Analysis of the style and language of the Milanese writer Carlo Emilio Gadda in the novel of "*Quer pasticciaccio brutto de via Merulana*"

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Abstract

This article gives an overview of the style and language of the Milanese writer Carlo Emilio Gadda particularly of his masterpiece of "*Quer Pasticciaccio brutto de via Merulana*", invaded by an abundant pluriuism and an infinite intertextuality. In this study I tried to investigate, through a stylistic-lexical study, the pastiche and linguistic experimentalism in the work of the "*Pasticciaccio*" by Carlo Emilio Gadda. The word "pastiche" is used to describe a literary text that blends multiple genres of disparate provenance, through casts and imitations of styles and forms of different origins. The reason that inspired me to be interested in Carlo Emilio Gadda comes from reading his particular novel *Quer Pasticciaccio brutto de via Merulana* published in its definitive version in 1957 by the publisher Garzanti. Many research axes can be begun by browsing Gadda's works on the stylistic, linguistic, thematic, philological, technical, philosophical and other levels. Consequently, an analysis of the vocabulary of technical-scientific language will be carefully studied. Gadda opts to use the term *pastiche* that critics (first of all Gianfranco Contini) had used since the early 1930s to describe his particular style. The dialects are interrupted by quotations from Latin, ancient Greek, French and German,

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English and frequent use of onomatopoeias. Pastiche refers not only to the language used by the writer, but also to his vision of the world.

Key words: Discourse analysis, Gadda, applied linguistics, pastishe, narrative types, multilingualism

1. Introduction

Quer pasticciaccio brutto de Via Merulana is a novel that took place in the early years of fascism in 1927. It is an "open" thriller that has no solution and was published in volume in 1957 by the publisher Garzanti. Considered the masterpiece together with *''La cognizione del dolore''* (1963), and translated all over the world.

Gadda was captured by the Austrians in World War I and extracted from it the novel of 'a Journal of War and Prison' (1955). These experiences have formed his unique style. The protagonists of Gadda's works reflect his thoughts about the world, and his works are autobiographical. Gadda graduated in electrical engineering, which greatly influenced his style of writing using technical terms in a combinatorial way. At the end of the war he was released and returned home, resumed his university studies, graduated in engineering in 1920. He worked as an engineer for about ten years, later working in Italy, Belgium and Argentina.

He enrolled in the faculty of Philosophy thus satisfying his passion and inclination towards literature. Finally he did not discuss his thesis despite having completed all his exams.

Leonardo Sciascia said that *Quer pasticciaccio brutto de via Merulana* was ''the most absolute mystery ever written: a detective story without solution'' (Pieri 2011: 52). It presents a particular stylistic complexity as it superimposes the various high and low linguistic levels on the most varied lexicons.

Regarding Carlo Emilio Gadda, Pietro Citati says that ''Gadda's work is a vast archipelago of volcanic islands. There

are immense ones, in which we get lost like in the forests of a continent: *La cognizione del dolore* and the *Pasticciaccio*; and islets, islets, atolls, which have often been uprooted by larger units'' (Citati 2008: 225).

According to Italo Calvino (2002: 116) ''*Pasticciaccio* is a contemporary novel as an encyclopedia, as a network of connections between people, between facts, between things in the world, and as a method of knowledge''.

In this regard, a friend of the engineer (Gadda), Alberto Arbasino (2008: 16-17) confirms that:

The complex linguistic and thematic richness of the Gaddian work, so viscerally composed and woven, and Sardinian-like, and pantagruelic, continues to solicit a plurality of readings, at different levels, along different parameters, according to the most varied presuppositions and prejudices: at the cost of to rationalize all too clearly through clear procedures of forms and reports that his unusual ensemble of fantasized wrath and "compossible" furies ... [...] Not for nothing, the encyclopedic interests of the Engineer coincide with the posters drawn two centuries ago by the impeccable brothers Verri and Cesare Beccaria, resolved to programmatically insult the Crusca in the name of Galileo and Newton, that is, to develop a cosmopolitan extra-literary culture and an absolutely modern intellectual thought in spite of the archaic grammar of Pedanti, transgressing the imbecile purism that advocates the use of Piovano Arlotto to define products and notions of our time.

