to do this, but I did it]

G#373: #<F#372> se li chiami organi è anche perché<ee># <sp> li percepisci come dei corpi ?
[If you call them organs, is it also because you perceive them as bodies?]

F#374: sì <sp> <tongue click> e specialmente<ee> <sp> la cartilagine che n+ / che ho fra<aa> <sp> fra<aa> l'osso <sp> e<ee> il cervello <sp>

è un organo <sp> che si vedrà <sp> quando lo muovo <lp> <eh!> si vedrà

[Yes, and especially the cartilage that doesn't / that I have between between the bone and the brain is an organ that will be seen. Once I move it, eh! It will be seen]

G#375: che intendi dire si # <F#376> vedrà ?#

[What do you mean with 'it will be seen?']

F#376: #<G#375> <tongue click> si# vedrà anche se faccio la TAC

[It'll be seen if I do a CAT scan]

G#377: #<F#378> <mh>#

[Mh]

F#378: #<G#377> è una cosa in# più proprio <lp> una semplice TAC basta

[It is something more, a simple CAT scan is enough]

G#379: <mh> <sp> {<NOISE> andiamo avanti </NOISE>}

[Mh, let's move on]

F#380: no basta non ce ne sono più <sp> finiti

[No, it's enough, there aren't any, finished]

G#381: <mh> <throat clearing> <sp> e che altro ti è successo in questi <sp> giorni che non ci siamo {<NOISE> visti ? </NOISE>}

[Mh, what else happened to you in these days we haven't seen each other?]

<note> tra 32:43,631 e 32:44,859 il Follower produce una '<inspiration>' abbastanza forte </note>

[Between 32:43,631 and 32:44,859 the Follower produces an intense '<inspiration>']

F#382: no nient'altro !

[No, nothing else!]

G#383: <mh>
[Mh]

F#384: sono stato sottoposto solo a scherzi<ii> <sp> di vario<oo> genere da lui <sp> #<G#385> io sono#
[I underwent various kinds of jokes from him, I underwent]

G#385: #<F#384> da lui chi ?#
[From him who?]

F#386: io ti faccio vinc+ / io ti faccio fare il sei <sp> ti faccio diventare ricco
[I'll make you wi+ / I'll make you do the six⁵, I'll make you rich]

G#387: #<F#388> <unclear>#
[<unclear>]

F#388: #<G#387> mi di+ mi dice sempre# che mi fa diventare ricco <sp> #<G#389> che con il vaccino io# guadagno<oo> dodici miliardi di euro all'anno
[He sa+, he always says that he'll make me rich, that with the vaccine I earn 12 billion euros a year]

G#389: no hai #<F#388> detto <unclear># <lp> no ti ha detto io ti #<F#390> faccio<oo> <sp> diventare# sei
[No, you said <unclear>, no he said 'I'll make you, six]

F#390: #<G#389> diventare ri+# <lp> ti faccio fare il sei al superenalotto
[Become ri+, I'll make you do the sixth at the lottery]

G#391: {<NOISE> <ah!> ecco </NOISE>} il sei del superenalotto <throat clearing> <sp> <inspiration> <tongue click> questo chi te lo dice ?
[Ah! I see, the sixth at the lottery, who tells you that?]

5. When playing *lotto* [It. lottery], *fare sei* [making 6] means that one guessed the 6 numbers extracted.

F#392: questa voce
[This voice]

G#393: e questa voce #<F#394> tu <unclear>#
[And this voice you <unclear>]

F#394: #<G#393> con la schedina cinque# e sei <sp> con la colonna
cinque e sei ha detto
[With the betting pool, five and six, with the column five and six he
said]

G#395: <inspiration> questa voce è<ee> / hai detto che però <sp>
cambia <sp> a #<F#396> volte<ee>#
[This voice is / you said that it sometimes changes]

F#396: #<G#395> <tongue click> sì ma# quando scherza però io non
gli credo più
[Yes, but when he jokes I don't believe him anymore]

G#397:<mh>
[Mh]

F#398: anche quan+ anche quando parlo con *** <sp> io so che po-
trebbe essere lui e non *** <sp> mi rendo conto
[Also, whe+ also when I speak with *** I know that it could be him
and not ***, I understand that]

G#399: perché qualche volta #<F#400> questa voce#
[Because this voice sometimes]

F#400: #<G#399> imita la voce# di ***
[Imitates ***'s voice]

G#401: <mh> quindi assume una voce #<F#402> femminile#
[Mh so it takes on a feminine tone]

F#402: #<G#401> femminile# <sp> #G#403> che a volte non è nemmeno# quella di ***!
 [Feminine, that sometimes isn't even that of ***!]

G#403: #<F#402> poi# <lp> <mh>
 [Then, mh]

F#404: difatti io sentivo venti voci dentro di me in passato , si ricorda ?
 [Indeed, I used to hear 20 voices inside of me in the past, do you remember?]

G#405: <mh> <sp> e <eh> {<NOISE> che tipo di voci assume </NOISE>}
 allora ? quella di<ii> una #<F#406> donna#
 [Mh and eeh what types of voices does it take on? That of a woman]

F#406: #<G#405> voci# sconosciute che non<nn> non ho mai sentito
 [Unkown voices I had never never heard]

G#407: {<NOISE> prevalgono le </NOISE>} voci di uomo o le voci di donna ?
 [Which one prevails, that of men or women?]

F#408: <tongue click> di donna
 [Women]

G#409: tutte donne sconosciute tranne
 [Unknown women apart from]

F#410: tranne ***
 [Apart from ***]

G#411: e quante ne hai contate ?
 [How many did have you counted?]

F#412: <eh> <sp> <eh> siamo siamo a<aa> <sp> ventiquattro venticinque voci <sp> fino ad ora
 [Eeh, eeh we are, we are at 24, 25 voices till now]

<note> il ‘<eeh>’ a inizio turno è piuttosto un’interiezione per intendere una quantità molto grossa </note>

[the ‘<eeh>’ at the beginning of the turn is an interjection. It means a large variety of voices]

G#413: <inspiration> quindi ventiquattro venticinque voci che<ee>
<sp> rappresentano

[So, 24, 25 voices which represent]

F#414: sempre la stessa entità sempre <unclear>

[Always the same entity always <unclear>]

G#415: è sempre la stessa #<F#416> persona#

[It’s always the same person]

F#416: #<G#415> è sempre la stessa# persona <sp> che mi piglia in giro <sp> io l’assecondo però non è che<ee> <sp> dico no non scherzo <sp> io<oo> gioco anche così <sp> passo proprio il tempo così a giocare con lui

[It’s always the same person that teases me, I indulge him. It’s not that I say ‘No, I don’t play this game’. I spend my time like this, playing with him]

G#417: ed è una<aa> <NOISE> un passatempo piacevole o #<F#418> spiacevole ?#

[And is it a a pleasurable hobby or unpleasant?]

F#418: #<G#417> incredibile perché# mi sta<aa> <sp> mi allena il cervello in effetti <sp> io prima *era di un’ingenuità incredibile dottore <sp> non capivo tante cose tante sfaccettature della memoria {<NOISE> umana </NOISE>}

[Incredible, because it is, it trains my brain basically Before, I *were incredibly naïve doctor, I didn’t understand lots of things, lots of facets of human memory]

G#419: <mh>

[Mh]

F#420: invece le<ee> le intendo adesso <sp> quando una persona mi parla o<oo> <sp> o fa qualcosa <sp> io m+ molte volte<ee> intuisco <sp> le sue intenzioni <sp> e dove vuole arrivare con le sue azioni <lp> <NOISE> è meglio <laugh> <NOISE> grazie

[I understand them them now, when a person speaks to me or or does something, I realize l+ lots of times his intentions and what he's driving at with his actions. It's better, thanks]

<note> durante la pausa lunga si sente più volte il rumore del tentativo di accensione di un accendino, ma alla fine probabilmente è il Giver a far accendere al Follower che lo ringrazia </note>

[During the long pause there are some attempts of lighting a cigarette but at the end it is probably the Giver who lights the cigarette, and the Follower thanks him]

G#421: {<NOISE> prego </NOISE>} <throat clearing>
[You're welcome]

F#422: <inspiration> <breath> <NOISE> <lp> <tongue click> è un'ottima cosa<aa> il registratore dottore <sp> #<G#423> ma sta registrando ancora#

[It's a great thing, the recorder, doctor, is still recording]

<note> la '<inspiration>' e il '<breath>' di inizio turno sembrano legati all'aspirare il fumo della sigaretta </note>

[The '<inspiration>' and '<breath>' at the beginning of the turn seem to be associated with the action of smoking a cigarette]

G#423: #<F#422> <unclear># <sp> sì
[<unclear> yes]

F#424: <laugh> <lp> <inspiration> quando la vogliono fare questa legge dottore <sp> <breath> <sp> quando pensate che si potrebbe fare ?

[When do they want to pass this law doctor, when do you think it's possible?]

G#425: <tongue click> <eh!> ma non #<F#426> non credo che si possa fare ?#

[Eh! but I don't, don't think it is possible?]

F#426: #<G#425> perché<ee> questa voce# <sp> mi ha detto <sp> che io sono sempre collegato con *** <sp> anche se parlo solo

[Because this voice told me that I am always connected with *** even if I only speak]

G#427: #<F#428> <mh>#

[Mh]

F#428: #<G#427> c'è sempre# un collegamento come se<ee> <sp> come<ee> un circuito che parte dalla presa e va nel registratore

[There's always a connection as if as a circuit that starts from the socket and goes to the recorder]

G#429: <tongue click> e questa cosa che ti ha detto la voce ti fa piacere o #<F#430> no ?#

[And this thing the voice said, are you a happy about it or not?]

F#430: #<G#429> <tongue click> <eh!> sì# perché si vedrà anche se io non trasmetto <NOISE> {<NOISE> #<G#431> a+ a+# </NOISE>} appena mi #<G#431> mettono la PET#

[Eh! Yes, because it'll be possible to see if I don't transmit a+ a+ as soon as they do a PET]

G#431: {<NOISE> #<F#430> c'è# </NOISE>} <sp> #<F#430> ci / c'è qualcosa# <lp> c'è qualcosa che ti<ii> <sp> che non ti fa piacere che ti dica la voce ?

[Is there, are / is there is there something that that you don't find pleasant when the voice speaks?]

<note> durante la '<lp>' segnalata ['<lp>' inter-turno] c'è di nuovo un intervento di un locutore esterno: una voce femminile gli chiede se vuole che chiuda la sua stanza oppure no (non è stato inserito lo

scambio per non alterare la numerazione dei turni dialogici fra Giver e Follower) </note>

[During the inter-turn phenomenon ‘<lp>’, there is an external feminine voice who asks the doctor whether he wants the door shut (this exchange was omitted in order to preserve the numeration of the turns between Giver and Follower)]

F#432: no in passato sì<sp> in passato sì <sp> anche del fatto di venire stamattina io dipendo da lui in effetti <sp> perché lui mi muove <lp> a volte mi dice *** scendi ! <sp> e che fa mi manda <sp> mi o+ / mi fa girare per la città <sp> vado<oo> / che so vado<oo> in Villa Comunale <sp> sto fumando e lui dice no non pigliare il pullman prendi quello dopo tanto devi fumare <sp> stai fumando stai tranquillo <sp> oppure mi<ii> <sp> mi mette una mano qua su / io sento come una mano <sp> sulla spalla <sp> che mi / che fa così <sp> che mi gira il corpo

[No, in the past yes, in the past yes, also coming this morning, I depend on him actually, because he moves me, sometimes he says *** go out! And what does he do? He sends me, he o+ / he makes me stroll around the city I go / for example I go to the Villa Comunale⁶, I am smoking, and he says ‘no don’t take the bus, take the next one, after all you have to smoke, you are smoking, stay calm’ or he puts his hand here / I feel a hand on my shoulder that / that goes like, that turns my body]

G#433: <mh>

[Mh]

F#434: e io cammino in funzione di questa mano <lp> come è possibile che <ehm> <sp> un telepa+ un telepatico<oo> <sp> che abbia una mente superiore alla mia <lp> può mandarmi una forza esterna che mi guida ? <sp> #<G#435> è questo che mi rende sicuro#

[And I walk in function of this hand, how it is possible that ehm a telepa+ a telepath, who had a superior brain compared to mine, can send me an external force, which guides me? This makes me sure]

6. Public Park owned and ran by the township.

G#435: <inspiration> <tongue click> <sp> #<F#434> <unclear> <throat clearing># no quello che succede <sp> a molte persone <sp> <tongue click> è il<ll> desiderio di<ii> essere sereni , no ? di essere<ee> <sp> accompagnati di essere<ee> <sp> un po' protetti
[<unclear> no, it happens to a lot of people, the desire to be serene, doesn't it? To go along with others, to be protected]

F#436: ho capito
[I see]

G#437: quindi queste<ee> #<F#438> esperienze <unclear>#
[So, these experiences <unclear>]

F#438: #<G#437> è spiegabile# è spiegabile #<G#439> sì lo sapevo io#
[It's explainable, it's explainable. Yes, I knew that]

G#439: #<F#438> ques+ queste esperienze# che stai facendo sono comunque<ee> delle esperienze positive , no ? hai #<F#440> detto già che ti# ti<ii> ti rassicurano comunque <sp> c'è anche una compagnia che tu #<F#440> hai<ii>#
[Thes+ These experiences that you are creating are positive, aren't they? You already said they reassure you you, anyway, you're in company]

F#440: #<G#439> sì adesso sì# <lp> <tongue click> #<G#439> sempre due entità# <lp> quella di *** e la sua <sp> #<G#441> siamo sempre insieme#
[Yes, right now yes. Always two entities, that of *** and his, we're always together]

G#441: <tongue click> <eh!># <F#440> quindi <unclear> non percepisci# come in passato<oo> una<aa> profonda solitudine , no ?
[Eh! So <unclear> you don't perceive a profound solitude like in the past, right?]

F#442: <eh!> ero sempre solo in passato
[Eh! I used to be always alone in the past]

G#443: <mh>
[Mh]

F#444: io e papà <sp> io e mio padre <sp> sempre soli
[Daddy and I, my dad and I, always alone]

G#445: <tongue click> poi in fondo anche quando<oo> raccontavi della sigaretta , no ? <inspiration> <ehm> che stavi ad attendere il pullman e<ee> e <sp> la voce ti ha detto<oo> vabbè fumati prima la sigaretta <inspiration> #<F#446> mi sembra tutto#
[After all, even when you were talking about the cigarette, no? Ehm that you were waiting for the bus and and voice said 'okay, smoke your cigarette first', it seems all]

F#446: #<G#445> perché ne passano in continuazione !# posso
[Because busses are always running! I can]

G#447: <mh>
[Mh]

F#448: non è che io devo fare qualcosa in particolare mo' oggi può darsi che mi dice scendi
[It's not that I have to do something in particular now, today he could say 'go out']

G#449: #<F#450> <mh>#
[Mh]

F#450: #<G#449> e io# prendo e scendo tanto l'abbonamento ce l'ho <sp> posso pigliare qualsiasi pullman <sp> e qualsiasi mezzo in tutta la Campania <sp> posso viaggiare ovunque <sp> #<G#451> <inspiration> <breath>#
[And I go out with my travelcard, and I can take whatever bus or transportation in Campania. I can travel everywhere]

G#451: #<F#450> pensa come è <eeh> più pesante# , no ? uscire <sp>
 #<F#452> <eeh> <sp> da soli#
 [Think about eeh how rough it is, right? To go out eeh by yourself]

F#452: #<G#451> io esco# <sp> io affronto l'ignoto ogni volta che esco
 [I go out, I face the unknown every time I go out]

G#453: ma sei in compagnia però
 [You are in company though]

F#454: sì ma affronto l'ignoto
 [Yes, but I face the unknown]

G#455: #<F#456> <mh>#
 [Mh]

F#456: #<G#455> perché non# so mai che cosa accadrà !
 [Because I never know what will happen!]

