LIST OF ABSTRACTS

Abbamonte, Lucia (Università Vanvitelli, Napoli)
Black stories matter – from Liverpool Slavery Museum to Washington African American Museum – multimodal representations of controversial heritage
Since its opening on 23 August 2007 – the bicentenary of the abolition of the British slave trade and the annual date of Slavery Remembrance Day – Liverpool’s International Slavery Museum (ISM) has attracted millions of visitors. ISM encompasses aspects of both historical slavery, with its enduring impact, and contemporary slavery. Its location in Albert Dock near the dry docks where 18th century slave trading ships were accoutr’d has a tangible iconic value. Whilst acknowledging the city’s role in the transatlantic slave trade – much of Liverpool’s maritime history was built on it – ISM aims at challenging such legacies dynamically, through engaging events and campaigns, which utilise evocative language, such as *Ink and Blood: stories of abolition*, or *We Are Setting the Truth Free*, reinforced by and reinforcing visual representations. A priority is to represent the enslaved Africans not only as victims, but as resilient and resourceful human beings, which is a major focus also of the *National Museum of African American History and Culture* (NMAAHC). Its opening in 2016 by Barack Obama was celebrated with a three-day festival in Washington. The festival acclaimed the visible and tangible success of decades of efforts to overcome racially charged opposition, finally obtaining a site of memory on the National Mall next to the Washington Monument – again a prominent and symbolic location – where African American history and its rich, multifaceted influence on America could be commemorated. Both NMAAHC and ISM aim to rescue generations of black people from anonymity, by representing not only the inhumaneness of slavery, but also how ingenious and resourceful were the people who endured it, through a variety of interactive exhibitions showing how resiliency, optimism, hope and spirituality are also revealed in African American culture.
History museums can be defined as storytelling machines with multi-layered meanings (Abbamonte 2018), gradually unfolding through the exhibition of the artefacts, thus tracking the narratives of African-American life over the centuries. Accordingly, from a multimodal discourse analysis perspective (Bateman 2014; Kress and van Leeuwen 2001, 2006; van Leeuwen 2008, 2013), this study investigates aspects and features of both NMAAHC’s and ISM’s communication modes, in particular the ways in which they create narrative constructions, by utilising a variety of audio-visual signifiers that engage the audience at different levels, synesthetically. To give just one clearly readable example, we can consider the iconicity of the NMAAHC’s façade, since it features the “Corona,” a three-tiered inverted pyramid shape inspired by the Yoruban Caryatid, which the U.S. representative John Lewis defined as ‘the story of our lives wrapped in a beautiful golden crown of grace.’
A challenging, overarching research question is the extent to which non-verbal iconicity may constitute a new and highly productive semantics. More specifically, the study explores how, and to what extent, historical, (ideo-) logical meanings are developed through the positioning of artefacts, within a synergy of architecture, visuals and music, and how all this interacts with verbally expressed semantics. New ways to engage visitors range from apps, social media sharing and 3D object exploration to recording videos (in the NMAAHC’s Visitor Voices section), with a focus on both the importance of spreading oral history/stories of slavery and trauma, and of sharing empathic, affectual reactions to seeing rather than hearing about artefacts such as children’s shackles.
Through the lens of MDA, and with insights from media and narratology studies, aspects of this virtually interactive and productive polymedia environment will be investigated and the entailed socio-cognitive implications discussed.

