

ITALIAN NATIONAL CONCEPT SPHERE

di Oxana Kuzina

Omsk State Transport University

oksana_kuzina@mail.ru

ABSTRACT

The polarization of the «North-South», «Own-Alien», «Russian-Italian», etc. determine the scale of assessments and national mentality in particular, penetrating into the language and the significant actions and gestures – from household to ritual and ceremonial. In the process of penetration of logical values overgrown with new meanings are concepts. Concepts in verbal form in the national conceptsphere receive confirmation and existence in the concepts of non-verbal. They live in the memory of the people, especially his mental make-up in national tastes and habits, in literature and art.

Italian cultural world is one of the oldest and most attractive in Europe. In Italy, as elsewhere combines ancient and modern. Appropriate here as nowhere else are the names of cities, as «the eternal city», *la città eterna* (Rome) or «new Athen», *nuova Atene* (Florence).

Italy (*L'Italia*) today – a state in south-western Europe, an area of 301, 252 square meters km. It is located mostly in the Apennine peninsula and two large islands – Sicily and Sardinia. The population is about 57 million people. The relatively small size of Italy almost everywhere surrounded by water and washed by four inland seas: the Ligurian, Tyrrhenian, Ionian and Adriatic. The high peaks of the Alps separate Italy from France, Switzerland, Austria and Yugoslavia. Apennines long chain stretching across the peninsula from north to south. Along with the mountains in the country, there are plains, the largest – Paduvan-skaya lowlands. As can be seen even from this very cursory overview, Italy features an endless variety of landscapes. Italy soil fertile, the climate is mild, Mediterranean. The average annual temperature of 13 to

18 degrees above zero as one moves from north to south. Favorable climatic conditions, soil fertility are the distinctive features of this country.

Politically and economically, Italy is one of the most developed countries. Administratively, the country is composed of twenty regions, which generally reflects the ancient, even pre-Roman cultural and ethnic divisions. Most of the population of Italy is the Italians, but it is difficult to select a single national type. Historically, the Italian nation was formed from the Etruscans, Romans, Lombards, Goths, Greeks, Sardis, Arabs, Spaniards, French, and Austrians. The small part of other ethnic groups of representatives was Romansh, Tyroleans, Provençals, Slovenes, Croats, Albanians, Greeks, and the Catalans. Since the collapse of the Roman Empire, Italy was fragmented into separate states: Kingdom of Sardinia (Piedmont, Liguria and Sardinia), Lombardy, the Duchy of Modena and Parma, the Grand Duchy of Tuscany, Papal States (Emilia-Romagna, Marche, and Umbria) and the Kingdom of the Two Sicilians (south of the peninsula and the island of Sicily). Unification of the country was only in 1861 by the passage of the *Risorgimento* (Revival), headed by Giuseppe Garibaldi. So far in the country, there are two independent states: the Vatican and the Republic of San Marino. Vatican City – the capital of the Catholic world. (Nowadays the Pope is a symbol uniting the nation for many people in the country).

This regional division influenced the national language, which is based on the Tuscan dialect – the language of Dante, Petrarca and Boccaccio. Italian gets official status only in the second half of the XIX century, but still in many areas of Italy in the Catalan people prefer to use dialects. And the literary Italian in pure form exists only in theory and in directories. Foreigner, fluent in the language, can be identified by the absence of his accent. Dialects in the majority are a language that closely parallel to each other from Latin influenced by local conditions and foreign borrowing. Thus, for the general Italian words *ragazzo* («guy») in different regions of Italy will have its equivalent: *mat*, *fanciot*, *cit* (Piemonte), *fio*, *bagaj* (Lombardia), *toso*, *tosato* (Veneto), *fantat*, *frut* (Friuli), *figgeu* (Liguria), *munello* (Marche), *quattranu* (Abruzzo, Molise), *ragaz*, *ragazol* (Emilia-Romagna), *rega* (Lazio), *guaaglione* (Campania), *uagnone* (Puglia), *qua-traru*, *gualgliune* (Calabria), *carusu* (Sicilia), *biccioccheddu* (Sardegna). Until now, these dialects affect the use of words and syntax