Gadda (1958, 555) says that he chose the dialect as a linguistic tool, as stated in the essay "*Arte del Belli*". It is a language that wants to go beyond the possible limits of a single language, devoid of dialectal nuances; an iridescent language that assumes, in dialogues as in free indirect discourse, the forms of the Roman dialect, the Neapolitan, the Molise, the Venetian; a language that has mimetic and immersion characteristics in the

Roman setting of the novel, but which also has a polemical intent towards a corrupt society.

Note the emblematic title of the novel '*Quer Pasticciaccio brutto de via Merulana*' offers some indications: the dialect is Roman ("*quer*" for "*quel*", "*de*" for "*di*"); the action takes place in Rome (Via Merulana); it is a "brutto" "*Pasticciaccio*". Note the pejorative suffix *–accio*, followed by the "*brutto*" element which reinforces the connotation, describing the central event with an ironic arrangement like "*ugly mess*".

This novel represents the external chaos, the impossibility of ordering the real, and the consequent triumph of inauthenticity and inconclusiveness. Calvino (1993: 100) sees that «Gadda tried throughout his life to represent the world as a tangle, or mess, or ball of wall, to represent it without at all attenuating the inextricable complexity, or rather the simultaneous presence of the most heterogeneous elements that concur to determine every event, indeed making the "multiplicity of convergent causes", the "concause", the true center of the narration».

2. The mistilingualism in Gadda's narrative

The bilingualism is a topic of various studies of Italian fiction and also a feature of Gadda's style in the novel of *Quer pasticciaccio brutto de via Merulana*.

It is also necessary to recall the historical dictionary of the Roman dialect set up by the linguist Luigi Matt which contains a complete lexicon of the Romaneschisms present in the final drafting of the '*Pasticciaccio*', furthermore to four hundred headwords regarding the few tens of phrases and voices so far considered by scholars.

Contini (1989: 34) classifies Gadda's style as pastiche, that is, as a mixture of heterogeneous elements: learned and literary voices, dialectisms, deformed words, neologisms, sectoral languages, jargons, lexical contaminations, «is the Gaddian figure that most characterizes his style and his conception of

life». A stylistic mixture of codes, registers, sectoral languages, jargons, literary echoes, lexical contaminations, apt to obtain a strange and humorous representation of reality.

Another Gadda study by professor Raffaele Donnarumma, presents a more open perspective than that of Contini. Donnarumma (2001: 8) states that the concept of "*pastiche*" for Gadda's writing implies not the meaning of Contini, but the French one that interprets "*pastiche*" as an imitation. "The scholar considers Gadda's position in expressionism problematic because it implies a style of the ego in full possession of the language, while Gadda does not present himself as a single subject, nor does he have" a "style".

According to Donnarumma, Contini's intention ''would be to eradicate Gadda from the dominant nineteenth-century culture to highlight his singularity, while writing for Gadda is not an act of individual freedom but means dialoguing with the literary tradition'' (ivi, 41). Starting from the analysis of the Italian Tale and the Cahier d'études, Donnarumma reconstructs the Gaddian research of the "novel-symphony", that is of a fictional form that builds a story by themes and that is unified through the recurrence of images and verbal forms. As a ''multiple, diffracted and discordant presentation, the symphony novel presupposes the dissolution of the character, a process that is completed only with *Pasticciaccio*'' (ivi, 48-49).

Dardano (2014: 416) notes that ''the mixed language of various connotations, on the diatopic level, invents in Gadda a mixture considered expressionistic that is used mainly with mimetic and parodic intentions: a cause of this mixture can be identified in the will to represent the uncertainty of an elusive and ambiguous reality''.

3. The language of ''*Pasticciaccio*''
Gadda (1993: 30) speaks, in a passage mentioned in an interview, of the linguistic choices made in the Pasticciaccio referring in

fact to the category of regional Italian, even though of course without defining it strictly:

As for the Roman dialect, I didn't intend to dish the real dialect; but the Italian mixed with dialect, that vigorous way of speaking that comes from a dialectal family environment. [...] In essence, it is a "contamination" between current Italian and Roman.

Gadda uses a very particular language, which springs from the mixture of multiple elements: special languages, dialects, standardized everyday language, use of technical-scientific terms, jargons, archaic and courtly words, Latinisms, Greekisms, use of a language including foreign words (English, French, Spanish, and German), and neologisms invented by the writer himself.