Adami, Esterino (University of Turin)
Of poets, saints and sinners: Constructing the language of postcolonial decadence and heteroglossia in Jeet Thayil’s fiction
Jeet Thayil’s *The Book of Chocolate Saints* (2017) is a recent Indian English novel that pivots around the imaginary poet and painter Newton Francis Xavier (mainly modelled on the real figure of Dom Moraes) in the attempt to fictionalise the cultural environment of the Bombay poets and artists of the 1970s and 1980s (Birds 2017; Khullar 2018). By virtue of its multitude and stratification of voices, styles and tones, the text cumulatively seems to generate a sense of postcolonial decadence, but at the same time appropriates the debate on the value of art as a means to express and question human identity,
in particular focusing upon its main *artiste maudit*, but also spanning other bizarre characters and episodes too. In fact, the novel continuously extends and reshapes its locative and temporal deictic dimension by shifting from India to the UK and the USA, embedding memories of the late colonial time, the flowering years of new Indian poetry and the post 9/11 period as well. Although postcolonialism and decadence may superficially refer to incompatible or distant concepts, Stilling (2018) convincingly exhibits their fruitful interconnection, in particular with reference to the genres of poetry and visual arts. In my presentation, I take up his argument to corroborate a stylistic investigation of Thayil’s multivoiced writing. Specifically, my research questions will concern 1) the ideological effects of productive strategies such as heteroglossia, intertextuality and symbolisation utilised by the author (Allen 2000; Bakhtin 1981; Black 2006), 2) the complex and at times uneasy, or decadent, relation between the self and the realm of art in the postcolonial context, as exemplified in the sulphurous main character. A number of extracts containing illustration of listing style, hybridity of genres and modes of narration will be taken into examination to tackle this type of kaleidoscopic narrative and my analysis will be set against the intersection of different disciplines, methodologically drawing on stylistics, narratology and postcolonial discourse (Gibbons and Whiteley 2018; Jeffries 2010; Talib 2002).

Adami, Valentina (Università di Verona)

*Mythology Out of the Box: Posthuman Myths of Origin in Feminist Speculative Fiction*

According to Northrop Frye, “Man lives […] within a mythological universe, a body of assumptions and beliefs developed from his existential concerns” (Frye 1982: 12). Myths of origin belong to every age and every culture, and they allow us to make sense of our lives and find our place in the world: they are the primary story on which all other stories are based. However, the dominant Western myths associated with the Judeo-Christian tradition no longer seem to suit our needs: new questions that cannot be answered by the old myths have arisen from a changed experience of the world, so much so that traditional mythology can no longer guide us, having lost both its magical wonder and its psychological function in many contemporary cultures. The consequence of this loss is, as Jules Cashford put it, that we are left “between stories, cut off from the deepest roots of our being, which relate us to all life” (Cashford 2010: 6).

A new, revised story is thus needed to give meaning to life in the contemporary world and set a pattern for human behaviour in a changing society. Adrienne Rich famously defined “re-vision” as “the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction,” and argued that it “is for us more than a chapter in cultural history: it is an act of survival” (Rich 1972: 18). The posthuman re-vision of myths offered by feminist speculative fiction may be seen precisely as such an act: through the description of global catastrophes that end with the birth of a new world order, in a cosmic cycle of destruction and creation, a new mythology for the future is put forth. Posthuman feminism, inspired by twentieth-century scholars such as Simone de Beauvoir, Jacques Derrida, Michel Foucault and Donna Haraway, and recently theorised most notably by Rosi Braidotti and Cecilia Åsberg (2018), will provide a framework for analysing such re-visions. Drawing from a variety of novels such as Margaret Atwood’s MaddAddam trilogy, Sarah Hall’s *The Carhullan Army*, Larissa Lai’s *Salt Fish Girl*, and Jeanette Winterson’s *The Stone Gods*, this paper aims to explore the link between posthuman and feminist discourses, and in particular their representation of posthuman bodies as figures that transgress boundaries and invite us to “think out of the box,” challenging and reconfiguring traditional myths of origin to include women’s perspectives.

Agorni, Mirella (Università di Venezia Ca’ Foscari)

*Moving languages, texts and cultures across intangible borders: Translation Studies and the role of intercultural mediators as agents of history*

The various ways in which intercultural practices take place across traditional national, geographic, and linguistic borders is a flourishing research field, which has recently gained visibility in a number of disciplines, such as Intercultural Studies, Comparative Linguistics, Comparative Literary Studies, as well as in new developments in the field of History, such as Transnational History. The “transnational turn” aims at overcoming the limits of most traditional national approaches to the study of cultural developments by focusing on transnational connections and intercultural encounters. Yet, Translation Studies should arguably take the lead, as cross-cultural and cross-linguistic phenomena
have always been at the core of the discipline. However, scholars such as Elke Brems, Diana Roig-Sanz and Reine Meylaerts have claimed that the discipline has not fully benefited of the new critical transnational approaches yet, as it does not pay sufficient attention to the networks and relations between individuals who are the first carriers, or rather, agents, of intercultural transfers. Particularly, the collective (collaborative as well as conflicting) nature of translation projects has often been overlooked.