in different parts of the country and determine the existence of numerous synonyms (for example, in the sense of «watermelon» in the north would use the word *anguria*, in the center of the country *cocomero*, in the south *melone d'acqua*). This language enhances the feeling of Italian wealth abundance and fertility. Nature, history and culture hold together into a coherent whole is infinitely varied emotional, artistic, unpredictable Italian world. Geopolitical characteristics determine such generally accepted concepts of Italian life, like love of life, tradition and love for his native land, to their home, artistry, virtuosity, individualism, resourcefulness, passion, love of comfort, tolerance and peace, connected with the traditional Italian protest against the hierarchical order, rigid military discipline and blind obedience. Name Italia is ancient and has Greek origin, and perhaps more ancient origin. It corresponds to the transition of local Italic tribes to agriculture and the name of one of the chiefs of the tribe Enotrov or Sicula – *Itala*. Ital name etymologically comes from the Greek word *Italos* («calf») (see it. *vitello*, lat. *vituli*, osk-sko *viteliu*, Umbrian *vitluf*), and mythologically associated with a descendant of Odysseus (son Telegonia and Penelope). Delving into the etymology, you can associate the word with the Indo-European root (*weto*) with a value of «old» and the underlying Russian word «old». Some scientists relate it to the Sanskrit *vatasas* («year») and *vatsas* («calf» – «sacrificial animal of the year»). The connection of Italy and Greece is not only etymological, but also cultural. Roman literature and Roman art were born after meeting with Greek culture and modern Italians consider themselves to be direct descendants of the Romans. Virgil, referring to Italy in his poem, dedicated to its the following lines: *Est locus, Hesperiam Grai cognomine dicunt, terra antiqua, potens armis atque ubere glabrae; Oenotri coluere viri; nunc fama minores Italiam dixisse ducis de nomine gentem*. Place in the West is that the Greeks called *Hesperia*, in ancient this country, fertile, powerful weapons, especially the men lived Enotry and now their descendants took the name of the leader and called themselves «Italians». Characteristics of Italy as fertile are non-random and highlights one of the main features of the Italian civilization – the desire and ability to enjoy the gifts of the earth, and it was the characteristic of Greek culture in the era of its heyday. It seems that the love of life and vitality of the Italians celebrated by all, who even briefly

appeared in the country, is essentially determined by the life force coming from the favorable climate and fertile soil. Affection to the land explained Italian character traits such as loyalty to the traditions, love and home. A figure that has become the embodiment of the love of God, man and nature, is Francis of Assisi in the Middle Ages. This is felt particularly strongly by the example of his famous hymn *Laudes creaturam* (*Praise of Creation*). St. Francis preaches renunciation of coarse pleasures of material goods, and calls for a life filled with love, and the simple pleasures of life. Giving praise to the Creator and his creation, he, along with the sun, moon, stars, wind, water and fire, and said the mother earth, *sora nostra madre terra, la quale ne sustenta et governa, et produce divers, fructi con coloriti flori et herba* («our sister Mother Earth, who supports us and governs us, and produces various fruits and colored flowers and herbs») epithets have symbolic meaning *diversi, coloriti* – «different» and «bright», «colorful», conveying the richness and beauty of Italian nature, admiration for the beauty of life. However, the *Praise of Creation* – it is also a call to humility, which is transmitted in short *pace* («peace») in Italian. The uniqueness of the Italian concept sphere can be seen in the fact that at the time of its formation, it presents a mature and perfect. Such is Dante is a man of the era, the greatest personal concept. Here brightness, diversity and variety of real life merge with the harmonious deep religious feeling. Famous Russian art, a great connoisseur of Italy P.P. Muratov, speaking of the *Divine Comedy*, noted that Italy went into the creation of Dante's «not as a heroic story, not as the pathos of the poem. It was relentlessly beside the poet in all its mystical journey, giving him comparisons, stirring memories, giving the force of truth and fiction way – visible beauty. Through these comparisons, the *Divine Comedy* somehow merged with Italy. Without it inauthentic all know here the traveler, and without her Italian terza rima not paraphrase their most cherished pleasures». This is evident from the descriptions of nature in «Purgatory» that send us to the Italian landscape, dear to the heart of the poet. And again, as in the hymn of St. Francis, striking richness and a variety of colors, attached to their native land. Glorifying the beauty of the Garden of Eden, Dante describes the coastline near Ravenna. Paradise for him – a meeting with the woman who gained immortality, against Italian nature. Dante, to