G#457: <mh>
 [Mh]

F#458: e poi lui dice che vede nel mio futuro <sp> <inspiration> e
 molte volte ho la sensazione di aver già<aa> <sp> vissuto quella storia
 quella scena <lp> ho questa sensazione
 [And then he says he foresees my future and a lot of times I have the
 sensation of having already lived that story, that scene. I have this
 sensation]

<note> tra 39:47,933 e 39:50,408 il Giver produce un '<throat clear-
 ing>' </note>
 [Between 39:47,933 and 39:50,408 the Giver produces a '<throat clear-
 ing>']

G#459: <inspiration> <tongue click> hai la sensazione di averla vissuta
 o di averla vista ?
 [You have the sensation of having lived or seen that?]

F#460: no vissuta ! <sp> vissuta
[No, lived! Lived]

G#461: <mh> allora <sp> #<F#462> che<ee> <unclear>#
[Mh, then what <unclear>]

F#462: #<G#461> come se quello che sto facendo# <sp> fosse già accaduto
[As something I am doing already happened]

G#463: che differenza c'è tra<aa> <sp> il già vissuto e il già visto ?
[What's the difference between the already-lived and the already-seen?]

F#464: perché uno può vedere il futuro
[Because one can foresee the future]

G#465: <mh>
[Mh]

F#466: e poi vede che accade <sp> invece io mi rendo conto che l'ho vissuto <sp> in quel momento <sp> che quella scena <sp> è già accaduta <sp> come se <sp> come se lui<ii> fosse / <vocal> lui ed io fossimo la medesima cosa <sp> come se fossimo uguali
[And then he sees it happening, I understand I already lived it in that moment, that scene already happened. As if, as if he was / him and I were the same thing, as if we were the same]

G#467: lui ed io chi ?
[Him and I, who?]

F#468: lui e / io <sp> e Dio <sp> come se fossimo la stessa entità
[He and / I and God as if we were the same entity]

G#469: <mh>
[Mh]

F#470: addirittura mi è venuto il dubbio <sp> il dubbio <sp> che io sia<aa> lui *stessa <lp> di essere lui <sp> cioè che<ee> <sp> #<G#471> cioè che# io non sia mai esistito come entità proprio

[A doubt a doubt even crossed my mind, that I am him *herself, being him, that is to say that, that is to say that I have never existed as an entity basically]

G#471: #<F#470> e quindi questa# <lp> <tongue click> quindi questa voce sarebbe la tua voce ?

[And then this, then this voice would be your voice?]

F#472: sì

[Yes]

G#473: però d'altro canto dici che hai<ii> <sp> la sensazione di non essere<ee> mai stato un'entità<aa> <sp> propria

[But on the other side you say you have the sensation of not having been an entity yourself]

F#474: <eh!> sì infatti <sp> perché mi modifica sempre <sp> <tongue click> adesso mi sento come sette anni fa <sp> prima che mi venisse<ee> quella crisi di quella sera

[Eh! Yes, indeed, because it always modifies me, now I feel like 7 years ago before the crisis that night]

G#475: e come ti sentivi sette anni fa ?

[How did you feel seven years ago?]

F#476: <tongue click> come adesso uguale !<sp>#<G#477> padrone di me stesso#

[Like now, the same, my own man]

G#477: #<F#476> e come# <lp> <ah!> ecco <sp> però non {<NOISE> avevi queste </NOISE>} #<F#478> idee sette anni fa#

[And how ah! Well, but you didn't have those ideas seven years ago]

F#478: #<G#477> no !# <sp> no no assolutamente no ! <sp> sono padrone di me stesso

[No! No, no absolutely not! I am my own man]

<note> tra 41:30,476 e 41:31,759 il Giver produce un '<throat clearing>' </note>

[Between 41:30,476 and 41:31,759 the Giver produces a '<throat clearing>']

G#479: <mh> <inspiration> <tongue click> e <sp> <eeh> come<ee> <sp> ci puoi aiutare a capire <sp> proprio questo problema cioè come fai <sp> <inspiration> <tongue click> a sentirti padrone di te stesso <sp> se nello stesso tempo dici <sp> di essere in qualche #<F#480> modo guidato , no ? <sp> da questa#

[Mh and eeh how can you help us understand this problem. How can you be your own man if at the same time you say to be guided, led in a certain way, no? From this]

<note> tra 41:37,143 e 41:40,864 il Follower produce in sequenza una '<inspiration>' e un '<breath>' molto udibili </note>

[Between 41:37,143 and 41:40,864 the Follower produces an audible sequence of an '<inspiration>' and a '<breath>']

F#480: #<G#479> è questo <sp> è questo che non riesco a capire#

[This is, this is what I don't understand]

G#481: <mh>

[Mh]

F#482: ma se io sono Dio in persona

[But if I am God in the flesh]

G#483: <mh>

[Mh]

F#484: qual è lo scopo della mia creazione ? <sp> perché devo parlare

pure in s+ in sua vece ? <sp> perché non parla nel cervello di tutti quanti <sp> e li educa come ha fatto con me ?

[What's the purpose of my creation? Why do I have to speak on h+ on his behalf? Why doesn't he speak in everybody's brain and bring them up as he did with me?]

G#485: <mh>

[Mh]

F#486: perché devo essere io di esempio ? <sp> forse dovrò morire come lui ?

[Why do I have to be the example? Maybe I'll have to die like him?]

G#487: <mh>

[Mh]

F#488: come Gesù ?

[Like Jesus?]

G#489: queste sono domande che ti poni spesso ?

[Are these the questions you often ask yourself?]

F#490: sì

[Yes]

G#491: però sei contento !

[But you are content!]

F#492: <tongue click> sì perché io avevo paura della morte lui invece mi assicura sempre dice tu non morirai stai tranquillo <inspiration> non andrai in croce come mio figlio <lp> <inspiration> <breath> <sp> sei nato per batterti <sp> sei nato per vincere per batterti <sp> per batterti #<G#493> sempre#

[Yes, because I was afraid of death and he instead always reassures me by saying 'you won't die, stay calm, you won't be crucified as my son. You were born to fight, you were born to win, to fight to always fight']

G#493: #<F#492> quand'è# che hai provato<oo> che tu ricordi naturalmente per #<F#494> la prima volta<aa># la paura della morte ? [When was the first time you feared death? That you remember of course]

F#494: #<G#493> <mh># <lp> <tongue click> <sp> quando<oo> mi faceva venire degli<ii> <sp> degli infarti <sp> mi faceva<aa> rallentare il cuore a tal punto <sp> che lo sentivo quasi fermarsi <lp> <inspiration> mi terrorizzava in questo modo <sp> quindi ho superato anche la paura della morte addirittura <sp> che è la paura più grande che esista che non si può superare <lp> <inspiration> [Mh when he caused me some some heart attacks, he made my heart slow down at the point that I almost felt it was stopping. He terrorized me in this way, so I even overcame the fear of dying, which is the greatest fear existing and that cannot be overcome]

<note> la 'inspiration' di fine turno sembra l'aspirazione del fumo della sigaretta </note>

[The 'inspiration' at the end of the turn seems to be related to smoking a cigarette]

G#495: {<NOISE> beh ! non è che <sp> nei tuoi vissuti </NOISE> <sp> non è che hai superato la paura della morte <sp> sei approdato <sp> all'immortalità <sp> #<F#496> <unclear> <sp> <unclear># [Well! It isn't that in your life, it isn't that you overcame the fear of dying, you reached immortality <unclear> <unclear>]

F#496: sì #<G#495> senza morire <sp> senza mai morire senza mai perdere<ee># <sp> la vita però <sp> non ho mai perso la vita <sp> perché non mi sono mai svegliato la mattina<aa> <sp> pieno di pipì<ii> oppure<ee> con le feci nel letto <sp> #<G#497> non è mai accaduto# <sp> perché quando uno muore <sp> perde il controllo degli organi<iii> <sp> involontari [Yes, without dying, without ever dying, without ever losing my life but I have never lost my life because I have never woken up in the morning full of pee or faeces in my bed. It never happened because when one dies, he loses control of involuntary organs]

G#497: #<F#496> <tongue click> <unclear># <lp> questo è successo a tuo padre ?

[<unclear> this happened to your dad?]

F#498: sì <sp> a mia madre

[Yes, to my mom]

G#499: <tongue click> com'è morto tuo padre ?

[How did your dad die?]

F#500: <tongue click> papà <sp> <eeh> <sp> si è fermato il cuore perché<ee> <sp> si sono occluse le vene <sp> #<G#501> perché<ee> i piedi non funzionavano bene <sp> e il sangue arrivava sporco al cuore# <sp> e quindi man mano so ottu+ otturavano sempre di più le vene sempre di più sempre di più fino a quando non si è fermato il #<G#501> cuore#

[My dad's heart eeh stopped, because the veins were clogged, because the feet didn't work well and dirty blood came into the heart and little by little the veins were clo+ clogging, again and again till the heart stopped]

G#501: #<F#500> questa <throat clearing># <lp> #<F#500> è morto# a casa o in #<F#502> ospedale?#

[This, did he die at home or at the hospital?]

F#502: #<G#501> a casa#

[At home]

G#503: ve ne siete accorti subito quando è morto oppure no ?

[Did you immediately notice when he died?]

F#504: no subito eravamo vicini a lui perché <sp> ha smesso di respirare

[No, immediately, we were close to him, because he stopped breathing]

G#505: <mh>

[Mh]

F#506: non respirava più
[He wasn't breathing anymore]

G#507: anche<ee> tua madre ?
[Even your mom?]

F#508: <tongue click> mia madre invece ha avuto un ictus io non ero
presente
[My mom had a stroke, I wasn't present]

G#509: #<F#510> <mh>#
[Mh]

F#510: #<G#509> però quando# l'ho presa in braccio per metterla
sulla barella <sp> mi sono bagnato la mano perché av+ <sp> *gli era
uscita della pipì
[But when I lifted her to put her on the stretcher, I got wet because
she ha+ *he had pied]

G#511: <mh>
[Mh]

F#512: e quindi l'hanno portata in ospedale ma era già morta
[And they brought her to the hospital, but she was already dead]

G#513: <mh>
[Mh]

F#514: era già morta in quel momento
[She was already dead in that moment]

<note> tra 44:52,303 e 44:54,407 il Giver produce un '<throat clear-
ing>' </note>
[Between 44:52,303 and 44:54,407 the Giver produces a '<throat clear-
ing>']

G#515: <tongue click> quindi questo potrebbe spiegare il<ll> / la tua paura della morte ?

[So, this could explain the / your fear of death?]

F#516: io ho paura ancora

[I am still scared]

G#517: hai ancora #<F#518> paura#

[You're still scared]

F#518: #<G#517> sì sì sì# sì #<G#519> sì#

[Yes, yes, yes, yes, yes]

G#519: #<F#518> <mh># <sp> perciò #<F#520> sentirsi<ii> <unclear>#

[Mh for this reason, feeling <unclear>]

F#520: #<G#519> solo che resisto meglio di qualunque# altro <sp> a {<NOISE> questa paura </NOISE>}

[Only that I resist this fear better than anybody else]

G#521: certo l+ ce l'hai spiegato tu , no ? perché <sp> sentendo di essere <sp> #<F#522> vicino#

[Sure, you explained t+ that, right? Because feeling close]

F#522: sul #<G#521> punto di morire#

[On the verge of dying]

G#523: no vicino o addirittura Dio <sp> in persona <sp> puoi <sp> un po'<oo> compensarla la paura della #<F#524> morte#

[No, close or even God in the flesh, you can compensate that a little, the fear of death]

F#524: #<G#523> <tongue click> <eh!># #<G#525> sì !#

[Eh! Yes!]

G#525: #<F#524> puoi# porre un po' di<ii> rimedio a questa paura
<sp> #<F#526> così facendo#
[You can fix this fear in this way]

F#526: #<G#525> sì#
[Yes]

G#527: quindi hai provato una paura grandissima di morire
[So, you felt a huge fear of dying]

F#528: mamma mia dottore ! <sp> ma molte volte !
[Oh my gosh doctor! Lots of times!]

G#529: <mh> <sp> quando ?
[Mh, when?]

F#530: <tongue click> anche quando io penso soltanto <sp> vuo+ vuoi
vedere che mo' questo mi fa venire qualche infarto <sp> e quello me
lo fa venire veramente ! <sp> è come se giocasse col mio corpo ! <lp>
mentre sto tranquillo mi sent+ <sp> mi sento<oo> <sp> mi sento tutt+
tutta questa parte qua occludersi <sp> del cuore
[Also when I only think he wi+ will cause me a heart attack now and
he does so! It's like he is playing with my body! While I am tranquil,
I fee+ I feel I feel al+ all this part of my heart, here clogging]

<note> tra 45:56,935 e 45:58,416 il Giver produce un '<throat clearing>'
</note>
[Between 45:56,935 and 45:58,416 the Giver produces a '<throat clear-
ing>']

G#531: <mh> <lp> <eh!> ma queste sono quelle cose che <sp> una volta
le<ee> le vivevi come semplice ansia mentre queste sono somatizza-
zioni dell'ansia
[Mh eh! But these are things you once lived as simple anxiety, while
these are somatizations]

F#532: ho capito <sp> e mi viene l'infarto
[I see and it gives me a heart attack]

G#533: e beh ! è una somatizzazione dell'ansia se<ee> se tu prendessi qualcosa non le avresti più
[Well! It is a somatization of anxiety, if you had taken something you wouldn't have them anymore]

F#534: no {<NOISE> {<dialect> dotto' </dialect>} </NOISE>}
[No, doc]

G#535: e perché no se ti dà fastidio <sp> questo sintomo ?
[Why not if this symptom gives you a hard time?]

F#536: <tongue click> ma non ce l'ho sempre !
[But I don't have it all the time!]

G#537: <ah!> ti viene solo #<F#538> saltuariamente ?#
[Ah! Does it happen occasionally?]

F#538: #<G#537> sì#
[Yes]

G#539: e in quel momento hai di nuovo paura della morte
[And in that moment you are scared of death]

F#540: sì
[Yes]

G#541: <mh>
[Mh]

F#542: non è che io soffro di infarto do+ / io non soffro di cuore <sp> ma come fa uno a sa+ / a farsi una salita in sei minuti ? <sp> uno che soffre<ee> di cuore dottore ? <sp> sai che mi succedrebbe ? infarti a<a> <sp> {<NOISE> infarti ogni salita </NOISE>}

[It's not that I have a cardiac disease do+ / I don't have a cardiac disease, but how can one go+ / go up a hill in 6 minutes? One with a cardiac disease, doctor? Do you know what would happen? Heart attacks heart attacks every time I go up]

G#543: <throat clearing> <NOISE> {<NOISE> <tongue click> stai sognando ? </NOISE>}
[Are you dreaming?]

F#544: {<NOISE> sì ma non mi ricordo i sogni però <sp> mi ricordo piccole immagini </NOISE>}
[Yes, but I don't remember my dreams, I remember small images]

G#545: {<NOISE> <tongue click> e cosa ricordi ? </NOISE>}
[What do you remember?]

F#546: {<NOISE> mi ricordo che stavo su una nave da </NOISE>}
crociera insieme a *** <sp> insieme a un amico mio <sp> <inspiration> *** stava facendo gli addominali sul<ll> sul lettino
[I remember that I was on a cruise ship with ***, with a friend of mine, *** was doing sit-ups on on the sunbed]

G#547: <mh>
[Mh]

F#548: e io<oo> stavo per andare al bar e stavo fumando <sp> e una ragazza mi chiese l'accendino <sp> io sono an+ / entrato dentro fumando <sp> e gliel'ho dato lei ha acceso un lume<ee> <sp> a gas <sp> no un lume <sp> ad olio <sp> e poi è finito il sogno <sp> questo è l'unico sogno che mi ricordo
[And I was about to go to the bar, and I was smoking, a girl asked for a lighter. I we+ / I went inside smoking, I gave it to her. She lighted up a gas lamp, no, an oil one, then the dream ends. This is the only dream I remember]

G#549: e chi è *** ?
 [Who is ***?]

F#550: un amico mio che sta<aa> al *** che v+ vende<ee> <sp> oggetti
 per i capelli al ***
 [A friend of mine who works at *** and s+ sells hair products to ***]

G#551: e lo vedi spesso ?
 [Do you see him often?]