In this presentation I would like to focus on the materiality of mediating practices and individuals, that is intercultural mediators, in the early nineteenth century. I shall choose Italy as my geographical location precisely because a unified Italian nation did not exist at the time. In spite of this, or, rather, because of this, intercultural mediators were extremely active moving languages, genres and texts across Italian intangible borders. Cultural practices had a fundamental social and political importance, and this had a strong influence on the choice of texts to be translated as well as on the translating approach adopted by translators.

Given the time limit of this presentation I shall concentrate on one example, that is the translator of Maria Edgeworth’s works into Italian, Bianca Milesi Mojon. She was responsible, in a strict collaboration with Raffaello Lambruschini, the editor of the first Italian periodical dedicated to children’s education, Guida dell’educatore, for the introduction of the pedagogical novel and the short story to an Italian juvenile public. This marked the emergence of a new consciousness of reader response in translation: for the first time ever, translators, editors and reviewers started to pay attention to translating strategies conceived mainly in terms of textual function, rather than aesthetic or literary value.

Aiello, Jacqueline (University of Naples “L’Orientale”)
Latorraca, Rossella (University of Naples “L’Orientale”)

Pushing the bounds of translator training: translation and revision competence and process through trainees’ eyes

Expanding internationalisation processes, increased sensitivity to employability, and novel trends in translation teaching have recently compelled curriculum planners and designers of training programmes to foreground the skills and understandings that trainees necessitate to thrive in the professional domain of Specialised Translation. Not only is it essential for translation training classrooms to reflect the realities of the professional domain, the different stages of the translation process and the situational demands of translation, but trainees must acquire the ‘ways of thinking and practising’ (WTP), which include issues like “coming to terms with particular understandings, forms of discourse, values or ways of acting which are regarded as central to graduate-level mastery of a discipline or subject area” (McCune & Hounsell 2005: 257; see also Meister 2017), of translation.

This paper presents an intensive 20-hour seminar that was developed in line with the aforementioned criteria and was piloted with a small group of graduate students enrolled in the Master’s degree programme in Specialised Translation at the University of Naples ‘L’Orientale’. The seminar was designed to provide authentic, real-world practice in and awareness of different aspects and stages of the translation process, including the integral but often overlooked translator revision. The seminar did not set out to discuss or challenge existing models of translation competence but instead aimed to socialise translator trainees into the Discourse – or WTP – of the translator, with special reference to the knowledge of translation, instrumental and strategic sub-competences, and psycho-physiological components, described in the PACTE model (2003; Hurtado Albir 2017) as specific of translation competence.

In line with the objectives of the seminar, the present paper places trainees, their experiences in training, and their self-perceived proficiency on the forefront. The latter was considered of particular import because perceptions of competence are connected to increased motivation and positive cognitive consequences such as greater use of problem-focused coping strategies (Núñez & Bolaños-Medina 2018). Thus, this paper homes in on students’ self-perceived proficiency and satisfaction with training as reported in pre- and post-programme Likert-scale questionnaires. The findings that transpired from the quantitative analyses of these data suggest that a seminar integrating authentic practice with and reflections on translation and translation revision increases learners’ perception of their efficacy. The preliminary results are discussed in light of the insights they provide into students’ awareness of
to live and survive in a heteronormative society, that is by inhabiting alternative temporalities. Like a Crab (1998), by referring to a turtle, relationality respectively in the short stories “Shell” (2002) and “Owl” (2012) and in the novel the “queer figure” of the octopus. Similarly, Jackie Kay describes lesbian and transgender forms of black queer existence in contemporary racialised heteropatriarchy. In the theoretical meditation achieved metamorphosi Glave and Shani Mootoo, employ animal figures in their texts

