



Piazza della Grammatica 1 • Antonella Olson & Eric Edwards, Presentatori e Capocomici

Gentili Ascoltatori, Dear Listeners,
Here's a transcript of "Catch of the Day," our recent show on expressing likes and dislikes: the verb *piacere* and others that function like *piacere*. You can hear this podcast by clicking on the following link: <http://coerll.utexas.edu/ra/episode.php?p=18>

Buon divertimento!

Hanno partecipato / Featured in this broadcast:

Nevin Pecorelli *as Pulcinella in the Naples studio*

Steven Miller *as Pulcinella somewhere under the sea*

Transcript : Antonella intervista Pulcinella a Spettacolo Stasera

Antonella: Pulcinella, che piacere rivederti! Mi sembra un secolo che non ci vediamo!

Pulcinella: Anche a me **fa piacere** incontrarti di nuovo.

Antonella: Quanto mi **sei mancato!** E mi **sono** anche **mancati** i tuoi piatti prelibati.

Pulcinella: E la mia musica non ti è **mancata?**

Antonella: Ma certo! Le tue canzoni mi **servono** per arricchire la giornata.

Pulcinella: Ma parliamo un po' di te, altrimenti sei sempre tu che fai domande a me. Come sei abbronzata.. tintarella italiana?

Antonella: Sarda per la precisione. La

Antonella interviews Pulcinella on Spettacolo Stasera

Antonella: Pulcinella, what a pleasure to see you again! It seems like a century to me since we last saw each other!

Pulcinella: It's a pleasure for me too to meet you again.

Antonella: How I've missed you! And I've missed your excellent dishes as well.

Pulcinella: And my music, you haven't missed that?

Antonella: But of course! Your songs help me to enrich my day.

Pulcinella: But let's talk a bit about you, otherwise it's always you asking me questions. How tanned you are... a good Italian glow?

Antonella: Sardinian, to be precise. I love

Sardegna mi **piace** tanto quanto mi **piacciono** i tuoi spaghetti a forma di frittata!

Pulcinella: Non bestemmiare, mi **dà fastidio** che tu paragoni quell'isola con la mia frittata.

Antonella: Cioè, nel senso che offendo la Sardegna?

Pulcinella: No, la mia frittata. Ma vuoi mettere Capri, Ischia, la Costiera Amalfitana con la Sardegna?

Antonella: A Pulcine' ma tu ci sei mai stato in Sardegna?

Pulcinella: Senti, a me non **interessano** i nuraghi, le costiere di granito rosa, il mare verde trasparente... io preferisco la terra dove batte cuore napoletano.

Antonella: D'accordo, forse è meglio che cambiamo discorso... Dunque, di' a me e a tutti i tuoi fan qual è la tua caratteristica principale.

Pulcinella: Dunque, sai, ne ho più di una. Direi la spontaneità, l'allegria e la gioia di vivere. Non mi **occorre** molto per essere felice.

Antonella: Ti **bastano** mandolino, peperoncino verde e buona compagnia?

Pulcinella: Che fai la romana cinica?

Antonella: Forse. E qual è un tuo difetto? Ammesso che tu ne abbia...

Pulcinella: In effetti pochi, mia cara. Sono un po' permaloso, mi **fanno paura** le pizzerie veneziane e mi **fa schifo** qualsiasi

Sardinia as much as I love your spaghetti frittata!

Pulcinella: Don't be absurd, it annoys me that you should compare that island to my frittata.

Antonella: You mean, in that I'm offending Sardinia?

Pulcinella: No, my frittata. You'd really lump Capri, Ischia, the Amalfi Coast in with Sardinia?

Antonella: Oh, Pulcine', come on, have you ever been to Sardinia?

Pulcinella: Look, I'm not interested in *nuraghi*, the pink granite coast, the clear green sea... I prefer that land wherein beats the Neapolitan heart.

Antonella: Very well, perhaps it's best that we change the subject... So, tell me and all your fans, what is your great character trait?

Pulcinella: Well, you know, I've got more than one. I would say, spontaneity, good cheer, and the joy of life. I don't need much to be happy.

Antonella: Mandolin, green pepper and good company are enough for you?

Pulcinella: What's this, the cynical Roman now?

Antonella: Perhaps. And how about one of your flaws? Assuming you have them...

Pulcinella: A very few of them in fact, my dear. I'm a bit touchy, Venetian pizzerias frighten me, and any main course that

pietanza scondita.

hasn't been properly seasoned disgusts me.

Antonella: Non hai peli sulla lingua,
perciò mi **piaci** ancora di più.

Antonella: You don't beat around the bush,
that's why I like you all the more.

Pulcinella: Allora non mi **resta** che farti
una serenata...

Pulcinella: Well then, all that I've left to do
now is treat you to a serenad...

Non c'è magia sotto il mar
che **serva** al cuor infranto.
Solo ai pesci posso cantar
ripetendo il loro pianto.

There is no magic under the sea
to mend a broken heart.
Only to the fish can I sing now
repeating their mournful cry.

Nota Grammaticale

In Episode 18, we stray a bit from the theme of expressing likes and dislikes, but with good reason. Once you get the hang of the *Panino Piacere* recipe when you use the verb **piacere**, you're ready to use some other very common verbal expressions that function grammatically in the same way as **piacere**, although they don't express likes or dislikes.

What do we mean when we say that these verbs function in the same way as **piacere**?