F#552: sì sì <sp> dopo può darsi che vado a trovarlo <sp> perché <eeh>
 gioco con lui <sp> allora mi diverto
 [Yes, yes maybe I'll catch up with him later, because eeh I play with
 him, well I have fun]

G#553: <mh> ma <eeh> *** #<F#554> piazza#
 [Mh but eeh *** piazza]

F#554: #<G#553> piazza# #<G#555> ***#
 [Piazza ***]

G#555: #<F#554> <ah!># me ne hai parlato #<F#556> qualche volta#
 <throat clearing> <sp> qualche volta lo aiuti anche perché tu sei bra-
 vo con i clienti no ?
 [Ah! You talked about that, sometimes sometimes you help him too,
 because you're good with clients, right?]

F#556: #<G#555> <eh># <lp> <eh!> sì
 [Eh, eh! Yes]

G#557: <mh>
 [Mh]

F#558: <tongue click> una volta gli ho fatto guadagnare< ee> <sp>
 invece di<ii> <sp> lui vendeva cappelli a un euro
 [He earned a lot once, instead of, he used to sell hats for 1 euro]

G#559: <mh>
[Mh]

F#560: i cappelli li vendeva a un euro <sp> perché erano quelli economici <sp> allora<aa> mi ha domandato <sp> io ho capito al volo <sp> *** ma tu *quando li vendi i cappelli ? <sp> io ho detto io a piazza Garibaldi li vendo cinque euro <sp> alla signora fagli quattro euro <sp> e lui ha guadagnato tre euro e cinquanta su un<nn> / con cinquanta centesimi di<ii> spesa

[He used to sell hats for 1 euro because they were cheap, then he asked, I understood on the fly, *** *when do you sell hats?' I said 'I sell them for 5 euros in piazza Garibaldi, let's make a deal for the lady, 4 euros', and he earned 3,50€ on a / with 50 cents of expenses]

G#561: è stato contento ?
[Was he content?]

F#562: tantissimo <sp> <laugh> solo che gli ho detto di non farlo più perché<ee> non mi va <sp> non mi va di prendere in giro la gente <sp> non mi va più <sp> prima lo facevo per tener+ / per necessità <sp> perché ero costretto adesso non mi va più <sp> ho detto di non farlo mai più

[A lot, but I said to him to not do it again because I don't feel like it, I don't want to fool people, I don't want to do it anymore. I used to do it before to kee+ / out of necessity, because I was forced, now I don't feel like it. I said to not do it ever again]

<note> tra 47:52,718 e 48:54,435 il Giver produce un '<throat clearing>
</note>

[Between 47:52,718 and 48:54,435 the Giver produces a '<throat clearing>']

G#563: <inspiration> <tongue click> e prima<aa> ci<ii> hai raccontato del<ll> delle preoccupazioni di tua sorella
[You told us about your sister's worries before]

F#564: <tongue click> no perché <sp> stranamente <lp> mi parla quando lei non c'è <lp> stava cercando di fare in modo che io non parli più davanti a loro <sp> non mi interrogano più davan+ / da quando ci sono loro

[No, because he interestingly speaks when she is not there, he was trying to ensure I don't talk in front of them, they don't ask questions in fro+ / since they are there]

G#565: non ti interrogano più chi ?

[Who doesn't ask you questions?]

F#566: <tongue click> <sp> sia<aa> *** che questa voce

[Both *** and this voice]

G#567: <throat clearing> <sp> cioè quando <sp> sei in presenza delle tue sorelle le voci #<F#568> tacciono#

[Basically, when you are with your sisters the voices become silent]

F#568: #<G#567> esatto# sì <lp> comunque non sono più molto preoccupato <lp> come prima <sp> perché parlava continuamente prima

[Precisely, yes. Anyway, I am not worried as much as before, because he used to talk continuously before]

G#569: <tongue click> anche quando sei in presenza di altre persone le voci tacciono ?

[Also, when you are with other people the voices are silent?]

F#570: no no no no <sp> a volte sì a volte no <sp> come capita

[No, no, no, no. Sometimes they do, sometimes they don't, as it goes]

G#571: in questo momento parlano ?

[Are they talking in this moment?]

F#572: sì

[Yes]

G#573: e vogliamo parlare con loro ?
[Let's talk with them]

F#574: <nn>no per niente hanno detto
[No, we don't want to, they said]

G#575: <mh>
[Mh]

F#576: non vogliono parlare con nessuno ! #<G#577> <laugh>#
[They don't want to talk with anybody!]

G#577: #<F#576> cosa ti dicevano# #<F#578> mentre<ee>#
[What were they saying while]

F#578: #<G#577> ha detto non# esiste tu stai dicendo troppe cose
su di noi
[He said 'it's not possible, you are saying too many things about
us']

G#579: <mh>
[Mh]

F#580: hai capito scemo ?
[Did you understand, idiot?]

G#581: e che<ee> paura hanno queste voci ?
[What do these voices fear?]

F#582: non lo so ! <lp> <ah!> non abbiamo nessuna paura ma non
devono sapere troppo <sp> in anticipo
[I don't know! Ah! We are not scared but they mustn't know too
much in advance]

<note> tra 50:31,486 e 50:33,419 il Giver produce un '<throat clearing>
</note>

[Between 50:31,486 and 50:33,419 the Giver produces a '<throat clearing>']

G#583: <mh> <lp> ora stanno parlando<oo> insieme più di una voce o una sola ?

[Mh are they talking together now, more than one voice or just one?]

<note> tra 50:42,254 e 50:43,735 il Follower produce un '<breath>' </note>

[Between 50:42,254 and 50:43,735 the Follower produces a '<breath>']

F#584: no ho sentito la voce che ha detto no assolutamente solo Dio parla <lp> #<G#585> adesso solo# Dio sta parlando

[No, I heard the voice that said no, absolutely, only God speaks. Only God now is speaking]

G#585: ma le voci che #<F#584> tu senti# <lp> ma le voci che tu senti un<nn> secondo fa <sp> le hai<ii> nominate al plurale <sp> perché erano più di una <sp> oppure no ?

[But the voices you hear, but the voices you heard a second ago were mentioned using the plural form because there were more than one, weren't they?]

F#586: no sento solo una voce <sp> #<G#587> la voce di Dio# in effetti

[No, I hear only one voice, God's voice actually]

G#587: e #<F#586> ora# <lp> ed è una voce maschile o femminile ?

[Now, is it a male or a female voice?]

F#588: <lp> sta imitando la v+ la voce che lei sente ora <sp> però con un tono più sottile

[It's imitating the v+ the voice you are hearing now but with a subtler tone]

<note> tra 51:13,526 e 51:15,170 il Giver produce un ‘<throat clearing>
</note>

[Between 51:13,526 and 51:15,170 the Giver produces a ‘<throat clearing>’]

G#589: la voce che io sento ora #<F#590> <unclear>#
[The voice I am hearing now <unclear>]

F#590: #<G#589> la mia voce# <sp> con un tono più sottile
[My voice with a subtler tone]

G#591: <mh>
[Mh]

F#592: come *si parlasse sotto voce
[As *if it whispers]

G#593: <mh> <lp> è faticoso venire qua il martedì ?
[Mh is it tiring coming here on Tuesdays?]

F#594: <tongue click> non si potrebbe fare nel pomeriggio dottore
perché <sp> perché <eeh> i+ io verso<oo> mezzogiorno l’una mangio
di solito <sp> e mi scombussola tutto<oo> <sp> proprio<oo>
[Could we meet in the afternoon doctor, because, because I I usually
eat around 12 o’ clock, 1 and it messes up everything]

G#595: il pomeriggio non ci {<NOISE> siamo </NOISE>}
[We are not available in the afternoon]

F#596: allora la mattina prima !
[Then before, in the morning!]

G#597: <mh>
[Mh]

F#598: prima di mezzogiorno anche le undici va bene io poi torno a
casa e mangio <sp> alle undici alle dieci

[Before midday, around 11 o'clock it's fine, then I go home and eat at 11, at 10]

G#599: {<whispering> <mh> </whispering>}
[Mh]

F#600: <tongue click> alle undici andava bene perché era<aa> perché io avevo il tempo di<ii> <sp> di prepararmi tranquillo <sp> e poi alle undici stavo qua
[11 o'clock was fine because it was, because I had the time to to get ready in tranquility and then at 11, I was here]

G#601: ti devo far sapere perché dovremmo organizzarci <sp> non è facile <lp> <tongue click> ti fa piacere venire qua?
[I'll let you know; we should organize our schedule because it's not easy. Are you happy to come here?]

<note> tra 52:22,413 e 52:23,207 il Follower produce un '<throat clearing>' </note>
[Between 52:22,413 and 52:23,207 the Follower produces a '<throat clearing>']

F#602: <tongue click> sì però non vedo<oo> <lp> non v+ no non vedo un<nn> <sp> una utilità per quello che voglio io veramente
[Yes, but I see no I s+ no, I see no no use for what I truly want]

G#603: <inspiration> beh ! quello che vuoi tu #<F#604> innanzitutto è poter parlare# no ?
[Well! What you truly want is first of all being able to speak, right?]

F#604: #<G#603> pe+ perché# <sp> perché io penso <sp> penso <sp> che se io avessi già fatto la PET <sp> e l'esame genetico <sp> adesso staremmo già salvando milioni di persone se non miliardi
[Be+ because I think think that if I had done a PET scan and the genetic exam, now we would be saving millions of people if not billions]

G#605: <mh>
[Mh]

F#606: perché se io guarisco dai tumori e dalle cisti dottore
[Because if I heal from tumors and cysts, doctor]

<note> tra 52:52,926 e 52:54,408 il Giver produce un ‘<throat clearing>’ </note>
[Between 52:52,926 and 52:54,408 the Giver produces a ‘<throat clearing>’]

G#607: #<F#608> <mh>#
[Mh]

F#608: #<G#607> ma quante# persone del mondo si *sarebbero salvate ! <sp> io mi sto battendo per questo ma non <sp> non ho più forza <sp> non ce la faccio più !
[But how many people in the world *would be saved! I am fighting for this, but I don't don't have strength anymore, I can't do this anymore!]

G#609: <inspiration> beh ! comunque una cosa molto importante è che tu qua<aa> puoi parlare liberamente non credo che parli così con<nn> tutti
[Well! Anyway, the fact that you can speak freely here is important, I don't think you speak like this with everyone]

F#610: <tongue click> con nessuno al mondo
[With nobody in the world]

G#611: <mhmh>
[Mhmh]

F#612: nemmeno con i miei amici parlo così
[Not even with my friends I speak like that]

G#613: <eh!> quindi anche <eeh> dico confidarsi no ? può essere un #<F#614> inizio importante#
 [Eh! so even eeh, I am saying opening your heart, no? It could be an important beginning]

F#614: #<G#613> <tongue click> sì# <lp> certo
 [Yes, of course]

G#615: <tongue click> altrimenti siamo soli
 [Otherwise, we are alone]

F#616: rimango solo di nuovo dottore
 [I remain alone again, doctor]

G#617: <mh>
 [Mh]

F#618: <laugh> <inspiration> <breath> questo ve lo {<NOISE> lascio </NOISE>}
 [I'll leave this to you]

G#619: sì grazie questo mi<ii> mi fa piacere che lo lasci <lp> e poi dovremmo risentirci per<rr> cercare di organizzare<ee> <sp> magari degli incontri anche più comodi ci dobbiamo un po' incastrare <inspiration> anche con le esigenze delle<ee> altre dottoresse che hai #<F#620> conosciuto#
 [Yes, thank you. I am glad you leave it here, and then we should talk again to organize, maybe even more comfortable sessions. We have to fit with the schedules of the other doctors you met as well]

<note> tra 53:48,390 e 53:49,293 il Follower fa un cenno d'assenso che non interrompe il flusso del turno dialogico del Giver </note>
 [Between 53:48,390 e 53:49,293 the Follower nods but his action doesn't interrupt the Giver's flow]

F#620: #<G#619> <eh!># sì <sp> è che oggi non c'erano
 [Eh! Yes, it's because there weren't in today]

G#621: <tongue click> sì <eeh> <mm>mancheranno per qualche<ee>
 incontro e poi<ii> #<F#622> torneranno#
 [Yes eeh, they'll miss some meetings and then come back]

F#622: #<G#621> <mh># <sp> ho capito sono così simpatiche !
 [Mh, I understand, they are so nice!]

G#623: <mh> hai trovato insomma un<nn> un gruppo #<F#624> pia-
 cevole#
 [Mh, you found a pleasant group]

F#624: #<G#623> sì# sì <laugh>
 [Yes, yes]

G#625: e che cosa hai mangiato oggi ?
 [And what have you eaten today?]

F#626: <eeh> <sp> una scatoletta di tonno <sp> e<ee> la pasta con
 <sp> con la panna <sp> ho mischiato pennette farfalle <sp> e<ee> tor-
 tiglioni <sp> circa centocinquanta grammi
 [Eeh a tuna can and pasta with panna, I mixed pennette, farfalle and
 tortiglioni, approximately 150 grams]

G#627: e poi <sp> ci hai messo la panna
 [And then you put panna]

F#628: la panna sì
 [Panna, yes]

G#629: cucini bene ?
 [Do you cook well?]

F#630: no mi arrangio <sp> mi arrangio <sp> un po' di tutto faccio
 [No, I manage, I manage, I do a little bit of everything]

<note> tra 54:34,142 e 54:35,804 il Giver produce un '<throat clearing>
</note>

[Between tra 54:34,142 and 54:35,804 the Giver produces a '<throat clearing>']

G#631: e qual è il piatto che preferisci ?

[What's your favorite dish?]

F#632: <tongue click> il ragù

[Ragù]

G#633: ti piace la pasta al #<F#634> ragù !#

[You like pasta with ragù!]

F#634: #<G#633> la pasta# al ragù sì

[Pasta with ragù, yes]

G#635: e sai fare il ragù ?

[Do you know how to make ragù?]

F#636: sì sì sì sì

[Yes, yes, yes, yes]

G#637: come si fa ?

[How do you make it?]

F#638: allora <eeh> si mette cipolla <sp> olio <sp> poi si prende la carne macinata <sp> si fa rosolare <sp> e poi si aggiunge la<aa> la salsa <sp> la salsa liquida <sp> la passata <sp> e si fa cuocere un paio d'ore <sp> a fuoco lento

[Well, you put onions, oil, then you take minced meat, and you sear it, then you add the the sause, the liquid sauce, the tomato passata, you let it cook for a couple of hours on low heat]

G#639: e viene molto buono ?

[Does it turn out very tasty?]

F#640: ottimo straordinario <sp> perché piglia un sapore bellissimo quando cuoce così
 [Excellent, extraordinary, because it acquires a wonderful taste when it cooks like that]

G#641: tu sei goloso ?
 [Are a sweet tooth?]

F#642: golosissimo <NOISE> dottore ! di cioccolata </NOISE> di dolci di tutto !
 [Super sweet tooth, doctor! Chocolate, sweets, everything!]

G#643: #<F#644> <mh>#
 [Mh]

F#644: #<G#643> c'ho un pancione# enorme perché mangio tantissimo !
 [I have a big belly, enormous, because I eat a lot!]

G#645: molti dolcini ?
 [A lot of sweets?]

F#646: moltissimi ! <mh> <sp> cioccolata la Nutella anche
 [A lot! Mh, chocolate, also Nutella]

G#647: <mh> <sp> e questo / da sempre sei stato goloso ?
 [Mh, and this / have you always been a sweet tooth?]

F#648: <eh!> da sempre sì sì <lp> ho fatto la dieta una volta sola in vita mia<aa> <sp> ero<oo> <sp> cento chili e sono diventato ottanta chili <sp> una volta sola nel novantanove <sp> poi <dialect> so' </dialect> stato sempre grasso <lp> a parte da piccolo che facevo sport dalla mattina alla sera
 [Eh! Ever since yes yes, I was on a diet only once in my life. I was one hundred kilos and in 1999 I weighed 80 kilos, once. Then I have always been fat apart from when I was small because I was always practicing]

<note> tra 55:28,982 e 55:29,921 il Giver produce una sequenza incomprendibile che non interrompe il flusso del turno dialogico del Follower; tra 55:43,959 e 55:45,386 il Giver produce un '<throat clearing>' </note>
 [Between 55:28,982 and 55:29,921 the Giver produces an unintelligible sequence that does not interrupt the Follower's flow. Between 55:43,959 and 55:45,386 the Giver produces a '<throat clearing>']

G#649: vabbè <lp> che sport facevi ?
 [Okay, what sport did you use to practice?]