Drawing on Queer Studies, Critical Race Theory, Animal Studies and on Metaphor Theory in Linguistics, this paper intends to explore how contemporary Black Queer writers Jackie Kay, Thomas Glave and Shani Mootoo, employ animal figures in their texts – often through a desired or figuratively achieved metamorphosis from human to animal – as a way of representing the difficulty of voicing black queer existence in contemporary racialised heteropatriarchy. In the theoretical meditation “Jamaican, Octopus” (2013), Thomas Glave associates the lives of queer people in Jamaica to that of the “queer figure” of the octopus. Similarly, Jackie Kay describes lesbian and transgender forms of relationality respectively in the short stories “Shell” (2002) and “Owl” (2012) and in the novel Trumpet (1998), by referring to a turtle, an owl and a snake. Finally, in her 2014 novel Moving Forward Sideways Like a Crab, Shani Mootoo uses the figure of the crab in order to reflect on the way queer people learn to live and survive in a heteronormative society, that is by inhabiting alternative/sideways temporalities.
The association of the lives of queer people with animals invites a rethinking of what it means to be human in the context of contemporary racialised heteropatriarchy. Starting from a shared subaltern position, animals and queer subjects regain their right to the logos, meant not only as the capacity to recover their own voices but, in a Derridean sense, of (re)writing their lives, therefore showing the possibility of funding – as Sylvia Wynter would say – a new humanism, based on different principles.

**Ammendola, Emanuela** (Università di Napoli Parthenope)

*Cultural perception and stereotypes translation in Disney movies*

It is a matter of fact that nowadays a large part of information is conveyed by means of the new media and our knowledge of the world as well as the contact with other cultures develops mainly through multimedial products such as movies, documentaries and websites. The translation of these kinds of products, which are released on a world scale, often aims at adapting the original version to the target system, neutralizing one of the most evident differences that come to mind when we approach another culture: language use. The concept of neutralization is strongly supported in the translation of children’s animated movies, where elements belonging to specific varieties of the original language are customary standardised in the target text in order to respect the pedagogical function of the movie (De Rosa 2010:7). If the main issue of AVT concerns the multimodality and the proficiency in managing different means and channel of communication and systems of signs in a process that Roberto Mayoral defines *medium-constrained translation* (1986), the process gets more nuanced when the arrangement has to take into account linguistic and cultural elements that shall not intentionally be adapted to the target system such as when the diatopic variation represents a distinctive element of a character’s identity or when a cultural stereotype is necessary to justify the presence of a character in the movie.

It is the case of the Disney animated movies *Beauty and the Beast* (1991), *The Little Mermaid* (1989) and *Balto* (1995) where elements belonging to a foreign culture and language need to be reported in the target text trying to reproduce the same effect of ‘foreignization’ of the original version (Venuti 1995). While French is the ‘third language’ in *The Beauty and the Beast* and *The Little Mermaid*, *Balto* is characterized by the presence of a Russian character, Uncle Boris, who in the paralinguistic code (Yves Gambier 2013: 48) reveals typical Russian accent, intonation and voice quality.

A comparative analysis aims to reveal differences at the level of knowledge, closeness, perception and stereotypes that the source- and the target language have about the foreign language, in addition to exploring if the use of an higher or lower number of explicitations, translated items or omissions may proportionally reveal an higher or lower degree of closeness between the original language, the dubbing language and the ‘third language’. The paper aims at highlighting the similarities and the differences between the sociolinguistic and pragmatic meanings conveyed by the English and the Italian dubbed version of the above-mentioned movies with regard to the target- and source culture, language and audience (Silvia Bruti: 2009).