some extent, can be called a symbol and a name synonymous with Italy. In his *Divine Comedy*, the implications for the Roman and Greek civilization, with such masterpieces as *The Iliad*, *Odyssey* and the *Eneid*, and Dante, with his influence to the culture of the world, can be placed in one row with Homer and Virgil. Enjoying the benefits of life, the entire thrust of earth, as opposed to religious asceticism of the Middle Ages can be explained by the extraordinary rise of Italian genius in the Renaissance. Here the «colors of» diversity and thirst partly disconnected with prayerful attitude to the world, characteristic of St. Francis. *Rinascimento* term refers to the ancient Greek and Roman civilization and the resurgence of and justification for earthly values. No coincidence that originated this phenomenon in Italy, and not by chance that Italy has produced the largest number of «Titans» of the Renaissance. Sufficient to recall the creation of Dante, Giotto, Michelangelo, Raffaello, Leonardo da Vinci, Petrarca, Boccaccio, and many other brilliant artists. So far not revealed the secret erected by Filippo Brunelleschi dome of Santa Maria del Fiore in Florence. Beauty Siena created and carefully preserved for centuries by generations, and still catches the eye of his earthly and human readable harmony. Along with the works of art in this era of flourishing crafts and trade, which awaken an interest in science and technology, give rise to the initiative. Florentine merchants invented the instrument and make a revolution in banking. The word «bank» originally meant «counter» (*banca*), a word «bankrupt» goes back to the Italian *banca rotta* («broken counter»). By the middle of the XIII century in the Italian language is the word *fortuna*, referred to as «luck» and «material well-being». It appears that in this word passed adventurism, dynamism and unpredictability of Italian life, which is reflected in the *Decameron* of Boccaccio. Sufficient to recall the famous novel about Landolfo Rufolo (second day, the fourth novel), where the hero alternates, at the same time it is either poor or very rich. Playing by «fortune» is found in many other novels. The *Decameron* evident in another concept – carnivalization and theatricality of Italian life, later embodied in the *commedia dell'arte*, which became in the XVI and XVII centuries cultural phenomenon for all Italian people. It flourishes in the Renaissance and turned into a popular Italian show. Improvised shows with multiple characters, hidden behind a mask, expressing a

certain character, existed in Italy since ancient times. In ancient Rome it was played out memes, atellana, satire, farce, comedy and togata paliata that with comedy masks traced certain analogies. Flourishing comedy masks were greatly contributed the traditions of Carnival. M.M. Bakhtin pointed out the proximity of carnival and theatrical spectacles, bringing them closer based game elements. Remarkable is a genetic relationship between these forms of «the more ancient pagan festivals agrarian type includes in its ritual comic element». In the XVII century comedy of masks for Italy is the only nationwide art. It clearly reflects the individualism and competitiveness of Italian cities, trying to outdo each other in originality. Comic characters are closely related to their parent cities and places. Each mask spoke a dialect of the city. Major – Venetians *Pantalone* and *Colombina*, *Arlecchino* from Bergamo, Brescia *Brighella* of the Doctor from Bologna, Neapolitan *Pulcinella*, Milanese *Menegino*, Florentine *Stenterello*, Roman *Pascariello*. To understand the national character, with such an abundance of its regional variations and options, it is important to note that both the *commedia dell'arte*, and in the very life of the Italians it does not matter what is said or shown, it is much more important how is said and shown. They like expressiveness and the beauty of speech and gesture. Comedy masks allowed the Italians to show natural artistry, resourcefulness and vitality. This artistry is observed in everyday life, and on television. There are a lot of TV programs that focus on the resolution of disputes between neighbors, relatives or lovers. TV actions through theater, all parts are designed. Often the stories of the main characters are fictional character, and they are a part in the program receive a financial reward. Love of spectacle and explains the extraordinary popularity of this sport in Italy is football. Italian fans are called *tifosi* – «ill with typhus». Song Festival in Sanremo is a huge success, not only because of the new songs, but also because of the theatricality of the situation and artistry of leading.