F#650: <tongue click> ca+ <sp> facevo<oo> canottaggio maratona
 [R+ I used to row, marathon]

G#651: <mh>
 [Mh]

F#652: atletica leggera
 [Athletics]

G#653: <tongue click> hai fatto anche gare ?
 [Have you ever participated to a competition?]

F#654: in Marina sì
 [In the Navy, yes]

G#655: e come andava con le gare ?
 [And how was it going with the competitions?]

F#656: {<dialect> so' </dialect>} arrivato terzo <sp> poi ho vinto un torneo di calcetto qua a #<G#657> Napoli#
 [I won the third place, then I won the football tournament here in Naples]

G#657: #<F#656> <tongue click># <sp> sei arrivato terzo in quale specialità ?
 [In which discipline did you win third place?]

F#658: nei cento metri
[The 100 meters]

G#659: <ah!> quindi eri abbastanza veloce !
[Ah! So, you were quite fast!]

F#660: <eh!> <sp> correvo in<nn> undici secondi <sp> quando avevo diciotto anni
[Eh! I used to run in 11 seconds when I was eighteen]

G#661: <ah!> <lp> <ah!> quindi molto veloce #<F#662> <unclear>#
[Eh! Ah! so very fast <unclear>#]

F#662: #<G#661> c'era qualcuno che correva<aa># <sp> che mi <unclear> un paio di {<NOISE>metri </NOISE>}
[There was someone who ran who <unclear> some meters]

G#663: quindi forse ci mettevano sui <sp> dieci e #<F#664> otto ?#
[So maybe it took them 10.8?]

F#664: #<G#663> <eh!># dieci e otto dieci e nove
[Eh! 10.8, 10.9]

<note> tra 56:24,590 e 56:26,384 il Giver produce un '<throat clearing>' </note> <NOISE>
[Between 56:24,590 and 56:26,384 the Giver produces a '<throat clearing>']

G#665: <ah!> quindi eri uno<oo> / un velocista !
[Ah! So, you were a / a sprinter!]

F#666: <eh> sì <sp> #<G#667> <breath>#
[Eh, yeah]

G#667: #<F#666> però hai fatto# anche maratona ?
[Have you done the marathon?]

F#668: <tongue click> anche la maratona sì
[Also the marathon, yeah]

G#669: quanti chilometri ?
[How many kilometers?]

F#670: la Spaccanapoli <sp> no venti chilometri la mezza maratona
non era la+ / una #<G#671> maratona intera <sp> venti chilometri#
[The Spaccanapoli. No, twenty kilometers the half marathon, it
wasn't the+ / a entire 20 km]

G#671: #<F#670> venti chilometri sì sì l'ho fatta anch'io# <lp> <mh>
<sp> e ti piace più<uu> correre i cento metri o più la maratona ?
[Twenty kilometers, yes, yes, I did it too, mh and what do you like
better, running ten kilometers or the marathon?]

F#672: la maratona ! perché è molto più impegnativa <lp> è un fatto
di intelligenza la maratona
[The marathon! Because it is more challenging, it's a matter of smart-
ness in the marathon]

G#673: infatti
[Of course]

F#674: bisogna saper dosare l'energia al massimo
[One needs to be able to dose his energy]

G#675: <mh> <lp> poi perché hai smesso ?
[Mh then why did you quit?]

F#676: dopo il lavoro do+ / quando sono stato co+ con mio padre
<sp> perché fino al novantaquattro facevo palestra addirittura <sp>
#<G#677> anche culturismo#
[After the job af+ / when I was wi+ with my dad, because till 1994 I
even used to go to the gym, also did bodybuilding]

G#677: #<F#676> <mh># <lp> non ti annoiavi ?
[Mh wasn't it boring?]

F#678: <tongue click> quando stavo con papà ?
[When I was with my dad?]

G#679: no quando facevi culturismo
[No, when you did bodybuilding]

F#680: no perché poi dopo uscivo e facevo pure la mezza maratona
[No, because then I used to go out and run half the marathon]

G#681: <mh>
[Mh]

F#682: mi facevo da Mergellina fino a piazza Municipio <sp> a correre
[I used to run from Mergellina to Piazza Municipio]

G#683: <tongue click> <eh!> quindi <sp> dovevi andarti a sfogare
dopo perché uno sportivo non ce la fa a stare in #<F#684> palestra#
[Eh! So you had to release stress afterwards, because a sportsman
cannot think about being enclosed in a gym]

F#684: #<G#683> no facevo# un'ora di palestra #<G#685> <unclear>#
[No, I used to stay one hour at the gym <unclear>]

G#685: #<F#684> <mh>#
[Mh]

F#686: stavo tutto il giorno nel nel negozio poi me ne andavo<oo> in
palestra <sp> facevo un'ora di allenamento <sp> e poi un'altra oretta
di corsa <lp> #<G#687> tredici ore di <sp> dodici# ore di lavoro <sp>
quindici ore <sp> di attività fisica <sp> al giorno
[I was at at the shop the entire day, then I used to go to the gym. I was
doing one hour of training and another hour of running. 13 hours of,
12 hours of work, 15 hours of physical activity per day]

G#687: #<F#686> poi <unclear># <lp> e poi<ii> perché hai sospeso questa attività<aa> #<F#688> ginnica ?#
 [Then <unclear>, and then, why did you stop doing physical activity?]

F#688: #<G#687> <tongue click> non avevo più soldi# per farla dottore <sp> perché #<G#689> stavo con# papà
 [I didn't have any money to do that doctor, because I was with my dad]

G#689: #<F#688> beh !# <sp> ma correre<ee> è gratuito
 [Well! Running is free]

F#690: <tongue click> no mi mancavano<oo> / mi mancava la tuta da ginnastica le scarpe un casino
 [No, I didn't have / I didn't have a tracksuit, shoes, a mess]

<note> tra 58:07,784 e 58:09,717 il Giver produce un 'throat clearing' </note>
 [Between 58:07,784 and 58:09,717 the Giver produces a 'throat clearing']

G#691: <tongue click> e oggi ti ri<ii>+ ti piacerebbe riprendere ?
 [And would you ru+ you be interested in running again today?]

F#692: no no no no
 [No, no, no, no]

G#693: non ti piacerebbe ?
 [You wouldn't like it?]

F#694: assolutamente no
 [Absolutely not]

G#695: perché ?
 [Why?]

F#696: no non mi va mi va di stare tranquillo
[No, I don't. I like being tranquil]

G#697: <mh>
[Mh]

F#698: sul letto a vedere la televisione a leggere a fumare
[On the bed, watching TV, reading, smoking]

G#699: c'hai qualche appuntamento<oo> con qualche trasmissione
televisiva particolare che ti fa molto piacere vedere ?
[Do you have a show in particular that you like watching?]

F#700: no
[No]

G#701: quindi vedi quello che capita ?
[So, you watch whatever is aired?]

F#702: quello che capita quello che vedono le mie sorelle in effetti
<sp> però <unclear> la sera scendo sempre esco sempre
[Whatever is aired, whatever my sisters watch basically, but <un-
clear> I always go out in the evenings]

G#703: e dove vai ?
[Where do you go?]

F#704: <tongue click> vado a pigliarmi una<aa> fe+ / vado a Mergel-
lina <sp> con il pullman <lp> vado allo stazionamento dove / proprio
dove finisce / proprio Mergellina prima che <sp> si salga Posillipo
[I go take a sto+ / I go to Mergellina with the bus, I go to the depot
where / exactly where it ends / exactly at the end of Mergellina be-
fore Posillipo's hill]

G#705: sì
[Yes]

F#706: me la faccio a piedi fino a un bar che sta<aa> alla Villa Comunale <sp> e mi piglio un caffè <sp> e poi vado in un altro bar dopo piglio il pullman <sp> e vado in un altro<oo> bar e sto fino alle due alle tre di notte <sp> a piazza Municipio <sp> e mi piglio un / altri due tre caffè
 [I walk till I reach a bar in the Villa Comunale and I grab a coffee, then I take the bus and I go in another bar and I stay till 2 or 3 in the morning in Piazza Municipio and I grab one / two other coffees]

G#707: e parli con qualcuno ?
 [Do you speak with anyone?]

F#708: <tongue click> arabi<ii> <sp> somali<ii> napoletani
 [Arabs, Somali, Neapolitans]

G#709: <mh> #<F#710> quindi <unclear>#
 [Mh, so <unclear>]

F#710: <tongue click> #<G#709> è un posto multietnico#
 [It's a multi-ethnic place]

<note> tra 59:21,629 e 59:22,785 il Giver produce un '<throat clearing>
 </note>
 [Between 59:21,629 and 59:22,785 the Giver produces a '<throat clearing>']

G#711: e vai<iii> quasi tutte le sere ?
 [And do you do this every night?]

F#712: tutte le sere fisse
 [Every night, fixed]

G#713: <tongue click> quindi cominci a fare amicizia !
 [So you are starting to make friends!]

F#714: <eh!> sì <sp> no ma ho un sacco di amici <sp> nel bar da tutte le parti
 [Eh! Yes, no, but I have plenty of friends at the bar, everywhere]

G#715: bene quindi è una cosa che ti fa #<F#716> <unclear>#
 [Good. So, it's a thing that makes you <unclear>#]

F#716: #<G#715> mo' sto cercando# *** a piazza Carità
 [Now, I am looking for *** in Piazza Carità]

G#717: <mh>
 [Mh]

F#718: perché ho visto che ci sono delle colombiane <sp> però appena mi hanno visto sono scappate tutte via
 [Because I saw there are Colombian women but as soon as they saw me, they ran away]

G#719: <mh>
 [Mh]

F#720: {<dialect> so' </dialect> } andate proprio via {<dialect> dotto' </dialect>} non vengono più
 [They went away, doc, they don't come anymore]

G#721: può darsi pure che sia stato un caso
 [It could also be a casualty]

F#722: può darsi!
 [Could be!]

G#723: <mh>
 [Mh]

F#724: o hanno paura di me
 [Or they fear me]

G#725: speriamo che sia stato un caso
 [Let's hope it was a casualty]

F#726: <eh!> spe+ speriamo ! #<G#727> <laugh>#
[Eh! Let's ho+ hope!]

G#727: #<F#726> mica tutto quello che succede deve avere# per forza
un motivo !
[Not everything that happens has to have a reason!]

F#728: <ah!> può darsi
[Ah! It could be]

G#729: <mh> <lp> bene quindi ci vediamo <sp> <tongue click> la
prossima settimana per il momento manteniamoci<ii> su questo ora-
rio però intanto io cerco di<ii> / se è possibile ti chiamo e cerchiamo
di #<F#730> cambiare#
[Mh good. So, we see each other next week, for the meanwhile let's
keep the same schedule and I try to / if it's possible I'll call you and
we try to change]

<note> tra 01:00:02,359 e 01:05,304 il Follower produce una lunga e
udibile '<inspiration>' </note>
[Between 01:00:02,359 and 01:05,304 the Follower produces a long
and audible '<inspiration>']

F#730: #<G#729> <tongue click># <eh!> <sp> #<G#731> il numero de+#
[Eh! The number of de+]

G#731: #<F#730> se no devi mangiare# un #<F#732> poco prima#
[Otherwise, you'll have to eat a little before]

F#732: #<G#731> il numero del cell+# <sp> del cellulare e il numero
di casa <sp> io i+ il cellulare ce l'ho sempre acceso <sp> cercate di
#<G#733> chiamarmi sul cellulare#
[My pho+ phone's number and my house number, I have m+ my
phone always turned on, try to call me on my number]

<note> tra 01:00:22,070 e 01:00,23,379 il Giver produce un '<throat
clearing>' </note>

[Between 01:00:22,070 and 01:00:23,379 the Giver produces a '<throat clearing>']

G#733: #<F#732> <unclear># <sp> va bene <sp> ma noi<ii> <ehm> <sp>
<tongue click> in ogni caso se <sp> <eeh> manteniamo quest'orario
puoi provare a mangiare un<nn> venti minuti prima
[<unclear> okay. But ehm just in case, if we keep our current schedule
you should try to eat 20 minutes earlier]

F#734: <eh!>
[Eh!]

G#735: mica ti scombussola tutto ?
[It doesn't really mess you up, right?]

F#736: no no no !
[No, no, no!]

G#737: per venti #<F#738> minuti#
[It's twenty minutes]

F#738: #<G#737> e infatti# sono arrivato un quarto d'ora dopo <sp>
perché ho mangiato verso<00> <sp> mezzo giorno e venticinque
[I arrived here 15 minutes late because I ate around 12.25]

G#739: <mh>
[Mh]

F#740: il tempo di uscire di pigliare il metrò e {<dialect> so' </dialect>}
arrivato qua all'una e un quarto
[Just the time to go out, take the underground and I came here at 1.15]

G#741: vabbè basta che mangi a mezzogiorno
[Okay, it's important you eat at 12]

F#742: <eh!> <sp> a mezzogiorno devo aver già finito
[Eh! At 12 I have to be done eating]

G#743: <mh> <sp> allora inizi #<F#744> a<aa>#
 [Mh, then you start at]

F#744: #<F#743> alle undici e mezza# deve essere pronto in tavola
 [At 11.30 food has to be ready]

G#745: <eh!> <sp> ci vediamo la settimana prossima ?
 [Eh! Do we see each other next week?]

F#746: {<foreign word> okay </foreign word>} dottore ! {<NOISE>
 <laugh> </NOISE>} grazie <NOISE> le voglio bene <vocal>
 [Okay doctor! Thank you, I love you]

<note> gli ultimi due ‘<NOISE>’ sono due baci dati al Giver </note>
 [The last two ‘<NOISE>’ correspond to the Follower who kisses the
 Giver twice]

G#747: anche io ti voglio bene <lp> allora questo lo tengo io ?
 [I love you too, then do I keep this?]

<note> tra 01:01:11,968 e 01:01:13,685 il Follower produce un ‘<laugh>’
 prolungato; sempre nella seconda parte del turno del Giver, il Fol-
 lower risponde al saluto dell’altra persona presente in stanza (“arri-
 vederci”) </note>
 [Between 01:01:11,968 and 01:01:13,685 the Follower produces a pro-
 longed ‘<laugh>’ and responds to the other person in the room with
 “goodbye”]

F#748: questo lo lascio a voi
 [This is for you]

G#749: ciao
 [Bye]

DGpsDoiN**TEXT_inf.**

MAT: ps

MAP: D

Ndl: o1

REG: N

SPEAKERS_inf.

INp1: C. P., m, 48, Naples

INp2: A. T., m, 41, Naples

INp3: M. M., f., 29, Naples

RECORDING_inf.

TYP: DAT

LOC: Naples

DAT: April 2007

DUR: 28:04,855

CON: The initial part of the recording is garbled

TRANSCRIPTION_inf.

DAT: July 2009

CMT: Three speakers participate in the dialogue, the doctor (G), the patient (F) and the doctor's assistant (Gb). Gb did not have his own numeration of turns; he takes the Giver's turn numbers when he speaks as it is signaled by the label 'Gb' throughout the dialogue.

Nst: 350

G#1: {<NOISE> allora , *** , ciao , <unclear> ci avevi detto che avevi scritto qualcosa , #<F#2> che cosa hai scritto ?# </NOISE>}

[Well, ***, hi, <unclear> you said you had written something. What did you write?]