The main dialectal nuclei in Gadda are: Lombardisms (generally in Milanese works); romaneschisms (especially in the "*Pasticciaccio*"); fiorentinismi (especially in the "*Favole*", in part, in "*Eros and Priapo*", and in the "*Pasticciaccio*"), often coinciding with ancient or antiquated forms of the literary language. The technical terms also constitute the most peculiar aspect of the Gaddian prose, used both in their specific sense and in a figurative sense with a strong metaphorical charge.

Another component of more fruitful use and dosage is the intense conglomeration of personal forms: neoformations based on Latin or Greek: *bucinando* (11), *cinobalanico* (73); suffix forms: *scaricabarilistico* (62); or prefixes: *autoghigliottinarsi* (187); analogical forms: *audicolo* (166), *giallazio* (162); verbi parasintetici: *dekirkegaardizzare* (122); o desostantivals: *priapare* (110); parascientific forms: *criptorutto* (158); brachilogical juxtapositions: *culseduto* (62), *domicileaggredita* (156); adjectival periphrases: *er 'tu mi stufi'*, means the fiancé (48); linguistic calembours: *Facta factorum* (37); phonomorphological deformations: *irpotesi* (208), *setticimia* (222) etc.

Add to this the more excessive use of each linguistic variant (allotropes, synonyms, etc.) and the abundant use of relevant onomatopoeias, foresterisms, jargonisms, Latinisms, archaisms, Latin forms, Greek and foreign words.

All this is a system that puts the language in crisis, stylistically playing on the collision of various planes (for example: educated form / popular form etc.), which reveals Gadda's will to attack, beyond reality, language itself in its signs, the possibilities of communication.

However the colorful mixture of the Gaddian language, and the writer's multilingualism, specify the motivations and the polemical-critical functionalities that are at the base of his experimentalism.

Gadda's linguistic experimentation helped to resume dialectal Italy and stimulated the experiments of various writers who refer to the regional background, it is important to remember beyond the "jargon" used in the novel has cultural derivations and a different moral meaning.

The lexicon is certainly the most easily observed and described fact in the language of Pasticciaccio. The novel welcomes foreign words, dialectal words and Italian words; regionalisms and pan-Italian terms; formal Italian, colloquial and trivial; the Italian «sectoral» scientific, technical, and bureaucratic.

Pasticciaccio contains a very varied and rich linguistic material that has refreshed the language of the Twentieth century narrative. This linguistic material mixes many ingredients such as: technical and scientific languages, various registers of speech, daily language, vernacular, jargons, archaisms, Latinisms, mixed with words of Gadda's inventiveness, creating what the French called pastiche.

Pasticciaccio is very rich in terms belonging to sectoral languages, used in different ways and functions.

They can be divided into two major lines: scientific terms and humanistic terms. Belong to the first: terms and phrases of physics, engineering, mathematics, medicine (in particular psychiatry), psychoanalysis, military art, etc. They belong to the second: terms and phrases of philosophy, theology, rhetoric, versification, grammar, bureaucracy, etc.

4. Scientific terms

Here I offer a hint of the great variety of disciplines that Gadda exploits scientific terminology, which invades the whole novel (see Matt 2005: 128-134):

4.1 Chemistry

sesquiossido s.m. 'ossido la cui molecola è formata da tre atomi di ossigeno e due di metallo' (196); *lipoide* s.m. 'sostanza analoga ai lipidi' (191); *papaverina* s.f. 'alcaloide dell'oppio usato in farmacologia' (101); *proteina* s.f. 'sostanza organica azotata' (133); *peptone* s.m. 'prodotto della demolizione di sostanze proteiche' (222); *biossido* s.m. 'Composto formato da un atomo di un metallo (o di un non metallo) e due di ossigeno' (88); *silice* s.f. 'diossido di silicio' (87); *blu di metilene* loc.s.m. 'tipo di colorante' (196); *urea* s.f. 'sostanza azotata presente nell'organismo umano' (191

4.2 Mathematics

lemniscata s.f. 'tipo di curva' (203); *triangolo isoscele* loc.s.m. 'triangolo che ha due lati uguali' (195); *asteroide* s.m. 'figura geometrica a forma di stella a quattro punte' (50); *apotema* s.m. 'segmento di perpendicolare tracciato dal centro ad un lato di un poligono regolare' (195); *azimut* s.m. 'angolo compreso tra un punto dato e un piano di riferimento' (110); *trìgono* s.m. 'triangolo' (162); *diedro* s.m. 'spazio compreso tra due semipiani che si originano dalla stessa retta' (210).