**Anselmo, Anna** (Università della Valle d’Aosta)

*Remediating the dead body: shapes of the after-life*

This paper is an exercise in geometry and pivots on numbers: one, two and three. **One** is the topic: the revisitation of the dead body as exemplified, theoretically, by Gunther von Hagens’ *Body Worlds* and, experientially and textually, by the bodies that emerged out of North-Western European bogs, specifically those celebrated in P.V. Glob’s *The Bog People* (1969), Seamus Heaney’s *bog poems* sequence (1969, 1972, 1975), and Siobhan Dowd’s *The Bog Child* (2008). Von Hagens’ work, demiurge-like in nature, defamiliarizes the dead body by turning it into a self-confessed art object that defies the life-death dichotomy and begs for a third option. Bog bodies, on the other hand, are the fruit of peculiar microbiological conditions whereby the dead body is mummified and made available for retrieval, observation, study and, ultimately, exhibition – a visual-verbal art object. **Two** are the theoretical polar stars that inform my geometry: posthumanism and remediation. The dead body is the ultimate posthuman *other*, “so distanced in its difference that it can clearly be put into a positional category of not-me” (Shildrick 2002). Both Von Hagens’ work of defamiliarization and the conservative-transformative microbial work of bogs clearly exemplify this point: I am my body, but, in its giveness, my body is not mine, and seems to exist in the realm of “beyond human”. Remediation (Bolter and Grusin 2000) comes into play when the dead body’s inescapable otherness is led, medium after medium, by Von Hagens, P.V. Glob, Heaney, and Dowd to becoming an artefact: from corpse to
body to plastinated-mummified object, to visual-verbal exhibit. Three are the parts in which my geometrical exploit is articulated: the first lays out the theoretical framework by providing working definitions of both posthumanism and remediation. The second questions the ontological status of the dead body as revisited by Von Hagens, self-appointed demiurge, and the Bog, Northern-European laboratory. The third part is concerned with the layers of remediation that the defamiliarized dead body undergoes: from Body Worlds’ self-proclaimed status as pedagogic art, to Glob’s fictional approach to writing bog bodies, to Heaney’s verses lingering on the giveness and materiality of bog bodies, to, finally, Dowd’s time-less bog child that is part-memory, part-dream and part-history, but never quite real except in bog-death, the dead body is shown as defying the life-death dichotomy, constructing its unprecedented after-life.

Arcara, Stefania (Università di Catania)

Militant bodies between the street and the prison: the construction of heroic femininity in the suffragettes’ political autobiographies

The suffragette movement, one of the most important social revolutions in British history, has been the object of study of a long tradition of feminist historiography. However, the large body of writings produced by the suffragettes has been generally marginalised in the map of the cultural and literary history of Modernism. I intend to examine how gender and class, issues of visibility/invisibility, vulnerability/invulnerability are embodied in the suffragettes’ autobiographical and political narratives. These extraordinary documents (life narratives, prison accounts, pamphlets, memoirs) shed light on the militant women’s unprecedented tactics of “performative activism” and their radical political practices that “disrupted femininity by displaying it in the context of militancy”. The movement created a new idea of what it meant to be a woman, and suffrage autobiography was the instrument for creating a collective identity for women in the public domain of politics.

In the (literally) incendiary years of their campaign, between 1909 and 1914, the suffragettes made use of a number of strategies of self-representation and public performances as sites for the interrogation of gender. Unlike the moderate suffragists, the women of the WSPU performed a series of outstanding actions that put the body in the forefront: resistance to the police, bodies chained to railings, semiterroristic attacks to property, provocations in order to be arrested; once inside the prison, the hunger strike, which the authorities contrasted with forced feeding. But the spaces of political action – the street and the prison – were already inhabited by women, whose visibility was problematic: the working woman, the prostitute, the beggar, the convict. The process of defining feminist politics through performative activism was haunted by the spectre of “the Other woman”, and thus required a reorganization of relations between women who were divided by class: in the prison accounts, the incarcerated body functions as a site of solidarity with non-suffrage prisoners, for the strengthening of a collective voice.

Among others, I will focus especially on “the archetype of the true militant autobiography”, the splendidly written Prisons and Prisoners. Some Personal Experiences (1914) by Lady Constance Lytton, who was imprisoned while disguised as the working-class “Jane Warton, Spinster”. I will investigate how these writers reinvented the genre of autobiography, “bringing life-writing to the service of feminist activism” and thus anticipating the revolutionary insights of 1970s radical feminism.

Arizzi, Cristina (University of Messina)

The integration of textual and semiotic components in the House M.D. TV series. A multimodal corpus-assisted study of hand movements in teasers.

In keeping with the fascination that multimodal and multisemiotic texts such as TV series exert in today’s cultures, which has inspired analyses from many perspectives (Bateman 2008; Bednarek 2010, 2015; Freddi & Pavesi 2009; Garzone & Sarangi 2008), this paper explores the textual and generic features of the House M.D. TV series made possible through multimodal corpus-assisted analysis of meaning-making practices (Baldry & Thibault 2006; Sindoni 2014).

The overall goal at the macro level is to explore the textual and generic features of this series, considering in particular the link between intertextual references and contextual configurations (Halliday & Hasan 1985). Drawing on Generic Structure Potential (Halliday & Hasan 1985), the paper explores obligatory and optional elements and proposes a tentative formula that depicts the typical
construction of each episode, one that also throws light on the intertextual references that blend the medical TV drama with detective narratives.