Vitality of carnival traditions is natural in Italy. Italians are hard to beat in all that is related with relish the benefits of life and the gifts of the earth. In almost every region of Italy is thriving viticulture, and Italian wines are deservedly recognized as one of the best in the world. Agricultural and livestock products – pastas (*la pasta*), cheeses, sausages, oil – the glory of Italian cuisine. Traditional Italian creative

intuition finds its expression in the field of fashion. The names Versace, Valentino, Ferré, and Armani are known to people, even not very tracking the changes of fashion. Italian furniture, connecting tradition and innovation, Italian shoes, Italian cars (FIAT, Ferrari) are deservedly popular all over the world. In recent decades, a new Italian concept of «Made in Italy» is denoted everything that made beautiful, elegant and convenient and high-quality hard-working hands of Italian craftsmen.

British borrowing extensively penetrate into the Italian language and highlight the lack of endings and unusual combination of sounds. The appearance only emphasizes melody Anglicisms Italian, every word of which, according to Mandelstam, asking to *concordanza* 195 and defines unmatched musicality of this nation. This quality of the nation's noted in the past, many travelers who have written about Italy. Musicality, melodiousness traced in the name of the country. Of the six sounds in the word, the four vowels, sonorant sound one and only one voiceless. (Compare the musical name Russia, less musical England, very unmusical Deutschland and in their music – Österreich). Peculiar neighborhood Italian and Austrian music there is in the South Tyrol, near Trento. Residents of small mountain villages gather at the bar, playing cards and listening to accordion, performing alternately smooth Italian and Austrian marching tunes. Nowadays, the Milan opera «La Scala» is a dream for any artist *bel canto*, the Italian language is the international language of music, and in Italy it can still be heard on the squares, streets and even in the churches ringing guitars and melodic tunes. This musical penetrating is also in the Italian poetry. Thus, O. Mandelstam in *Conversation about Dante* compares the *Divine Comedy* with the symphony, and Dante – with the conductor.

If the musical Italian language is a factor that unites the country, the various dialects of its are associated Italians with their «small homeland». Living in the country and still see themselves above all residents of a given region. It appears that this feature is associated with a long national tradition. A striking example of this tradition is Siena. In XII-XIV centuries, Siena was one of the largest and most influential cities in Italy. Until now, there remained the oldest and one of the most reliable Italian banks – Monte dei Paschi di Siena. The people are loyal to Siena ancient customs, feeling like members of a particular *contrada* – terri-

tory or area, in the Middle Ages settled by representatives of guilds. Each *contrada* has its own flag, anthem and flag. Twice a year *contrada* involved in equestrian competition – racing around the central square of the city, on religious holidays – July 2 and August 16. This tradition has not been interrupted since the XIV century, subjected at times insignificant changes. The Senese live from *Palio to Palio* – so called these racings. Most striking is not the preservation of customs and behavior of the inhabitants of the city related to the holiday with surprising seriousness and dissatisfied huge influx of tourists. Loyalty to the age-old traditions of Siena felt with particular force. But the same is true in many other cities and regions of Italy. Every city and even every small settlement arrange holidays, which bring together people of the surrounding area. The world-famous Carnival of Venice and Reggio Emilia, the Palio in Siena, the flower Festival in Genzano, historical *regata* in Genoa. The diversity is observed in the way how Italians celebrate national holidays, the most important of which are considered Christmas and Easter. Thus, the traditional Christmas sweet cakes in the Piedmont will be called *bugie*, in Lombardy *crostoli*, in Venice *galani*, in the Veneto and Trieste *grostoli*, in Tuscany *cenci*, in Rome and Southern Italy *frappe*. Variety of traditions and loyalty to them, creative, artistic and yet respectful treatment of the cultural richness of the past, love of life, optimism, musicality, the attraction to the theatricality and improvisation, the love for the native land and bright, coloristic inexhaustible nature, emotional mobility, agility and deep religiosity – these are the main qualities of the nation, which determine the characteristics of Italian concept sphere.