4.3 Physics

polarizzarsi v.intr. pron. 'subire un processo di polarizzazione' (70); *elettrone* s.m. 'particella subatomica con carica negativa'

(223); *energia cinetica* loc.s.f. 'energia di un corpo in movimento' (122); *viscosità* s.f. 'grado di scorrevolezza di un fluido' (235); *tempuscolo* s.m. 'intervallo di tempo infinitesimale'(164); *candelaggio* s.m. 'misura di intensità luminosa in candele' (116); *vacuo torricelliano* loc.s.m. 'vuoto che si crea all'interno di un barometro, al di sopra del mercurio' (203); *induzione* s.f. 'modificazione che determinate proprietà di un corpo subiscono per la vicinanza di un altro corpo' (109).

4.4 Mechanics
biella s.f. 'elemento che collega due parti di una macchina' (186); *collettore di scarico* loc.s.m. 'condotto per lo scarico all'esterno' (161); *autoclave* s.f. 'contenitore metallico per la sterilizzazione' (117); *carda* s.f. 'macchina per la cardatura' (132); *eccentrico* s.m. 'piastra rotante' (134); *impanatura* s.f. 'filettatura' (188); *induttanza* s.f. 'rapporto tra il flusso di induzione e l'intensità della corrente' (114); *molazza* s.f. 'impastatrice meccanica' (134); *indotto* s.m. 'parte di una macchina elettrica' (109); *martinicca* s.f. 'freno che nei veicoli a trazione animale viene azionato a mano' (205); *pantografo* s.m. 'dispositivo per la presa di corrente che si trova nel tetto dei treni elettrici' (131).

4.5 Medicine
basioglosso s.m. 'muscolo situato alla base della lingua' (167); *borborigmo* s.m. 'brontolio dello stomaco' (234); *capillizio* s.m. 'cuoio capelluto' (167); *algolaghnico*/ *algolagnico* agg. 'caratterizzato da algolagnia' (130); *cachettico* agg. 'estremamente deperito' (233); *acromegàlico* agg. 'affetto da acromegalia' (38); *auricolare* agg. 'dell'udito' (114); *astenia* s.f. 'condizione di debolezza patologica' (112); *carotide* s.f. 'arteria del collo' (49); *derma* s.m. 'strato interno della pelle' (14); *antilòbo* s.m. 'sporgenza cartilaginea posta davanti al lobo dell'orecchio' (112); *apoplettico* agg. 'affetto da aplopessia' (71); *dispensario celtico* loc.s.m. 'centro di sanità pubblica

specializzato nelle malattie veneree' (11); *clorosi* s.f. 'tipo di anemia' (41); *affettività* s.f. 'complesso di pulsioni affettive' (4); *cicatrizzazione* s.f. 'formazione di una cicatrice nella guarigione di una ferita' (100); *eredoluetico* s.m. 'persona affetta da sifilide congenita' (38); *epigastro* s.m. 'zona dell'addome in cui risiede lo stomaco' (23).

4.6 Geology

corindone s.m. 'tipo di pietra preziosa' (196); *diorite* s.f. 'tipo di roccia' (149); *peperino* s.m. 'tipo di roccia' (191); *corniola* s.f. 'tipo di pietra preziosa' (195); *arenaria* s.f. 'tipo di roccia' (215); *crosoberillo* s.m. 'tipo di minerale'(156); *spinello* s.m. 'tipo di minerale' (156); *tormalina* s.f. 'tipo di minerale' (107); *cristallografico* agg. 'relativo alla cristallografia' (196); *tellurico* agg. 'sismico' (81).

4.7 Geography

geodesia s.f. 'disciplina che studia la forma della terra e la posizione dei punti sulla sua superficie' (146); *cirro* s.m. 'tipo di nube' (160); *grecale* s.m. 'vento di nord–est' (34); *geodeta* s.m. 'studioso di geodesia' (146); *monsone* s.m. 'vento tropicale' (67); *geodetico* agg. 'calcolato secondo i principi della geodesia' (146).

4.8 Astronomy

equinoziale agg. 'proprio di un equinozio' (117); *ellisse* s.f. 'orbita di un corpo celeste intorno a un altro' (130); *gravitatorio* agg. 'relativo alla forza di gravità' (130); *equinozio* s.m. 'giorno in cui il sole si trova sull'equatore celeste' (198); *fotosfera* s.f. 'strato del sole' (224); *orbitazione* s.f. 'moto orbitale' (203); *orbitare* v.intr. 'muoversi secondo un'orbita' (123); *orbitale* agg. 'relativo all'orbita di un corpo celeste' (164).