At the micro level the goal is to focus on one of the obligatory elements, namely the initial phase in each episode, or teaser, in order to analyse more precisely the correlation between verbal components and hand movements in the making-meaning process. The combination of body movements and language has, of course, been studied from several perspectives, including Kendon’s (2004) comprehensive work on gestures in relation to both oral discourse and culture, but while social-ethno-anthropological methodologies (Goffman 1981; Erickson 2004), including those referencing linguistics (Gumperz 1999; Duranti 1997; Creese 2008), consider body movements and semiotic resources other than language as being complementary to meanings made primarily through language, the perspective adopted in this analysis draws on multimodal studies (Kress 2010; Kress & van Leeuwen 2001; New London Group 1996) which hold that all semiotic resources have equal standing. Starting from this standpoint, the goal is to focus on meaning-making practices that depend on how hand movements merge with the ongoing dialogue or alternatively perform actions partly or fully detached from it.

Building on research into online film archives (Arizzi 2012a), the present study is supported by the House Corpus (Taibi et al., in press) with its tools for the annotation of visual and verbal features and their retrieval through corpus searches. While the results achieved so far refer specifically to the House M.D. TV series, the methodology adopted has the potential to be extended to other TV series and other web genres characterising contemporary discourse in English (Arizzi 2012b).

Bajetta, Carlo M. (Università della Valle d’Aosta):

“Oh, Well, That’s a Classic...”: When Books Disappear

Many works from the Elizabethan period present significant resonances from classical antiquity. Still, how can be sure that the allusions or references we find in them are really taken from the work they seem to quote from? This paper will focus on Queen Elizabeth and Sir Walter Ralegh, two figures that, in a way indicate the two ends of Elizabethan culture: the highly read, culturally sophisticated Elizabeth, educated by the best intellectuals of the Tudor period, and the man often described as the prototype of the parvenu courtier – an Oxford student who never took a degree, and the inns of Court attendee who spent more time privateering at sea then studying law.

Elizabeth and Ralegh are particularly significant in that we are aware of some of the contents of their library, but their books have, at least for the greater part, disappeared. As Tom Birrel once wrote the contents of Elizabeth’s bookshelves are ‘as elusive as the rest of her personality’ (1987: 26). The same could apply to Ralegh, whose love for reading was well known (his quasi-contemporaries Robert Naunton and John Aubrey stated that he ‘was an indefatigable reader, whether by sea or land’ and that he always travelled ‘with a chest of books’; cf. Schmidt 2007: 460-61). Our chief source of information on his books, though, is a list of the volumes which were with him in the Tower of London in the early 17th century.

The volumes which can be proved to have belonged to the Queen and to her favourite (or that were available, in Ralegh’s case, in his circle) are indeed very useful to understand the extent to which some classical authors were available in the 16th and early 17th century, and this even if the copy itself is no longer extant. As this paper will endeavour to demonstrate, at least in some cases, the absence of any clue as to the existence of a given volume can be as significant as its presence on their bookshelves – and can be an interesting starting point to think of textual circulation, influence, and reception ‘out of the box’.

Balirano, Giuseppe (Università di Napoli “L’Orientale”)

The role of queer icons in contemporary LGBTI+ re-positionings

The increasing need of young gay individuals to identify themselves with the general youth culture, rather than with a more specific gay culture, in which they may be labeled as ‘different’, is now becoming a well-established practice. This apparently novel queer positioning seems to highlight the queer community’s need to no longer belong to a separate or marginal social world. Over the years, the dual nature of dissimulating and representing reality has provided for a space of re-appropriation and abrogation of the male hegemonic. Yet, such an idiosyncratic positioning has merely represented another marginal stance since it only exists in relation to the hegemonic itself. Against this backdrop, it appears then quite surprising that nowadays ‘gay icons’ keep proliferating on the queer scene as
universal memes; this is partly due to the diamesic function of recent queering TV series such as *Orange is the New Black* or *Sense8* and the complex present digital space which iconically reinforces the discursive queer landscape. This paper, while analyzing the proliferation of so-called ‘new gay icons’ as a way of overcoming queer celebrities of the past, and their perpetual struggle between good and evil, will discuss the emerging concept of bonding iconic objects and their inscription within an affiliation system as the active community enhancers of the new queer political agenda. The resulting re-semiotized discourses seem to re-construct the queer ‘other’ in various ways by reifying it into a similar and relatable ‘other’ whose iconicity is able to provide reassurance and validation while evoking universal empathetic alignment.