F#2: {<dialect> agg' scritt' #<G#1> 'ncopp' 'o quadern' agg' scritt' 'na pagin'# e mmez' </dialect>}

[I wrote on the notebook, I wrote a page and a half]

<note> a tutto il turno è sovrapposto del rumore </note>
 [There is noise covering the entire turn]

G#3: {<NOISE> <mh> </NOISE>}
 [Mh]

F#4: {<NOISE> <eh> </NOISE>}
 [Eh]

G#5: {<NOISE> <unclear> </NOISE>}
 [<unclear>]

F#6: {<NOISE> al cinema per divertirmi vorrei comprare un gelato<oo> </NOISE>}
 [To the cinema to have fun and I'd like to buy a gelato]

G#7: #<F#8> <mh>#
 [Mh]

F#8: #<G#7> <tongue click># vorrei andare a fare una passeggiata con la<aa> bicicletta vorrei andare a trovare i <inspiration> parenti vorrei fare una *rita <unclear> andare a v+ quest'anno a mare <tongue click> <inspiration> in montagna mi piace aderire al cinema per televisione a me piace visitare i musei<ii> per divertirmi <inspiration> stare alla storia mi piace andare a visitare Roma <mm>mi piace t+ <vocal> per visitare <mm>Mergellina <inspiration> piace *antare a visitare le regioni d'Italia mi piace *antare a {<whispering> vedere un giorno </whispering>} al cinema <tongue click> <inspiration> <tongue click> {<whispering> <unclear> </whispering>} {<dialect> 'sta </dialect>} pagina e mezzo </NOISE>}

[I'd like to go to take a stroll with my bike, I'd like to go visit my family, I'd like to make a *rip <unclear>, go and s+ by the sea, in the mountains. I'd like to join a cinema through the TV, I like visiting museums to have fun, being in history, I like visiting Rome I like t+ visiting Mergellina, like *visiding regions of Italy, one day I like *co-ing to watch in the cinema <unclear> this page and a half]

G#9: {<NOISE> bene , quando l'hai scritta questa pagina e mezzo ?
</NOISE>}

[Good, when did you write this page and a half?]

F#10: {<NOISE> {<dialect> a cas' </dialect>} </NOISE>}

[At home]

G#11: {<NOISE> <mh> ? <lp> ti ha fatto piacere scriverla ? </NOISE>}

[Mh? Did you enjoy writing it?]

F#12: {<NOISE> <eh!> {<dialect> stev' <unclear> 'e disegn' so' vvenut'
duje 'e *sign' <sp> so' vvenut' duje </dialect>} </NOISE>}

[Eh! I was <unclear>, the drawings came out two *wings came out,
two]

G#13: {<NOISE> <ah!> hai fatto due disegni <sp> #<F#14> ce li vuoi#
</NOISE>}

[Ah! You made two drawings; do you want to]

F#14: {<NOISE> {<dialect> #<G#13> dduje ne so' venut'# </dialect>}
</NOISE>}

[Two came out]

G#15: {<NOISE> ce li vuoi spiegare allora ? </NOISE>}

[Do you want to illustrate them?]

F#16: {<dialect> muntagne<ee> viola <sp> <tongue click> viola <inspira-
tion> n+ un' marron' 'na person' umana <inspiration> <sp> 'n alber' <un-
clear> 'na casa verde <sp> <tongue click> e 'na person' umana <breath>
& 'nu cane <tongue click> <inspiration> #<G#17> se+ <breath> 'sto cca#
</dialect>}

[Purple purple mountains, a a brown on+, a human person, a tree <un-
clear>, a green house and a human person, and a dog se+ this one here]

G#17: #<F#16> ques+ <sp> questa qua è una# persona umana ?

[Thi+ this one is a human person?]

F#18: {<dialect> è 'na luna<aa> <sp> #<G#19> 'int' 'a muntagn' viola#
</dialect>} <inspiration>
[It's a moon inside the purple mountain]

G#19: #<F#18> <ah!> questa è una luna ?#
[Ah! This is a moon?]

F#20: <unclear> {<dialect> mar' 'na casa verd' <vocal> <sp> cca è 'nu
</dialect>} {<NOISE> fiume<ee> </NOISE>} verde e azzurro {<whis-
pering> <unclear> </whispering>} {<dialect> 'na / 'nu canciell'
</dialect>} marrone vicino 'a *terra_ra<aa> viola <NOISE> {<NOISE>
spiegato </NOISE>}
[<unclear> sea, a green house, here it's a green and blue river <un-
clear> a / a brown gate close to a purple *ground_nd, explained]

<note> tra 01:41,230 e 01:42,122 il Giver produce un 'throat clearing'
</note>
[Between 01:41,230 and 01:42,122 the Giver produces a 'throat clear-
ing']

G#21: {<NOISE> questo <sp> che cos'è ? </NOISE>}
[What is this one?]

F#22: {<NOISE> questo ? </NOISE>} <sp> <tongue click> <inspira-
tion> è<ee> {<dialect> <nn>'n </dialect>} albero<oo> <mm>m+ f+ <sp>
marrone <inspiration> <tongue click> lo <unclear> verde e azzurro la
casa marrone <inspiration> <sp> la terr+ {<dialect> <nn>'nu canciell'
</dialect>} vicino a una terra viola <sp> {<dialect> chell' è </dialect>}
<tongue click> spiegato
[This one? It's a m+ f+ brown tree, the green and blue <unclear>, the
brown house, the groun+ a gate near to the purple ground, that's it,
explained]

G#23: {<NOISE> <inspiration> senti ma <sp> perché in questo disegno
<sp> hai messo </NOISE>} <sp> a questa figura umana <sp> gli occhi
e l'hai fatta più grande e a questa invece <sp> non l'hai non / ne hai

<vocal> va be' non hai disegnato gli occhi e l'hai fatta più piccolina ?
 [Listen but, in this drawing, why did you put the eyes and made the human figure bigger and on this one instead you didn't / well you didn't draw the eyes and you made it smaller?]

F#24: <inspiration> e per+ {<dialect> chist' è 'nesser' uman' e chist' è 'nu can' </dialect>}
 [Bec+ this is a human and this is a dog]

G#25: <ah!> quello è un #<F#26> cane#
 [Ah! That's a dog]

F#26: #<G#25> un# cane <mh> <tongue click>
 [A dog mh]

G#27: e il #<F#28> cane perché# non ha gli occhi ?
 [And why doesn't the dog have eyes?]

F#28: #<G#27> <tongue click># <lp> <inspiration> {<dialect> e s'anna fa' co' #<G#29> pennerell'# </dialect>}
 [They have to be drawn with markers]

<note> prima del '<tongue click>' sembra che il Follower faccia un rumore che assomiglia alla deglutizione; all'intero turno è sovrapposto del rumore </note>
 [Before the '<tongue click>' the Follower makes a noise similar the action of swallowing. A noise is covering the entire turn]

G#29: {<NOISE> #<F#28> no# no non voglio che il<ll> / che correggi voglio<oo> / secondo te perché non hai </NOISE>} messo gli occhi al cane ?
 [No, no I don't what that / you correct I want / in your opinion why didn't you draw the eyes on the dog?]

F#30: {<dialect> m'agg' scurdar' 'ncopp' 'o disegn' </dialect>}
 [I forgot on the drawing]

G#31: {<NOISE> <ah!> è stata solo una #<F#32> dimenticanza#
</NOISE>}

[Ah! It was just inattention]

F#32: {<NOISE> {<dialect> <eh!> 'a #<G#33> *dime_ticanz'# </dialect>} </NOISE>}

[Eh! *Inatte_tion]

G#33: #<F#32> <mh># <lp> bene allora come è andata questa settimana ? tua madre ci raccontava che<ee> hai<ii> / è successa una {<NOISE> cosa </NOISE>} , cosa è successo<oo> l+ / s+ {<NOISE> è </NOISE>} #<Gb#33> dimenticato#

[Mh, good. How has this week been? Your mom was telling us that you / something happened a thing, what happened l+ / s+ forgot]

Gb#33: #<G#33> {<NOISE> episodio </NOISE>} di<ii># <sp> ossessione {<whispering> <unclear> </whispering>}

[Obsessive episode <unclear>]

G#33: no quando è s_parita qualcosa che che<ee> aveva fatto la spesa non so #<Gb#33> stai# facendo #<Gb#33> la spesa ?#

[No, when something dis_appeared that that groceries I don't know, are you doing the groceries?]

<note> questo turno Gb#33 è tutt'uno col turno G#33 che precede la prima parte del turno del secondo Giver per cui la numerazione è reiterata </note>

[Gb#33 was considered as part of G#33 which precedes the first part of Gb's turn]

Gb#33: #<G#33> <ah!># #<G#33> coca cola# <sp> tu ti sei dimenticato di #<F#34> comprare la coca cola#

[Ah! Coca cola, you forgot to buy coca cola]

<note> questo turno Gb#33 è tutt'uno col turno Gb#33 che precede la seconda parte del turno del primo Giver </note>

[Gb#33 was considered as part of G#33 which precedes the second part of G's turn]

F#34: #<Gb#33> <unclear># {<dialect> coca col' </dialect>}
[<unclear> Coca cola]

Gb#35: <eh!>
[Eh!]

G#35: ti sei #<F#36> dimenticato di# comprare la coca cola ?
[You forgot to buy coca cola?]

F#36: #<Gb#35> <mh!># <sp> no coca cola {<dialect> dimenticat' 'i:ii
<inspiration> 'i purta' 'a spes' <tongue click> <inspiration> iett' a vvede'
'o negozio mi' nun 'a tenev''a spes' <unclear> chill' do' negozio </dialect>}
[Mh! No, coca cola I forgot to to take the groceries. I came to see, the
shop didn't have the groceries <unclear>, the man at the shop]

G#37: <mh>
[Mh]

F#38: {<dialect> 'a spes' nun 'a tenev' si no m'a rev' </dialect>}
[He didn't have it, otherwise he would have given it to me]

G#39: e che {<NOISE> cosa è successo </NOISE>} secondo te ?
[And what happened according to you?]

F#40: <inspiration> <eeh> {<dialect> nun agg' <unclear> 'a<aa> / nun
m'a purtat' 'a spes' 'ncopp' </dialect>}
[Eeh I didn't <unclear> the / he didn't bring the groceries home]

G#41: <mh>
[Mh]

F#42: {<dialect> nun 'a tenev' si no m'a rev' 'o negozio o' paes' mio
</dialect>} <sp> #<G#43> <tongue click># <sp> #<G#43> <tongue
click>#

[He didn't have it otherwise the shop in my town would have given it to me]

G#43: ma #<F#42> tu hai# dimenticato #<F#42> qualcosa ?#
[But did you forget anything?]

F#44: <eh!>
[Eh!]

G#45: e cosa hai dimenticato ?
[And what did you forget?]

F#46: {<dialect> 'a spes' a<aa> o' paes' {<NOISE> mio </NOISE>}
</dialect>}
[The grocery in my town]

G#47: {<NOISE> <mh> <lp> e tua madre cosa ti ha detto ? <NOISE>}
[Mh and what did you mother say?]

F#48: <unclear> pa+ ma<aa> <tongue click> <tongue click> <sp> {<di-
alect> s'a pigliat' cu' mmic' </dialect>}
<unclear> pa+ but she got mad at me]

Gb#49: {<whispering> <mh> </whispering>}
[Mh]

G#49: e che ti ha {<NOISE> detto ? </NOISE>}
[And what did she say?]

F#50: {<dialect> ha 'itt' ***' perché 'e perz' 'a spes' ? agg' 'itt' chill' nun
'a truvat' <inspiration> iett' a vvede' ca 'a tenev' 'a spes' chillu<uu> do'
do' negozio si no m'a pigliav' </dialect>}
[She said, *** why did you lose the groceries?' I said 'he didn't find
it'. I came to see if the man at at the shop had the groceries otherwise,
I would have taken it]

G#51: <mh> <breath>
[Mh]

F#52: <tongue click> <NOISE> {<dialect> dutto' scrivitt' coccos'
'ncopp' 'o computèr' </dialect>}
[Doc, write something on the computer]

G#53: <mh>
[Mh]

F#54: però però a<aa> <tongue click> <inspiration> <sp> {<dialect> pe'
fat' de' vuost' </dialect>}
[But, but on your own]

G#55: e non posso scrivere #<F#56> adesso perché sto<oo> / stiamo#
[I can't type right now because I am / we are]

F#56: {<dialect> #<G#55> nun se po' scriver' mo'# </dialect>}
[You can't type now]

G#57: stiamo parlando vedi ?
[We are talking, you see?]

F#58: <mh> <sp> <tongue click>
[Mh]

G#59: cosa vuoi raccontarci ?
[What do you want to talk about?]

F#60: <tongue click> <lp> <tongue click> <sp> <tongue click> <lp>
<inspiration> <eeh> {<dialect> dotto' ma io me <unclear> me vules'
spusav' <sp> però aggia truva' primm' 'a fidanzat' </dialect>}
[Eeh, doc but I <unclear> would like to get married, but I first have
to find a girlfriend]

G#61: <mh>
[Mh]

F#62: <eh!> <sp> <tongue click>
[Eh!]

G#63: e hai un'idea hai<ii> visto qualche ragazza che ti piace ?
[Do you have any idea, did you see a girl you like?]

F#64: {<dialect> ancor' aggia trova' <sp> <tongue click> 'a tenev' e 'a
lasciai </dialect>}
[I still have to find her, I had her and I left her]

G#65: e perché la #<F#66> lasciasti ?#
[Why did you leave her?]

F#66: #<G#65> <tongue click># e {<dialect> pecché nun iev' d'accord'
</dialect>} <sp> <tongue click>
[Because we didn't get along]

G#67: e cosa succedeva ? perché non andavate d'accordo ?
[And what was happening? Why didn't you get along?]

F#68: <tongue click> {<dialect> e<ee> pecché<ee> nun vulev' veni' cu'
mmic' </dialect>}
[Because she didn't want to come with me]

G#69: non voleva venire con te ?
[She didn't want to come with you?]

F#70: <eh!>
[Eh!]

G#71: e tu dove volevi andare ?
[And where did you want to go?]

F#72: <inspiration> {<dialect> volev' </dialect>} andare {<dialect>
ca'<aa> </dialect>} fidanzata mia <sp> {<dialect> *at *at post' a man-
gia' 'a pizz' </dialect>}
[I wanted to go with my girlfriend *at *at place to eat pizza]

G#73: #<F#74> <mh>#
[Mh]

F#74: #<G#73> però# {<dialect> nun bulev' veni' e 'a lasciai </dialect>}
[But she didn't want to come, and I left her]

G#75: <tongue click> non voleva uscire con #<F#76> te a mangiare
la pizza ?#
[She didn't want to go out to eat a pizza with you?]

F#76: {<dialect> #<G#75> <eh!> 'a lasciai# <sp> 'a lasciai </dialect>}
[Eh! I left her, I left her]

G#77: {<NOISE> e quanto tempo </NOISE>} sei stato insieme ?
[And how long were you together?]

F#78: <inspiration> <eh> {<dialect> 'n ann' ruje ann' </dialect>}
[Eeh, one year, two years]

G#79: non ti ricordi ? se un anno o due ?
[Don't you remember? If it was a year or two?]

F#80: {<dialect> e sì 'n ann' me par' ru+ me par' ruje o tre ann' <sp> po'
'a lasciai ropp' </dialect>}
[Yes, one year I think tw+ I think two or three years, then I left her]

G#81: due tre {<NOISE> #<F#82> anni# </NOISE>}
[Two, three years]

F#82: {<NOISE> #<G#81> <mh># </NOISE>}
[Mh]

G#83: e per due tre anni questa ragazza non ha mai voluto<oo> man-
giare una pizza con te ?
[For two years this girl never wanted to eat a pizza with you?]

F#84: {<dialect> no </dialect>} ! no
[No! No]

<note> il “no” dialettale del turno è il suono tipicamente napoletano “nz” spesso prodotto assieme all’innalzamento del mento </note>
[The dialectal “no” in the turn is produced as a tut-tut, i.e., the typical sound “nz” of Neapolitan]

G#85: e perché <sp> secondo #<F#86> te ?#
[And why so?]

F#86: #<G#85> <tongue click># {<dialect> me rev’ ’o gelat’ <sp>
#<G#87> m’offrett’ ’o# </dialect>}
[She gave me a gelato, she offered the]

G#87: #<F#86> come ?#
[Pardon me?]

F#88: <unclear> {<dialect> ’int’ ’o bbar m’offrett’ ’o gelat’ </dialect>}
[<unclear> she offered me a gelato at the bar]

G#89: ti offrì lei un gelato in un #<F#90> bar ?#
[She offered a gelato at a bar?]