4.9 Biology

fibrilla s.f. 'costituente elementare di una fibra' (70); *tegumento* s.m. 'tessuto che riveste un organo' (86); *amebico* agg. 'relativo ad ameba' (120).

5. humanistic terms:

5.1 Philosophy

ethos s.m. 'norma di vita' (85); *logos* s.m. 'linguaggio in quanto attività del pensiero' (202); *sorite* s.m. 'polisillogismo' (57); *volizione* s.f. 'atto della volontà che porta al compimento di una data azione' (150); *maieutica* s.f. 'metodo dialettico che consente di far pervenire l'interlocutore ad autonoma consapevolezza' (102); *eleatico* agg. 'relativo all'eleatismo' (82); *escatologico* agg. 'che riguarda il destino ultimo dell'uomo' (166);*eleatico* agg. 'relativo all'eleatismo' (83);*teoretico* agg. 'che riguarda il problema della conoscenza' (3).

5.2 Linguistics, rhetoric

apòcope s.f. 'caduta di una sillaba in fine di parola' (152); *dittongo* s.m. 'unione di una vocale e una semivocale' (185); *etimo* s.m. 'forma da cui deriva una data parola' (34); *arsi* s.f. 'accento ritmico' (187); *ipotiposi* s.f. 'figura retorica attraverso la quale si rappresenta qualcosa in modo visivo' (39); *giambo* s.m. 'piede formato da una sillaba breve e una lunga' (185); *toponomastica* s.f. 'insieme di toponimi di una zona' (230); *agglutinante* agg. 'di lingua, la cui morfologia funziona per giustapposizione di elementi autnomi nel corpo delle parole' (180); *trocàico* agg. 'formato da trochei' (162).

6. Foreignisms

Forestry is a word, phrase, or syntactic construct, introduced in a language from a foreign language, both in its original form and with adaptation to the structure of the target language.

Words and phrases in foreign languages are common in all of Gadda's works. There are some English terms in Pasticciaccio: *holding* (39), *minding* (144), *cost insurance free* (186), *flint* (196), *tight* (38), *vegetables* (24), *pipe–line* (59), *clacson* (161), *shampoo* (163), *boxer* (105), *pointer* (149), *cracking* (122), *free along bank* (186), *bulldog/bull–dog* (92). The word *toboga* (228) is taken from American English.

There are also terms and phrases in French: *au ralenti* (131), *du vieux terroir* (204), *anisette* (61), *en passant* (193), *caveau* (75), *élite* (69), *bleu* (15), *dessous* (41), *loisir* (128), *trop-plain* (221), *refrain* (131), *coûte que coûte* (73), *foulard, foulards* (15), *bouquet* (158), *chez nous* (73), *bonbons* (189), *pensif* (144), *haute pâte* (160), *béchamelle* (187), *empâtée* (204), *nuits de Saint Petersbourg* (87), *cherchez la femme* (4), *taxì* (63), *l'espace d'un matin* (64), *mi–carême* (158), *hélas* (183), *loisir de siéger* (133), *manicure* (88), *négligé* (15), *du côté de chez madame* (18), *soufflé* (87), *trousse* (87), *téléphone avec la manivelle* (202).

French can also appear in long explicit quotations, as in the following passage: *L'effetto che la resurrezione in parola cavò di sue viscere [...] fu quello che si verifica ogni volta [...]: conglomerare le tre balìe – da Carlo Luigi de Secondat de Montesquieu con sì chiaroveggente capa sceverate, libro undecimo captolo sesto del suo trattatello di ottocento pagine circa l'esprit de lois – irremovibile camorra. In un tale evento, «le même corps de magistrature a, comme exécuteur des lois, toute la puissance qu'il s'est don- née comme legislateur. Il peut ravager l'État» (intendete? Ravager l'État!) «par ses volontés générales et, comme il a encore la puissanse de juger, il peut détruire chaque citoyen par ses volontés particulières»: particulières a lui, cioè al sullodato corps.* (61-62).