**Barletta, Marco** (Università di Bari)

*Ernesto Maltravers…ttato: the translator as ‘opposing lawyer’ and as ‘counter-attacker’*

In 1838 Francesco Cusani (1802 – 1879) published the Italian translation of Bulwer’s *Ernest Maltravers*, which had been on the English market only for one year. This translation is Cusani’s second effort in translating Bulwer’s works, after *Gli Ultimi Giorni di Pompei* (1835-36). But Cusani was not a novice translator. He had already translated some of Scott’s historical novels, short-stories and poems as well as Cooper’s *The Red Rover* and Morier’s literary works. This study draws on Hermans’ (1996; 2014) notion of the translator’s voice in literary translation, Malmkjær’s (2003) model of translational stylistics, and Batchelor’s (2018) redefinition of ‘paratext’, which builds on Genette’s (1997a; 1997b) conception of ‘transtextuality’. The aim is to investigate the relationship between Cusani’s stylistic choices in his translations before 1838 – but also his other works – and the complex paratextual system of his later translation, *Ernesto Maltravers* (1838). It will be shown how the paratextual interventions (e.g. translator’s prefaces and footnotes) modify the reader’s perception of the author and of his literary work. Cusani and his attitude as an historian is very evident in his translations, he uses his historical knowledge - adding his cutting comments on the author’s style - as a powerful tool not only to mediate between two different cultures – English and Italian – but predominantly to defend the Italian culture from Bulwer’s “ingiuriosi” and “esagerati” claims and launch his counter-attacks. Through the analysis of paratexts in the translation of *Ernest*, I will show how Cusani reveals his multifarious facets: he is a polygrapher (a translator, a literary critic, a writer, a scholar, an historian) and he uses translation to act as the “opposing lawyer” of Italy in the nineteenth century as well counter-attack Bulwer’s sarcastic statements about Italian culture.

**Baseotto, Paola** (Università dell’Insubria)

*Self-Narratives, Identity Formation and the Construction of a ‘Domestic Other’ in Early Modern England*

My discussion focuses on an interesting case study of identity formation. In Elizabethan and early Stuart England two communities were characterized by diverging emotional and devotional styles. Two groups, mainstream Protestants and individuals (mainly Congregationalists, Presbyterians, Independents, Baptists, Quakers and non-conformist preachers) who defined themselves as ‘the godly’ and were generally referred to as ‘Puritans’, championed competing discourses regarding acceptable patterns of personal and collective conduct. Members of both communities have left abundant documentary evidence of their conscious efforts at shaping and defining their own personal and collective identity through the acquisition, practice and transmission of diverging devotional, emotional and behavioural styles. Non conformists produced a large number of letters, spiritual narratives and diaries all dealing with their personal experience of the characteristic sequence of emotional changes leading to sanctification. Notions of the need for emotion to be extreme in order to function as a sure sign of the working of grace in the elect is a pervasive motif. Mainstream Anglicans willing to promote conformity and distance themselves from sectarians directed their attacks (in person and through the medium of various types of texts) at the emotional outbursts of the Puritans which they viewed as symptoms of physical and mental unbalance.

This instance of the construction of and distancing from a ‘domestic other’ by embracing distinctive ways of conceiving and manifesting interiority is an important step in the long process of exploration and mapping of subjectivity to which the Reformation contributed significantly by laying great stress on the inner self.
Battisti, Chiara (Università di Verona)

*Life 3.0: Westworld, Volition and Identity*

This paper will explore the concepts of identity and volition as problematized in the 2016 HBO tv series, *Westworld*. The series is based on the 1973 film *Westworld* written and directed by Michael Crichton. The story takes place in a fictional, technologically advanced amusement park in which very realistic androids (“the hosts”) perform as characters from Wild West according to the scenarios prepared by the employees of a company called Delos. The park welcomes many high-paying “guests” who are free to experience their wildest fantasies within it without fear of revenge from the hosts, who are prevented by their programming from harming humans.