In any national cultural world there is an unlimited number of concepts that have, like the system of «culture», the dynamic instability, the ability to «explode». Mobility concepts in their nonverbal and verbal forms suggests the possibility of between new and unexpected couplings, such as couplings of words in verbal associative network of living languages. In principle, any concept exists as affirmation and negation, self-assertion and self-denial. Higher and lower levels of the concept includes both simultaneous possibility. The implementation of an option depends on the communication situation, the speaker, etc. The concept of dynamically unfolding between polar value «plus» and

«minus», its lower and upper levels. The concept is in a wide range between yes and no.

Embodied in the concepts of renewal meanings of existence or extinction of obsolete concepts depend on the socio-historical, and sometimes elusive subjective, psychological reasons. This instability of the national concept sphere does not, however, a lack of boundaries. The natural features of the land of Italy, Russia, Germany and Austria, the historical conditions and traditions of the peoples ethnopsychological factors give rise along while creating of national, religious, ideological and political myths particular sphere, which V.I. Vernadsky called the noosphere transition area of social and biological being to a higher moral sense. The meaning of this «gathering of life in an instant» and a form of manifestation of the concept. «Collection» is manifested in different forms. Lovely and moral for one nation may seem horrible in a different cultural environment. «Performances» life-fate is not only in the West and East, but it is also in Germany and Russia. Predetermination, arising from the confrontation of different forces, generates stable types of coupling constants and concepts. Their synonyms and antonyms series set and break up systemically. Yet, in conclusion, I would emphasize the methodological basics. Search concepts in the national cultural world are led by designated for designating is, from the concept to the deep meaning, from the sign to the view. In the verbal form of verbal associative network search is done through naming synonyms compatibility with adjectives and verbs. In summary, the semantics of the use of verbal concepts are not the same as their vocabulary semantics. In the mental concepts are distinguishable in the customs, national estimates, compared with the daily life of other peoples. In aesthetics, the way is seen in the move from logic to art, sensuous, in psychology – the scope of the conscious to the unconscious. By no means all of these ways are not only fail, but it does not even marked. However, it seems this is not a road to nowhere. The principles of multiple variability and feedbacks in the world are opening their own opportunities. I. Prigogin thinks that the order of unproductive and productive chaos, because fraught birth of a new order.

We approached to the end of the path which is laid by Galileo and Newton, who drew us a picture of a deterministic universe to reverse

time. Now we have seen the erosion of determinism and of a new formulation of the laws of physics. The existence of a national cultural world in which no doubt has internal clamps, cannot, however, be proven mathematically and logically. We are entering it into a sphere, rather intuitively comprehend and subjectively. The presence in the world of concepts is the nature of which is beyond logical sense, talking about the national concept sphere. The paradox of the concept is that it bears an oxymoron – the semantic «kernel» and its unsteady, comprehend feeling and intuition of existence, whether natural, national, social, political, historical, and purely personal, psychological reasons.

REFERENCES

- Bakhtin, M.M. (1990). *Creativity François Rabelais and the folk culture of the Middle Ages and the Renaissance*, Moscow, 11-12.
- Mandelstam, O. (1990). *Works in 2 vols*, Vol. II: *Prose*, Moscow, 216 s.
- Muratov, P.P. (1994). *Images of Italy*, Moscow, 102.

RIASSUNTO

La polarizzazione del «Nord-Sud», «Proprietario-Estraneo», «Russo-Italiano» determina la scala delle valutazioni e della mentalità nazionale, in particolare, l'addentrarsi nel linguaggio, nelle azioni significative e nei gesti – da domestico a rituale e cerimoniale –, nel processo di comprensione di valori logici ricoperti di nuovi significati sono concetti. Concetti in forma verbale che ricevono la conferma e l'esistenza nei concetti del non-verbale. Essi vivono nella memoria della gente, soprattutto nella loro struttura mentale, nei gusti e nelle abitudini nazionali, nella letteratura e nell'arte.