German phrases is also found in direct speeches: '*Il cannocchialante foca s'era creduto allora in dovere di riferire all'amministrazione – "Verwaltung, Verwal- tung!... Wo ist denn die Verwaltung? drüben links? Ach so!...*' (80); «"*Jedes Jahr ein Kind, jedes Jahr ein Kind..." gli cantava quel tedesco, ad Anzio: che pareva una foca*» (10); or in the quotation of a proverb: «*keine Rose ohne Dornen*» (183).

Some expressions or words in Spanish complete the registry of *Pasticciaccio* forestierism: *cuidado* (234), *prensa* (39), *desde Italia* (39), *desde la misma Italia* (39).

Potential loan words from other languages are limited to words already well-adapted in Italian, such as the Russian *wodka* (163), the Turkish *harem* (127), and the Urdu *maharagia* (197, 104).

7. Latin terms

In this lexicograpic study i try to detect the competence of Carlo Emilio Gadda cha appears in the creation of words resulting from his study of the Latin language he learned through his mother's help, and he also attended works by modern philosophers who wrote in Latin, like Spinoza and Leibniz. There are numerous Gaddian neoformations of Latin origin which are largely ignored by the general dictionaries of the Italian language.

A fundamental constituent of the elements of Gaddian plurilingualism is Latin, an active ingredient in most of Gadda's works, especially *La congnizione del dolore* and *Eros e Priapo*. In a few cases Gadda clearly mentions Latin texts, while implicit citations are more frequent; the author most profited as a source is the beloved Orazio, but Virgilio, Cicerone, and Catullo are also very much alive in the memory of Gadda. The Latin reveals a rather relevant component also in the *Pasticciaccio*, in particular, clearly, in those pages where the narration is more distant from the representation of the popular environments and leaves space for a high register.

In some cases, these are expressions used commonly in Italian in intellectual language, for example: *ad hoc* (213), *agnus* (150), *ab aeterno* (87), *ad audiendum verbum* (118), *ad libitum* (74), *adnuente* (adnuo) (103), *asperges in nomine Domini* (71), *coeli jucundum lumen et auras* (187), *consule* (74), *coram* (202), *Corpus Domini* (113), *crescìte vero in gratia* (167), *do ut des* (116), *de jure decreto* (161), *de moribus, de temporibus* (144), *domum relapsa* (166), *Dominicus* (34), *evasi, effugi* (84), *extra muros* (74), *facio* (37), *fama volat* (35), *filius* (180), *gradus ad Parnassum* (110), *illis temporibus* (223), *ipso facto* (221),

homines consulares, homines praetorii (62), *pro forma* (74), *de Quo* (67), *sine qua non* (64), *in facto* (73), *in loco* (9), *in utroque* (7), *manu armata* (54), *more insolito* 154), *mos* (80), *sui generis* (193), *primum vivere* (61), *quondam* (128), *Commodatam repetunt rem* (70), *gentes* (70), *item* (81), *quondam* (128), *manet sub jove frigido* (71), *memento* (131), *motu proprio* (180), *non datur casus*, *non datur saltus* (155), *ora et labora pro nobis* (223), *pater patriae* (234), *rictus* (121), *saepe proposui venire ad vos* (168), *sic et simpliciter* (122), *sic: nec aliter* (81), *sive* (114), *ubique* (73).

8. Greek terms

Greek expressions, which are transliterated or not, also appear discontinuously: *ethos* (85), *epos* (14, 19, 34), *pathos* (61, 85), *pragma* (73, 122), logos (202), παντα δε πολεμος (83), συμπάθεια (85), εξωτερικό (120).

9. Conclusions

The aim of this study was to bring out the linguistic aspects of plurilingualism in the *Pasticciaccio*, a detective novel in which the environment where the crime will take place is a suburb of Rome. Gadda's characters were not all uniform; everyone had his own way of speaking, his story, his language, and later, his own reality.

The novel welcomes foreign words, dialectal words and Italian words; regionalisms and pan-Italian terms; formal Italian, colloquial and trivial; the Italian «sectoral» scientific, technical, and bureaucratic.

In *Pasticciaccio* there are different forms and manners characterized each by its own style. It includes frequent mixing, confusion of styles, coexistence of the trivial and the aulic, of the tragic and the comic in the same sentence, on the same page. On its page the most various elements are crowded. There is not only dialect, but a variety: Roman, Neapolitan, Molise, and Florentine.

This pastiche is a decisive peculiarity of the Gadda's style; mixture of languages, characters, and situations that result in the novel creating a baroque impression.

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