F#90: {<dialect> #<G#89> ’int’# ’o bbar però </dialect>}
[In the bar, though]

G#91: e perché non voleva uscire<ee> #<F#92> <unclear>#
[And why she didn’t want to go out <unclear>]

F#92: #<G#91> <eh!> {<dialect> e ch’ ne sacc’ i’ ? </dialect>}#
[Eh! What do I know?]

G#93: quanti anni avevi quand’eri fidanzato ?
[How old were you when you were dating?]

F#94: <tongue click> <tongue click> {<dialect> tenevo<oo> sev' giovan'
<sp> poc' vintiruje vintiquatt' vintisett' </dialect>}
[I was, I was young, little 22, 24, 27]

G#95: e la tua fidanzata quanti anni aveva ?
[And how old was your girlfriend?]

F#96: <tongue click> <sp> {<dialect> stess' età è cchiù gross' 'e me<ee>
</dialect>}
[Same age, older than me]

G#97: <mh>
[Mh]

F#98: <mh> <sp> #<G#99> <tongue click> <tongue click>#
[Mh]

G#99: #<F#98> e quindi litigavate tu# glielo dicevi ma perché non
vuoi uscire con me la sera ?
[And did you argue, did you ask her why she didn't want to go out
with you at night?]

F#100: e<ee> e {<dialect> pecciò<oo> </dialect>}
[And and because]

G#101: e ma lei cosa ti rispondeva ?
[And what did she say?]

F#102: <tongue click> <inspiration> e {<dialect> me rispondeva<aa>
nun pozz' veni' nun pozz' / nun voglio veni' rispondev' </dialect>}
[And she responded 'I can't come, I can't/ I don't want to come' she
responded]

G#103: <mh> <lp> e quindi dicevi che vorresti sposarti , perché vor-
resti sposarti ?

[Mh, and so, you were saying you'd like to get married, why would you like that?]

F#104: <tongue click> e {<dialect> per<rr> cunt' re' mije </dialect>}
[It's my parents' business]

G#105: per andare #<F#106> via<aa> di casa ?#
[To get out of the house?]

F#106: #<G#105> e {<dialect> sin'<nn> </dialect>}# per andare via di casa
[Yes, to get out of the house]

G#107: <throat clearing> <sp> <NOISE> c'è qualcosa che non va in #<F#108> casa ?#
[There's something that isn't working at home?]

F#108: #<G#107> <tongue click># <sp> <NOISE> no ! vado d'accordo in casa
[No! I get along in the house]

G#109: <mh> vai d'accordo con tua madre ?
[Mh, do you get along with your mother?]

F#110: <tongue click> <eh!> <tongue click> <sp> {<dialect> dutto' v'e pigliat' vuje 'e disegn' ? </dialect>}
[Eh! Doc, do you take these drawings?]

<note> all'intero del turno è sovrapposto del rumore </note>
[There's noise overlapping the entire turn]

G#111: {<NOISE> sì </NOISE>}
[Yes]

F#112: {<NOISE> <eh!> <tongue click> #<G#113> <unclear># </NOISE>}
[Eh! <unclear>]

G#113: #<F#112> {<NOISE> vuoi darmi qualche altro disegno ?
</NOISE>}#

[Do you want to give me another drawing?]

F#114: {<NOISE> <tongue click> <sp> no bastano <unclear>
</NOISE>}#

[No, it'll suffice]

G#115: {<NOISE> bastano #<F#116> questi# </NOISE>}#

[These will do]

F#116: #<G#115> <mh># {<dialect> chisti cca so' duje però </dialect>}#

[Mh, these are two, though]

<note> all'intero turno è sovrapposto del rumore </note>

[There's noise overlapping the entire turn]

G#117: quando sei a casa guardi la televisione ?

[Do you watch TV when you are at home?]

F#118: <tongue click> {<dialect> ogni tant' </dialect>}#

[Sometimes]

G#119: qual è l'ultimo programma che hai visto ?

[What is the last TV program you watched?]

F#120: <tongue click> <eeh> <unclear> {<dialect> pe' television' </dialect>} <unclear> Scherzi A Parte

[Eeh, <unclear> on TV <unclear> Scherzi a Parte]

G#121: Scherzi A Parte ?

[Scherzi a Parte]

F#122: <eh!>

[Eh!]

G#123: e di cosa parla questo programma ?

[What is this TV program about?]

F#124: <tongue click> <eeh> {<dialect> sacc' 'e cos' </dialect>}
[Eeh, lots of things]

G#125: me lo puoi spiegare ? perché io non l'ho mai visto
[Can you explain it to me? Because I have never seen it]

F#126: <tongue click> <sp> <tongue click> <eeh> {<dialect> chill' mo'
fa 'n'atu juorn' 'a *trammission' fa' n'atu journ' nu+ fa mo'<oo> </dia-
lect>} <tongue click> <vocal> Scherzi A Parte <sp> {<dialect> nun fa
mo' fa n'atu juorn' </dialect>}
[Eeh, it is aired another day, the *program is aired another day, it
isn+ aired now. Scherzi a Parte isn't aired now, is aired another day]

G#127: <mh> <sp> e chi è il presentatore ?
[Mh, who is the anchorman?]

F#128: <tongue click> <sp> <unclear> {<dialect> nun m'arricord' </di-
alect>} <unclear> {<dialect> 'n'atu nomm' </dialect>}
[<unclear> I don't remember, <unclear> another name]

G#129: è un altro nome ?
[Is it another one?]

F#130: {<dialect> 'n </dialect>} altro nome <eh!>
[Another one, eh!]

G#131: <throat clearing> <lp> e cosa ti è piaciuto di questo program-
ma ?
[What have you enjoyed about this TV program?]

F#132: <tongue click> <inspiration> {<dialect> m'è piaciut' <eeh>
quand' ha fatt' pe' television' </dialect>}
[I liked it eeh, when it was aired]

G#133: cosa ha fatto ?
[What happened?]

F#134: {<dialect> ha fatt' vede' che purtav' 'a trasmission' pe' television' <tongue click> a casa mia </dialect>}

[It showed that brought the program on TV to my house]

G#135: ma ti ha divertito qualcosa ? <sp> in particolare dico<oo> <sp> #<F#136> <unclear>#

[Did you enjoy something in particular, I mean <unclear>?]

F#136: {<dialect> #<G#135> divertit'# <eeh> <inspiration> è divertit' <eeh> <ehm> <tongue click> <inspiration> <tongue click> quand' ha fatt' 'a trasmission' <eeh> gli attor' che fann' 'a<aa> trasmission' pe' Scherzi A Part' pe' television' gli attori pe' television' m'hann' divertit' </dialect>}

[Enjoyed eeh, enjoyed eeh, ehm, when the TV program eeh, the actors that were in the program for Scherzi a Parte on TV, the actors on TV I enjoyed them]

G#137: <mh> <sp> <tongue click> ma quindi che cosa / cosa consiste questa trasmissione , fanno degli scherzi ?

[Mh but what / what is this TV program about, do they make pranks?]

F#138: fanno degli scher+ scherzi #<G#139> esatto#

[They make pran+ pranks, exactly]

G#139: #<F#138> <mh># <sp> #<F#140> e <unclear>#

[Mh and <unclear>]

F#140: #<G#139> {<dialect> fatt' </dialect>} gli scherzi {<dialect> pe' television' </dialect>}

[Made pranks on TV]

G#141: <mh!> e ci racconti uno scherzo che ti è rimasto impresso ?

[Mh! And can you tell us a prank you remember?]

F#142: <tongue click> <sp> <inspiration> {<dialect> e dipend' mo' nun m'arricord' agg' vist' cocco scherz' pe' television' </dialect>} <sp> però è difficile<ee> {<dialect> spiegarl' </dialect>}

[It depends now, I can't remember I saw some pranks on TV but it's hard to explain them]

G#143: e provaci !
[Try]

F#144: {<dialect> ce prov' ? </dialect>}
[I try?]

G#145: sì !
[Yes!]

F#146: <tongue click> <inspiration > <eh> {<dialect> scherz' 'e tutt' maner' <sp> *ner' <lp> <inspiration> <unclear> {<dialect> stat' studiann' ? stat' sturiann' <eh> ? <sp> stat' studiand' ? </dialect>}
[Eh, pranks of all sorts *rts <unclear> are you taking notes? Are you taking notes, eh? Are you taking notes?]

G#147: no adesso sto parlando con te #<F#138> non sto# studiando
[No, I am talking to you now, I am not taking notes]

F#148: #<G#147> <ah># <sp> <tongue click> <ah> già <eh!> <sp>
<tongue click> <sp> <tongue click>
[Ah, ah right eh!]

G#149: <mh> <lp> e allora hai <sp> detto scherzi <sp>di tutti i tipi ?
[Mh, and then you said pranks of all sorts?]

F#150: scherzi di tutti i tipi
[Pranks of all sorts]

G#151: e te ne ricordi uno che puoi raccontarci ?
[Do you remember one you can tell us?]

F#152: <tongue click> <inspiration> <eeh> scherzi {<dialect> i </dialect>} tutti<ii> i {<dialect> tip' 'i tutt' maner' <NOISE> tutt' maner' <sp> scherz' <vocal> dipend' ha fatt' vede' pe' television' </dialect>}

[Eeh, pranks of all sorts, all types, all types, pranks, it depends, on was seen on TV]

G#153: <mh> <sp> quindi non ricordi uno scherzo in #<F#154> particolare#
[Mhmh, so you don't remember a prank in particular?]

F#154: {<dialect> #<G#153> nun m'arricord' # 'nu scherz' particular' esatt' </dialect>}
[I don't remember a prank in particular, precisely]

G#155: <mh> <sp> <tongue click> senti quand'eri più piccolo<oo> che favole conoscevi ?
[Mh, listen, when you were little what fables did you know?]

F#156: {<dialect> quand' sev' pezzerrill' ? </dialect>}
[When I was little?]

G#157: <mh>
[Mh]

F#158: <tongue click> <inspiration> <eeh> {<dialect> quand' sev' pezzerrillo<oo> jev' a scol' </dialect>}
[Eeh when I was little I went to school]

G#159: <mh>
[Mh]

F#160: l+ <breath>
[L+]

G#161: e che favole conoscevi ?
[What fables did you know?]

F#162: <inspiration> <sp> {<dialect> 'e </dialect>} favole ?
[Fables?]

G#163: <mh>

[Mh]

F#164: <inspiration> {<dialect> 'e favole<ee> 'e tutt' maner' </dialect>}

[Fables of all sorts]

G#165: <eh> me ne dici una ?

[Eh can you tell me one?]

F#166: una ? <sp> <tongue click> <inspiration> {<dialect> 'e favole<ee>
<sp> <tongue click> <sp> <tongue click> 'e favol' 'e<ee> dipend' fa-
vol<ee> che<ee> <inspiration> ch' pensav' quand' jev' a scol' <sp> 'sti
ffavol' lloc' </dialect>} <eeh> <tongue click>

[One? The fables, the fables, it depends, fables that I thought when I
went to school, these fables there, eeh]

G#167: ci puoi raccontare una favola ?

[Can you tell us a story?]

F#168: una favola ? <inspiration> e {<dialect> 'na </dialect>} favola
{<dialect> 'i </dialect>} Dracula ?

[A story? Dracula's story?]

G#169: <mh> <sp> <unclear> e raccontacela

[Mh, <unclear> tell us]

F#170: cioè Dracula <ff>f+ / Dracula nel bosco

[Well, Dracula f+ / Dracula in the woods]

G#171: <mh>

[Mh]

F#172: <inspiration> #<G#173> ch+ co+ ch+ coglie {<dialect> 'i </dia-
lect>}# fragole

[Wh+ pi+ wh+ picks strawberries]

G#173: #<F#172> <unclear># <sp> <tongue click> Dracula #<F#174>
 nel bosco#
 [<unclear> Dracula in the woods]

F#174: #<G#173> nel bosco# <dialect> ch' cogl' 'i </dialect> fragole
 [In the woods who picks strawberries]

G#175: che raccoglie le #<F#176> fragole#
 [Who picks strawberries]

F#176: #<G#175> le fragole<ee>#
 [Strawberries]

G#177: <mh>
 [Mh]

F#178: {<dialect> agg' saput' ricer' <sp> #<G#179> {<whispering> facil'
 </whispering> </dialect>} <unclear>#
 [I was able to tell you, easy <unclear>]

G#179: e come va a #<F#178> finire questa<aa># questa favola ? ce la
 racconti ?
 [And how does this story end? Can you tell us?]

F#180: <inspiration> <eeh> {<dialect> favol' ca<aa> <ehm> <sp> <tongue
 click> favol' ca<aa> <eeh> favol' <sp> <tongue click> <inspiration> che
 Dracul' nel bosc' ver' nu can' <sp> ver' nu can' </dialect>} nel bosco
 [Eeh this story that ehm this story that, eeh, this story, that Dracula
 sees a dog sees a dog in the woods]

G#181: e poi ? cosa succede ?
 [And then? What happens?]

F#182: e {<dialect> pogl' </dialect>} <eeh> <sp><tongue click> <inspi-
 ration> per esempio {<dialect> 'a </dialect>} f+ <eeh> Dracula<aa> sta
 {<dialect> rint' a nu </dialect>} deserto <sp> <NOISE> <mh>
 [And then eeh, for example, the f+ eeh, Dracula is in a desert mh]

G#183: e che ci faceva nel deserto ?
[And what was he doing in the desert?]

F#184: nel deserto ?
[In the desert?]

G#185: <mh>
[Mh]

F#186: <inspiration> <lp> il {<dialect> desert' </dialect>} per<rr> {<dialect> pe'<ee> <inspiration> e i' desert' pe' n'immaginazion' <tongue click> stess' 'int' 'o desert' </dialect>}
[The desert for for, the desert for an imagination, he was in the desert]

G#187: non ho capito , stava nel #<F#188> deserto ?#
[I didn't understand, he was in the desert?]

F#188: #<G#187> <tongue click># <sp> stava nel {<dialect> desert' </dialect>} per<rr> <tongue click> <inspiration> cioè il {<dialect> desert' pe'<ee> <sp> <tongue click> ch' se trovav' 'int' 'o desert' ma nun sta 'int' 'o desert' Dracul' <sp> #<G#189> 'int'# </dialect>}
[He was in the desert to, well, the desert to, that he was in the desert but he wasn't in the desert, Dracula in]

G#189: <mh> e #<F#188> dove stava ?#
[Mh, and where was he?]

F#190: <eh> {<dialect> Dracul' sta<aa> <tongue click> <sp> stess' <eh> Dracul' sta<aa> <tongue click> <sp> <tongue click> <lp> dentr' </dialect>} una casa {<dialect> 'na </dialect>} casa<aa> <sp> <tongue click> {<dialect> dentr' 'na cas' 'e </dialect>} scheletri<ii> <vocal> {<dialect> agg' saput' ricer' però <NOISE> / comunque 'e disegn' v'e pigliat' vuje disegn' / lett' chell' c'agg' scritt' cca 'na pagin' e mmiez' ? </dialect>}
[Eh, Dracula is eh Dracula is in a house, a house, inside a skeleton house. I was able to tell though / however you are taking the drawings / did you read what I wrote here, a page and a half?]

G#191: sì , ce l'hai letto proprio tu
[Yes, you read it]

F#192: <ah> <unclear> {<dialect> agg' lett' 'na pagin' e mmez' </dialect>}
[Ah <unclear> I read a page and a half]

G#193: <mh> <sp> #<F#194> <throat clearing>#
[Mh]

F#194: <tongue click> {<dialect> #<G#193> mo' 'a prossima vot' # ca veng' però </dialect>}
[Now, next time I come though]

G#195: che cosa fai la prossima volta che vieni ?
[What do you do next time you come?]

F#196: la prossima volta {<dialect> facc' 'è disegn' comme mo' </dialect>}
[Next time I'll make drawings like I did]

G#197: <mh> ti fa piacere <vocal> #<F#198> fare disegni ?#
[Mh, is it pleasant to draw?]

F#198: #<G#197> <tongue click># fa piacere fare i disegni ma no {<dialect> semp' </dialect>} però
[I am happy to draw drawings but not always]

G#199: <mh> <sp> <tongue click> senti vo+ vorrei chiederti una cosa tu sai<ii> <sp> #<F200> la favola di Cappuccetto Rosso ?#
[Mh, listen, I wo+ would like to ask you something, do you know the story of Red Riding Hood?]