First of all, most sentences using these verbs following the same pattern (recipe) as sentences using **piacere**. That is, we start out with the preposition **a** plus an indirect object (or an unstressed indirect object pronoun with no preposition). This is followed by the verb in question, conjugated to go with its subject, of course, which is the noun that follows the verb.

A Pulcinella manca il panorama del Golfo di Napoli.
Pulcinella misses the view of the Bay of Naples.

Secondly, the English version of these sentences often has as its subject the person who in the Italian sentence is the indirect object, and what would be the direct object in the English sentence is often the subject of the Italian verb. For this reason, the literal translation of the Italian verb often sounds awkward in English or simply doesn't make sense, because English expresses the idea in a different way. So we give you the literal meaning first, then, when necessary, the verb most often used in English to express the same idea.

We'll start out by listing the way **piacere** functions, just by way of a reminder, and then continue with the verbal expressions that Antonella and Pulcinella use in the interview you've just heard.

piacere - to be pleasing (to like)

subject: the thing or person that somebody likes

direct object: none

indirect object: the person who likes something or someone

auxiliary: *essere*

fare piacere - to be a pleasure

subject: the thing that is a pleasure

direct object: “built in”: *piacere* (the infinitive of a verb used as a noun)

indirect object: the person for whom something is a pleasure

auxiliary: *avere*

mancare - to be absent (“to miss” in the sense of reacting emotionally to the absence of someone or something)

subject: the person, thing, or place that is absent, and that, therefore, someone misses

direct object: none

indirect object: the person who misses someone, something, or some place

auxiliary: *essere*

servire - to be useful (to use, to need)

subject: the thing that is useful

direct object: none

indirect object: the person for whom the thing is useful

auxiliary: *essere*

This expression is translated in different ways in English depending on the context, although the meaning is always essentially the same:

Mi serve un microfono particolare per registrare la serenata sottomarina di Pulcinella.

I need a special microphone to record Pulcinella's submarine serenade.

Signor Pantalone, Le serve una mano con quella borsa di soldi?

Signor Pantalone, can you use a hand with that sack of money?

occorrere - to be necessary (to need)

subject - the thing that is necessary, the thing needed

direct object: none

indirect object: the person who needs something

auxiliary: *essere*

bastare - to be enough

subject: the thing that is enough

direct object: none

indirect object: the person for whom something is enough

auxiliary: *essere*

restare - to remain, to be left over (to have left, to have left over)

subject: the thing that remains, that is left [over]

direct object: none

indirect object: the person who has something left [over]

auxiliary: *essere*

Nota Culturale

Are you still wondering about the “controversial bunch” of Episode 17? Or don’t you care much about intellectuals and dialects? Well, here’s a quick explanation of why we called them controversial. It has to do with the economic boom of the late 50’s, the so-called *miracolo economico*. Italy was trying to rebuild its economy after the terrifying and devastating years of World War II, and succeeded thanks to the financial aid of the Americans in 1948 through the Marshall Plan. In the process, Italy inevitably entered the era of consumerism; the icon of this was the TV. The introduction of the television into Italian homes brought about the need to use standard Italian to reach all viewers, and, consequently, placed a label of inferiority on those who spoke dialects. In reaction to this, intellectuals and writers such as Carlo Emilio Gadda, Pier Paolo Pasolini, Dacia Maraini and musicians such as 99 Posse, Almamegretta, Pino Daniele chose to include dialects in their artistic works in order to preserve the dignity of dialects and historical traditions. Particularly controversial was Pier Paolo Pasolini (Bologna, 1922 – Idroscalo di Ostia, 1975) who composed some of his poetry in Friulan dialect, wrote the direct discourses of his two main novels in Roman dialect and let characters in many of his movies speak in dialect. Pasolini was not so much driven by the pure desire to be realistic, but rather to be close and loyal to the social classes he represented (rural class in poetry, subproletariat in novels and first movies).

A group who embraced the importance of preserving the cultural and historical heritage of the past, is the ethnic pop-rock band Tazenda (Andrea Parodi, Gigi Camedda and Gino Marielli), from Sardegna (Sardinia). They mainly sing in *sardo*, which is not a dialect, but rather the language of which Sardinians are extremely proud. The song “Non potho reposare” (grazie Carlos!) is a classic in their repertoire and in the heart of many Sardinians. Andrea Parodi’s unique voice and his emotions while singing it seem to synthesize a powerful yet delicate love for the island. [See the video of his last concert.](#)

[Sardegna](#) offers landscapes among the most splendid in Italy and in the world. Pulcinella’s [Amalfi Coast](#) is undoubtedly a breathtaking miracle of nature. However, it is hard to share Pulcinella’s disinterest in “*nuraghi*, the pink granite coast, the clear green sea...” Antonella is right that Pulcinella probably never visited Sardegna! How could he dismiss the *nuraghi*, fortresses from the bronze age made of stone and burial chambers (remains of about 9,000 still exist), that are unique to this island. They are an impressive tie to a remote past. And what about the colors that one finds on this island? The pink of the granite rocks that surround sandy beaches, crystal clear water whose tonalities go from deep blue to green to light blue... And has he been to Budelli? This beach is really pink due to the coral shattered by the sea! Nature and animal lovers will find no better place to practice the verb *piacere* than Sardegna!

Thanks for listening! And be sure to tell your friends that you heard it here on **Radio Arlecchino!**

Your hosts with the most – grammar,
Antonella Olson & Eric Edwards
“*Out of our minds ... into your ears*”