F#200: #<G#199> <eh!> <breath> <tongue click># <sp> di Cappuccetto Rosso<oo> ? <sp> *sso #<G#201> <tongue click># <inspiration>
[Eh! Of Red Riding Hood? *ood]

G#201: #<F#200> la conosci ?#

[Do you know it?]

F#202: <eeh> <tongue click> cioè Cappuccetto Rosso va<aa> al bar e
{<dialect> s'accatt' 'nu </dialect>} cappuccino

[Eeh, well, Red Riding Hood goes to the cafeteria and buys a cappuccino]

G#203: <mh>

[Mh]

F#204: <inspiration> cioè {<dialect> *Ciappuccitt' Russ' </dialect>}
va<aa> <mhmh> <tongue click> <tongue click> <tongue click> {<whispering>
a {<dialect> trova' </dialect> </whispering>} <sp> <tongue
click> <sp> <tongue click> <sp> <tongue click> <inspiration> {<di-
alect> Cappuccett' Russ' 'spe'ee> fa' 'a </dialect>} spesa <aa>a <sp>
<tongue click> al lupo {<dialect> 'o </dialect>} lupo<oo> <vocal>

[Well, *Red Riding Hiid goes mhmh and sees Red Riding Hood gro-
she goes grocery shopping for the wolf, the wolf]

Gb#205: <mh>

[Mh]

G#205: e poi ? come #<F#206> va a finire ?# raccontacelo

[And then? How does it end? Tell us]

F#206: #<G#205> <tongue click># <sp> <inspiration> cioè {<dia-
lect> ca appunt' Cappuccett' Russ' </dialect>} <eeh> <tongue click>
<sp> <tongue click> <sp> <tongue click> <inspiration> *urs' va<aa>
a fare<ee> {<dialect> far' </dialect>} <uu>u+ {<dialect> far' 'na </di-
alect>} gita<aa> {<dialect> 'na </dialect>} gita <tongue click> <inspi-
ration> {<dialect> co' </dialect>} suoi parent+ {<dialect> prient' </di-
alect>} parenti <inspiration> e {<dialect> se trov' 'int' a 'nu bosc'
pe'ee> <sp> <tongue click> <inspiration> 'nu bosc' chin' 'e<ee> </di-
alect>} sole sole giallo<oo> <tongue click> <sp> e {<dialect> po' ? bast'
accussì #<G#207> <eeh> ?# </dialect>}

[Well, that Red Riding Hood eeh *ohd goes, goes on a, goes on a trip, a trip, with her famil+ family family and she finds herself in the woods for, the woods full of sun, yellow sun and then? That's it eeh?]

G#207: #<F#206> e# poi ? come va a finire ?

[And then? How does it end?]

F#208: <laugh> <inspiration> e {<dialect> po' </dialect>} va a finire {<dialect> ca </dialect>} Cappuccetto {<dialect> Ross' </dialect>} <eeh> <ehm> <tongue click> <sp> trova<aa> {<dialect> 'na cullana d'or' 'int' a 'nu </dialect>} giardino<oo>

[And then it ends like Red Riding Hood eeh ehm finds a golden necklace in a garden]

G#209: <tongue click> cosa trova in #<F#210> un gia+?#

[What does she find in a ga+?]

F#210: {<dialect> #<G#209> trov' 'na cullana# d'or' 'int' a 'nu </dialect>} giardino<oo>

[She finds a golden necklace in a garden]

G#211: <mh>

[Mh]

F#212: giardino<oo>

[Garden]

G#213: e cosa ne fa ?

[And what does she do with it?]

F#214: co+ <eeh> {<dialect> s' s'a mett' <eeh> <inspiration> s' astip' </dialect>} per<rr> s+ <inspiration> {<dialect> s' astip' </dialect>} a casa sua casa sua

[Wh+ eeh she puts eeh, she saves it for s+, she stores it in her house, her house]

G#215: <mh> <sp> e conosci la <sp> favola di Biancaneve e i sette
#<F#216> nani ?#

[Mh, do you know the story of Snow White and the Seven Dwarfs?]

F#216: #<G#215> Biancaneve# e i sette nani<ii> ?

[Snow White and the seven Dwarfs?]

G#217: <mh>

[Mh]

F#218: {<NOISE> cioè {<dialect> Biancanev' </NOISE>} se trov' 'in
'na<aa> strad' pien' 'è </dialect>} neve <tongue click> neve <tongue
click> <inspiration> {<dialect> *Biancaner' va sciar+ </dialect>} <eeh>
{<dialect> se </dialect>} trova<aa> <ehm> <tongue click> Biancane+ la
*far+ di {<dialect> Biancanev' va 'ncopp' 'o va al mar' 'ncopp' 'o mar'
<inspiration> e se fa 'o bagn' 'int' 'o mar' </dialect>} nel mare

[Well, Snow White finds herself on a street full of snow, snow, *Black
White goes skiin+ eeh, she finds ehm Black Whi+ the *far+ of Snow
White goes on top of, she goes to the sea, on the sea and she swims
in the sea, in the sea]

G#219: #<F#220> <mh>#

[Mh]

F#220: #<G#219> <tongue click># cioè pra+ Biancaneve va a pescare i
pesci <vocal> <sp> sul lago

[Well, techn+ Snow White goes fishing on the lake]

G#221: <mh>

[Mh]

F#222: <tongue click> {<dialect> chest' è </dialect>}

[That's it]

G#223: ti ricordi come finisce ?

[Do you remember how it ends?]

F#224: finire ? va a finire che {<dialect> Biancanev' trov' <eeh> <ehm> <tongue click> <inspiration> <sp> 'n ors' </dialect>} nel deserto <breath> <sp> {<dialect> 'n </dialect>} orso #<G#225> <tongue click>#

[Ends? It ends with Snow White who finds eeh, ehm, a bear in the desert, a bear]

G#225: <mh> #<F#224> e cosa succede ?#

[Mh, and what happens?]

F#226: e succede che<ee> <eeh> <vocal> <ehm> <tongue click> <inspiration> e {<dialect> succed' </dialect>} che<ee> <ehm> <tongue click> <sp> <tongue click> <inspiration> <sp> che {<dialect> trov' 'n alber' chin' 'e<ee> <inspiration> 'e </dialect>} nespole <sp> {<dialect> 'e </dialect>} nespole <sp> <tongue click>

[Ehm, ehm she finds a tree full of, of loquats, of loquats]

G#227: e come mai trova un {<NOISE> albero </NOISE>} pieno di nespole ?

[And how comes that she finds a tree full of loquats?]

F#228: <inspiration> e {<dialect> trov' un alber' pien' di nespol' pe'<ee> pe'<ee> <inspiration> <sp> stess' </dialect>} nell+ nell+ d+ nell+ <tongue click> <sp> {<dialect> 'n </dialect>} albero pieno di nespole {<dialect> stess' </dialect>} nell+ nella nell+ <sp> <tongue click> <sp> nella favola <tongue click> la favola

[She finds a tree full of loquats to to in, in th+ in th+ d+ in th+, a tree full of loquats in, in th+, in the, in th+, in the story, story]

Gb#229: #<G#229> <mh>#

[Mh]

G#229: #<Gb#229> <mh># <NOISE> e finisce così #<F#230> la favola ?#

[Does the story end like this?]

F#230: #<G#229> e finisce così {<dialect> 'a </dialect>}# favola
[It ends like this, the story]

G#231: <NOISE> <mhmh>
[Mhnh]

F#232: {<whispering> <unclear> <sp> <unclear> </whispering>}
[<unclear> <unclear>]

Gb#233: {<whispering> <unclear> </whispering>} <lp> {<whispering>
sì </whispering>}
[<unclear> yes]

F#234: <tongue click> {<whispering> <unclear> </whispering>}
[<unclear>]

G#235: senti {<NOISE> ma<aa> quand'eri piccolo vedevi<ii> qualco-
sa<aa> </NOISE>} d+ qualche cartone animato alla televisione oppu-
re no ?
[Listen, but when you were little did you use to watch any d+ any
cartoon on TV or not?]

F#236: {<dialect> quand'er' pezzerrill' verrev' 'e carton' animat' <eeh>
ma<aa> <inspiration> dipend' verrev' paricchi cartun' animat' verrev'
</dialect>}
[When I was little, I used to watch cartoons eeh but it depends, I
used to watch a lot of cartoons, I used to watch]

G#237: <eh> quali ?
[Eh, which ones?]

F#238: <inspiration> quali ? #<G#239> <tongue click>#
[Which ones?]

G#239: <mh> {<NOISE> #<F#238> te ne ricordi# uno ? </NOISE>}
[Mh do you remember one of them?]

F#240: {<NOISE> me ne ricordo uno </NOISE>} {<dialect> quand' sev' pezzerrill' </dialect>}
 [I remember one when I was little]

G#241: quale ?
 [Which one?]

F#242: <tongue click> cartoni animati<ii> {<dialect> 'ro </dialect>} papero v+ {<dialect> 'o </dialect>} papero <sp> {<dialect> verrev' </dialect>}
 [Cartoons about the duck w+, the duck, I used to watch]

G#243: <mh> <sp> come si chiamava questo papero ?
 [Mh, what was the duck's name?]

F#244: <eh> i cartoni animati che {<dialect> fann' <unclear> pe' television' </dialect>} *Rafi *Rucc
 [Eh, cartoons aired <unclear> on TV, *Rafi *Rucc]

G#245: {<NOISE> Duffy Duck <sp> <ah!> </NOISE>}
 [Duffy Duck, ah!]

F#246: {<dialect> tutt' chilli llà che fann' rirer' <unclear> pezzerrill' verrev' </dialect>}
 [All of them that make you laugh <unclear> little I used to watch]

G#247: {<NOISE> <mh> </NOISE>} <NOISE> <sp> ci sono altre favole che conosci ?
 [Mh, are there other stories that you know?]

F#248: <tongue click> <lp> no {<dialect> nun me ricord' cchiù <vocal> nun conos' </dialect>} altre {<dialect> favol' </dialect>} no+ conosco altre favole {<dialect> chesti ccà <sp> sol' chest' che t'agg' ritt' cunos' </dialect>}
 [No, I don't remember anymore, I don't know other stories, I don't know other stories, these ones that I told you are the only ones that I know]

G#249: <mh> <lp> hai mai sentito parlare della favola di Pollicino ?
 [Mh, have you ever heard of Little Thumb's story?]

F#250: <tongue click> <lp> favola di Pollicino<oo> ? <tongue click>
 <inspiration> cioè<ee> Pollicino va<aa> a trovare<ee> <ehm> <tongue
 click> Pollicino va a {<dialect> trovar'<rr> </dialect>} <inspiration>
 <sp> <tongue click> un<nn> <sp> uno struzzo va a trovare / trova uno
 struzzo nel deserto <sp> uno struzzo <sp> deserto <tongue click> <in-
 spiration> tro+ Pollicino {<dialect> trov' </dialect>} / va<aa> / {<dia-
 lect> 'a favol' </dialect>} che<ee> <tongue click> <inspiration> <sp>
 {<dialect> ch' se trov' 'int' a 'nu<uu> 'int' a 'na<aa> </dialect>} strada
 {<dialect> chin' 'e<ee> <inspiration> pien' 'e<ee> <sp> 'e </dialect>} al-
 beri <sp> {<dialect> 'e </dialect>} alberi

[Little Thumb's story? Well, Little Thumb goes and sees ehm, Little
 Thumb goes and sees an an ostrich goes and sees / he finds an ostrich
 in the desert, an ostrich desert he fin+. Little Thumb finds / goes / the
 story that that it was on a, on a street full of, full of, of trees, of trees]

G#251: <mh> <sp> e cosa succede ?
 [Mh, and what happens?]

F#252: cosa {<dialect> succed' ? </dialect>} <inspiration> {<dialect>
 succer' </dialect>} che<ee> <inspiration> si innamorà di una sua<aa>
 {<dialect> trov' 'na </dialect>} *figanz+ si {<dialect> trov' </dialect>}
 si innamorà di una fi+ sua<aa> <tongue click> <sp> fidanzata <sp>
 {<dialect> s'innamor' </dialect>} <sp> *zata

[What happens? It happens that he falls in love with one of his, he
 finds a *figanz+ he finds himself, he falls in love with a gi+ his girl-
 friend, he falls in love *riend]

G#253: <mh>
 [Mh]

F#254: <tongue click> <sp> e {<dialect> succed' </dialect>} che tro-
 va<aa> <sp> {<dialect> 'nu </dialect>} lupo <lp> <tongue click> <in-
 spiration> e {<dialect> succer' che raccogl' </dialect>} <eh> <tongue

click> <sp> i <unclear> nel bosco <lp> <NOISE> <tongue click>
 [And he happens to find a wolf and he happens to pick eeh, the <unclear> in the woods]

G#255: è finita ?
 [Is it done?]

F#256: è {<dialect> finit' {<NOISE> <sp> finit' </NOISE>} </dialect>
 <sp> {<dialect> {<whispering> <unclear> #<G#257> 'e cinq' e mmez' #
 </dialect> </whispering>} <sp> #<G#257> <tongue click> #
 [It's done, done. <unclear> half past five]

G#257: {<NOISE> stai #<F#256> parlando ancora con# </NOISE>
 <sp> #<F#256> la voce# <sp> ogni tanto ?
 [Are you still talking with the voice from time to time?]

F#258: {<whispering> no ! </whispering>} <sp> non sto parlando
 [No! I am not talking]

G#259: ti è capitato in questa settimana di parlare ?
 [Has it occurred to you this week?]

F#260: no !
 [No!]

G#261: no
 [No]

F#262: {<dialect> no </dialect>}
 [No]

<note> il “no” dialettale del turno è il suono tipicamente napoletano
 “nz” spesso prodotto assieme all’innalzamento del mento </note>
 [The “no” in the turn is a tut-tut, the Neapolitan sound “nz” accom-
 panied with a rise of the chin]

G#263: sei contento ?
[Are you content?]

F#264: <breath> *oento
[*tent]

G#265: <tongue click> c'è qualcos'altro che vuoi dirci ?
[Is there something else you want to say?]

F#266: {<NOISE> no <sp> <tongue click> {<dialect> nient' </dialect>}
di particolare {<dialect> nient' cchiù </dialect>} </NOISE>}
[No, nothing in particular, nothing more]

G#267: <mh> <lp> vuoi rileggere la prima cosa che hai scritto<oo>
{<NOISE> <sp> #<F#268> <unclear># </NOISE>}
[Mh, do you want to you read again the first thing you wrote? <un-
clear>]

F#268: {<NOISE> <tongue click> {<dialect> #<G#267> agg' scritt' 'na
pagin' 'e# mmez'<eeh> </dialect>} </NOISE>}
[I wrote a page and a half, eeh]

G#269: {<NOISE> sì </NOISE>} <sp> la prima cosa che hai scritto ?
[Yes, the first thing you wrote?]

F#270: la prima {<dialect> cos' </dialect>} <unclear> al cinema <sp>
<tongue click> <inspiration> e per divertire vorrei comprare un gela-
to <ehm> <tongue click> vorrei andare a fare una passeggiata con la
#<G#271> bicicletta#
[The first thing <unclear> at the cinema and to have fun I would like
to buy an ice-cream, ehm I would like to go take a stroll with the bike]

G#271: #<F#270>allora#, perché hai iniziato con {<NOISE> 'al cine-
ma' ? forse continuava </NOISE>} da qua ?
[Then, why did you start with 'at the cinema'? Maybe it was continu-
ing from here?]

Gb#271: #<F#272> <mh>#
[Mh]

F#272: {<NOISE> <dialect> #<Gb#271> continuav' # 'a cca *continav'
</dialect> </NOISE>}
[It was continuing from here *continuing]

Gb#273: da qua quindi hai scritto
[From here, so you wrote]

G#273: allora hai cominciato a scrivere {<NOISE> da questo lato ?
</NOISE>}
[Then you started to write from this side?]

F#274: <tongue click> <eh!> {<dialect> 'a chistu lat' #<Gb#275> agg'
scritt' # </dialect>}
[Eh! I wrote on this side]

Gb#275: #<F#274> ad andare a cinema#
[Going to the cinema]

F#276: {<dialect> chistu </dialect>} {<NOISE> lato </NOISE>}
[This side]

G#277: <throat clearing> {<NOISE> ecco vediamo allora questo testo
scritto leggilo dall'inizio </NOISE>}
[There, let's see this text, read it from the beginning]

F#278: <tongue click> mi piace <eh> mangiare la cioccolata <tongue
click> <inspiration> <eh> <inspiration> <tongue click> poi andare al
circo<oo> qualche volta vorrei andare a mangiare la pizza vorrei an-
dare a pesca *de sparare gli uccelli <sp> <inspiration> qualche volta
vorrei comprare un vestito ma io vorrei <ehm> <tongue click> andare
sul mare <tongue click> <inspiration> vorrei studiare la storia vorrei
lavorare io vorrei po+ giocare la partita di *tallone vorrei andare a
visitare monumenti <inspiration> <tongue click> {<whispering> fare

</whispering> una *giti per {<dialect> divertirm' </dialect>} <tongue click> ma {<dialect> legg' </dialect>} le <unclear> di <sp> *inglis+ di libri di fr+ le frasi di inglese e di francese <inspiration> piace andare a <sp> in_n montagna io vorrei leggere il g+ g+ <gg>giornale ma a me <tongue click> <inspiration> piace comprare un cane per *darla a <mm>mangiare <unclear> <tongue click> poi fare l'a+ l'alga+ l'algebra <tongue click> <inspiration> vorrei vedere {<dialect> post' molto bell' </dialect>} a me piace andare all'estero <tongue click> vorrei andare a fare una passeggiata <inspiration> con la macchina a me piace <sp> andare a fare la partita di basket vorrei leggere libri di latino <inspiration> vorrei andare al-ll <tongue click> {<NOISE> {<dialect> <unclear> gira' 'a cca<aa> </dialect> </NOISE>} <tongue click> <inspiration> al cinema per divertirmi vorrei comprare un gelato <inspiration> vorrei andare a fare una passeggiata con la bicicletta vorrei andare a trovare <inspiration> <tongue click> parenti vorrei fare una gita *pi+ <inspiration> <unclear> posta a me piace *antare quest'anno a mare <tongue click> <sp> <inspiration> andare a cinema {<dialect> pe' </dialect>} *televisioe <vocal> piace visitare i musei per divertirmi <inspiration> *ce studiare la storia mi piace andare a visitare Roma <tongue click> piace andare a Napoli visitare Mergellina <inspiration> *ce andare a visitare *la *regione dell'Italia mi piace andare a vedere <unclear> cinema <tongue click> <inspiration> <unclear> <sp> a me mi piace <tongue click> <sp> {<dialect> agg' scritt' 'na pagin' 'e mmez' </dialect>} <NOISE> <tongue click> #<G#279> {<whispering> <unclear> </whispering>}#

[I like eeh eating chocolate, eh, then going to the circus. Sometimes I would like to go eat pizza, I would like to go fishing *de, shooting birds. Sometimes I would like to buy a dress but I would like ehm to go on the sea, I would like to study history, I would like to work, I would like to go+ to play a *heel match, I would like to visit monuments, go on a *trips to have fun but I read the <unclear> Englis+ of books, of sen+, the English and French sentences. Like going to on the mountains, I would like to read the n+ n+ newspaper, but I like buying a dog to feed *her, then study a+, alg+, algebra. I would like to see beautiful places, I like going abroad, I would like to stroll with the car, I like playing basketball, I would like to read Latin books, I would like to go to <unclear>, flip the page. To have fun at the cinema

I would like to buy an ice-cream, I would like to stroll with a bike, I would like to go and see family, I would like to go on a trip pi+ <unclear> posta. I like *goinc to the beach this year, going to the cinema, on *TV. Like visiting museums to have fun, *ce studying history, I like going to visit Rome. Like going to Naples and visit Mergellina *ce visiting the the region of Italy, I like going and seeing <unclear> cinema <unclear> I like. I wrote a page and a half <unclear>

G#279: bene è#<F#278>finito il testo #scritto#<Gb#279> <F#280> che hai letto# <mh> <sp> #<Gb#279> <mh> ?#
[Good, is the written text you read done, mh, mh?]

Gb#279: #<G#279> <F#280> {<whispering> <unclear> </whispering>} <sp> #<F#280> inconcluso# <sp> ha #<G#279> lasciato# la #<F#280> frase<ee> sospesa#
[<unclear> inconclusive, he left the sentence hanging]

F#280: {<whispering> {<dialect> è finit' </dialect> </whispering>} <eh!># <Gb#279> <G#279> che *ha letto# <sp> {<dialect> #<Gb#279> chistu cca ch' 'e </dialect>} letto# <lp> #<Gb#279> <unclear>#
[It's done, eh! That *he read, this one you read <unclear>]

G#281: <mhmf!>
[Mhmf!]

Gb#281: #<F#282> <unclear>#
[<unclear>]

F#282: #<Gb#281> {<whispering> {<dialect> mez' </dialect>} </whispering>} <sp> {<dialect> un' 'e mmez' </dialect>}# <lp> {<whispering> {<dialect> mez' </dialect>} <eeh> </whispering>}
[Half, one and a half, half, eeh]

G#283: <mh!> <sp> poi qui hai scritto<oo> che<ee> <mm>mi piace #<F#284> andare a fare# la passeggiata per divertirmi a me mi piace e poi hai <sp> #<F#284> finito#

[Mh! Then you wrote here that “I like strolling to have fun, I like” and then you ended]

F#284: #<G#283> <tongue click># <sp> <breath> <sp> #<G#283> {<dialect> po' </dialect>}# ho finito<oo> {<dialect> 'o scriver' </dialect>} <sp> <tongue click>
[Then I finished to write]

G#285: <mh> <sp> come mai ti sei fermato ?
[Mh, why did you stop?]

F#286: <tongue click> {<dialect> m'agg' fermat' co' 'a<aa> penn' </dialect>}
[I stopped with the pen]

G#287: <mh> e perché ?
[Mh, and why?]

F#288: e {<dialect> pecché' </dialect>} in g+ <eeh> {<dialect> agg' fermat' <sp> <inspiration> e ascev' 'n'ata pagin' a scriver' </dialect>}
[Because in g+, eeh, I stopped, and it resulted in another page to write]

G#289: o no ?
[Or not?]

Gb#289: no ! <sp> {<whispering> #<F#290> <G#291> <unclear># </whispering>}
[No! <unclear>]

F#290: {<whispering> {<dialect> #<Gb#289> <G#291> <unclear># e mmiez' </dialect>} </whispering>}
[<unclear> and a half]

G#291: #<Gb#289> <F#290> senti e hai fatto sogni# in questo {<NOISE> periodo che non ci siamo visti ? </NOISE>}

[Listen, have you dreamt of anything in this period we haven't seen each other?]

F#292: <tongue click> <inspiration> <sp> non ho fatto sogni
[I haven't dreamt]

Gb#293: {<NOISE> <eh!> ma come mai lunedì non sei venuto ?
</NOISE>}
[Eh! How come you didn't come on Monday?]

F#294: <eeh> {<dialect> nun lunnerì agg' venut' #<Gb#295> lunnerì#
</dialect>}
[Eeh, not on Monday, I came here on Monday]

Gb#295: #<F#294> <eh!># <sp> #<F#296> come mai ?#
[Eh! How come?]

F#296: {<dialect> #<Gb#295> mo' agg' venut' # mo'<oo> </dialect>}
<sp> <NOISE> <breath>
[I came now, now]

G#297: e ti ricordi {<NOISE> perché lunedì<ii> </NOISE>} scorso
non sei venuto ?
[And do you remember why you didn't come on Monday?]

F#298: <inspiration> <sp> e {<dialect> pecchè<ee> nun m' ha accompa-
gnat' {<NOISE> co' 'a machin' <sp> nun m' ha accompagnat' co' 'a
machin' </dialect>} </NOISE>}
[Because he didn't accompany me with the car, he didn't accompany
me with the car]

G#299: perché nessuno poteva accompagnarti ?
[Why couldn't anyone accompany you?]

F#300: <inspiration> <sp> e {<dialect> pecchè nun m' ha accompa-
gnat' </dialect>} <sp> <tongue click>
[Because he didn't accompany me]

G#301: <mh> <lp> <tongue click> però un sogno tu lo ricordi
[Mh, but you remember one dream]

F#302: <tongue click> <inspiration> <sp> <eeh> ma {<dialect> vagament' <eeh> vagament' </dialect>} però <sp> <tongue click> {<dialect> #<G#303> m' arricord' # coccos' ma n+ <sp> <inspiration> nun sacc' spie+ spiega' coc+ sacc' spiega' coccos' ma<aa> <sp> <tongue click> <inspiration> e dipend' mo' nun m'arricord' 'int' 'o<oo> foglio <inspiration> agg' <eeh> fatt' cocc' </dialect>} <eeh> sogno <sp> però {<dialect> vagament' m'arricord' </dialect>}

[Eeh, vaguely though, vaguely though I remember something but I can't exp+ explain som+, can explain something but it depends, now I don't remember in the sheet I eeh did something. Eeh, I dream, I remember vaguely]

G#303: #<F#302> cosa# <lp> e ci puoi raccontare quello che ricordi
#<F#304> anche se# vagamente ?

[What can you recount us, what you remember although vaguely?]

F#304: #<G#303> <tongue click># <sp> <tongue click> <inspiration> e {<dialect> vagament' <eeh> raccont' coccos' ma nun m'arricord' 'int' 'o sogn' <sp> <inspiration> m'arricord' coccos' me *pa<aa> <sp> <inspiration> è diff+ è 'nu poc' </dialect>} è<ee> è facile spiegare <sp> {<dialect> spiega' </dialect>} <NOISE> <tongue click>

[Vaguely, eeh I recount something, but I don't remember in the dream, I remember something it *looks lik, it's diff+, it's a bit, it's easy to explain, explain]

G#305: e non ricordi neanche <sp> grosso modo <sp> su quali
#<F#306> argomenti ?#

[And you don't roughly remember what topics?]

F#306: #<G#305> su {<dialect> qual' argoment' ?# <inspiration> <eeh> sogn' <eeh> <sp> <tongue click> <sp> m'arricord' coccos' però nun m'arricord' </dialect>} quale sogno <lp> <tongue click>

[What topics? Eeh, I dream eeh I remember something, but I don't remember what I dream]

G#307: <tongue click> quando vieni qua<aa> vieni che hai già pranzato<oo> oppure pranzi quando torni a #<F#308> casa ?#
 [When you come here, have you already had lunch, or do you have lunch when you come back home?]

F#308: #<G#307> no# , pranzo quando torno a casa
 [No, I have lunch when I go back home]

G#309: e cosa pranzerai oggi ?
 [What will you eat today]

F#310: oggi ? <tongue click> <inspiration> <eh> {<dialect> past' 'e cavolicur' ca_volfior' </dialect>} <tongue click>
 [Today? Eh, pasta with cauliflower, cau_liflower]

G#311: e ti piace ?
 [Do you like it?]

F#312: {<dialect> no semp' però </dialect>}
 [Not always though]

G#313: non #<F#314> sempre#
 [Not always]

F#314: #<G#313> <eh!>#
 [Eh!]

G#315: oggi sei contento di {<NOISE> mangiare pasta e cavolfiori ? </NOISE>}
 [Are you happy you'll eat pasta and cauliflower today?]

F#316: {<NOISE> <eh!> </NOISE>}
 [Eh!]

G#317: sì ? <NOISE> e mangi anche un secondo piatto ?
 [Yes? And do you eat a second course as well?]

F#318: <mh>
[Mh]

G#319: e cosa mangi ?
[What do you eat?]

F#320: {<dialect> pe' second' ? </dialect>} #<G#321> <tongue click>#
<tongue click>
[As second course?]

G#321: #<F#320> <mh>#
[Mh]

F#322: e {<dialect> mang' primm' *'a *avoliciur' pe' second' mang' <eeh>
<tongue click> <sp> chell' che cu+ cucin' mamma à cas' </dialect>}
[I first eat the *'a *cauliflower, as second course I eat eeh what mom-
my co+ cooks]

G#323: non sai che cosa ?
[You don't know what (she will cook)?]

F#324: non *sai che {<dialect> cos' </dialect>}
[*You don't know what]

G#325: {<NOISE> tu sai cucinare ? </NOISE>}
[Can you cook?]

F#326: <tongue click> {<dialect> primm' <eeh> poc' </dialect>} però
poco
[First eeh a little, but a little]

G#327: che cosa sai cucinare ?
[What can you cook?]

F#328: {<NOISE> cucinare ? </NOISE>} <sp> {<dialect> sacc' cucina'
paricchi ccos' sacc' cucina'<aa> </dialect>} <sp> <tongue lick> <inspi-
ration> per esempio {<dialect> 'na </dialect>} sogliola <sp> scaldata

<sp> spaghetti <lp> spaghetti {<dialect> chest' sacc' cucina' </dialect>
 [Cook? I can cook lots of things I can cook. For example, cooked sole
 fish, spaghetti, spaghetti, that's what I can cook]

G#329: e gli spaghetti<ii> poi come li condisci ?
 [What do you put on spaghetti?]

F#330: {<dialect> co' 'a<aa> nu poc' 'e sarz' 'a copp' </dialect>}
 [A bit of of sauce on top]

G#331: e sai cucinare la salsa ?
 [Can you make the sauce?]

F#332: ma poco
 [But a little]

G#333: e come si cucina ?
 [How do you make it?]

F#334: la salsa ? <inspiration> {<dialect> se metten' 'i pomodor' 'int'
 'a pentol' e se cuocion' co' l'aglio e co' </dialect>} l'olio <sp> #<G#335>
 <tongue click>#
 [The sauce? Put tomatoes in a pan and let them cook with garlic and
 with oil]

G#335: <ah!> <lp> #<F#334> allora# abbiamo detto spaghetti <sp> poi
 <sp> che altro sai cucinare ?
 [Ah! Well, we said spaghetti, then what else can you cook?]

F#336: <eeh> spaghetti {<dialect> sogliol' </dialect>} <eeh> <ehm>
 <tongue click> <inspiration> so cucinare {<dialect> pur' <eeh> ati
 ccos' <eeh> <sp> <tongue click> cucina' pur' <eeh> <tongue click> <in-
 spiration> per esempje<ee> </dialect>} la verdura scaldada
 [Eeh, spaghetti, sole fish, eeh ehm I can also cook other stuff, cook
 also eeh, for example boiled vegetables]

G#337: <mh> <sp> e come si fa a cucinare <sp> la verdura scaldata ?
 [Mh, and how to you make boiled vegetables?]

F#338: scaldata ?
 [Boiled?]

G#339: <mh>
 [Mh]

F#340: <inspiration> {<dialect> se cucina <unclear> 'int' 'a pentola co'
 </dialect>} l'a+ e {<dialect> co' </dialect>} l'olio <inspiration> e {<dialect>
 co' </dialect>} prezzemolo
 [One cooks it <unclear> in a pan with g+ and with oil and with pars-
 ley]

G#341: <mh> <lp> <throat clearing> <lp> <NOISE> <sp> <throat clear-
 ing> <NOISE> <lp> non c'è più niente da dire ?
 [Mh, there's nothing else to say?]

Gb#341: {<whispering> <unclear> </whispering>}
 [<unclear>]

F#342: no !
 [No!]

Gb#343: {<whispering> <mh> </whispering>}
 [Mh]

G#343: vogliamo finire qui la #<F#344> nostra seduta ?#
 [Do you want to end here our session?]

F#344: <tongue click> <sp> #<G#343> <mh># <tongue click> va be'
 [Okay]

G#345: ci vediamo #<F#346> lunedì prossimo ?#
 [We see each other next Monday?]

F#346: #<G#345> ci vediamo lunedì prossimo#
[We see each other next Monday]

G#347: {<NOISE> va bene </NOISE>}
[Okay]

F#348: <eh!>
[Eh!]

G#349: #<Gb#349> <F#350> ciao#
[Bye]

Gb#349: #<G#349> <F#350> ciao#
[Bye]

F#350: #<G#349> <Gb#349> <tongue click># ciao <tongue click>
[Bye]

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