The series raises many philosophical questions about the potential impact of human-like robots powered by artificial intelligence, about robots’ consciousness and the ethics of artificial intelligence, thus introducing some of the most contemporary issues about technology and neuroscience into the realm of pop culture. It also presents the more complicated issue of a revision of the fundamental distinction between legal “subjects” and “objects of rights” based on volition, in the sense of capacity to form and express a will, which leads to legal consequences.

Bendazzoli, Claudio (University of Turin)
Molino, Alessandra (University of Turin)

*English Medium Instruction between myth and reality*

English-medium instruction (EMI) has been gaining momentum over the last few years in a growing number of non- Anglophone countries. Italy is no exception and the spread of English in higher education has led to many controversial attitudes and opinions (Maraschio & De Martino 2013; Ackerley et al. 2017). On the one hand, EMI is welcomed as a booster of internationalization policies and lecturers’ motivation to further their professional development; on the other hand, the top-down implementation of EMI programs in some universities (e.g. consider the emblematic case of the Politecnico di Milano which culminated in a lawsuit) reveals possible limitations that are criticized by stakeholders, especially EMI outsiders (Bendazzoli 2015; Molino & Campagna 2013). Against this background, the present paper addresses some commonly held views about EMI and examines to what extent they are supported by the evidence available. The analysis is based on the preliminary findings obtained within the Erasmus+ project *Transnational Alignment of English Language Competences for University Lecturers* (TAEC). In particular, the focus will be placed on the alleged threat of Englishization to the local language (e.g. in domain-specific terminological development) and pedagogical traditions (e.g. frontal lecturing vs. more interactive teaching); opinions on desirable vs. actual language proficiency levels of lecturers and students; the concern about the quality of EMI pedagogy, with lectures in English risking being a mere (and simplified) translation of lectures held in the local language; the fear of content loss; and the beneficial impact of EMI on the students’ second language development.

These views will be analysed drawing from three sources of data: 1) a large database of more than 200 studies on EMI, both empirical and conceptual, conducted in the countries participating in the TAEC project (i.e. Croatia, Denmark, Italy, the Netherlands and Spain); 2) empirical evidence on minimum language proficiency requirements for EMI lecturers collected during the alignment with the CEFR levels of the scores of a performance-based speaking test (i.e. TOEPAS, developed and currently in use at the University of Copenhagen) (Kiling & Dimova 2015); 3) initial insights from the observation of ten EMI lectures from different disciplinary areas (i.e. law, economics, medicine, IT) and subsequent interviews with the lecturers involved. Notwithstanding the scarcity and variety of empirical data impeding generalizations, our literature framework, along with the field observations and interview data can be helpful to prove or disprove some of the myths around EMI and inform its development in the years to come in the Italian context and beyond.

Berti, Barbara (University of Milan)

*Unravelling interlanguage facts via computational native language identification*

Native Language Identification (NLI) is a classification task, usually tackled via supervised machine learning, that aims at automatically detecting an author’s mother tongue by analysing their written and/or oral production in a foreign language. NLI’s theoretical underpinnings rest on the well-
established concept of language transfer (Odlin 1989, Aarts and Granger 1998, Altenberg and Tapper 1998, Swan and Smith 2001): irrespective of their level of competence, a speaker of an L2 will tend to transfer some features of their mother tongue onto the foreign language. Indeed, learners sharing the same linguistic background rely on a number of similar language production patterns that can be identified and brought to light by the application of machine-learning-based NLI algorithms.

It has often been pointed out (Tetreault et al. 2012: 2586, Malmasi and Dras 2015: 164) that one of the potential outcomes of NLI is the possibility of gaining insight into the L1-related factors that shape interlanguage. Yet, although the number of publications in the field of NLI has been growing in recent years in a bid to improve the accuracy of NLI software, a qualitative post-hoc inspection and further reflection on the results obtained from an SLA perspective is lacking. An attempt at exploiting the insights provided by machine-learning-based NLI to unravel facts about language transfer was made by Jarvis and Crossley (2012), though not many have followed in the same tradition.

The present work sets out to bridge this gap by analysing the machine learning models produced by the algorithms used to learn the NLI task. Such analysis is one of the goals of interpretable machine learning (IML) as presented, e.g., by Rudin (2014). In the traditional machine learning approach to text classification, the classification function produced as the output of a machine learning process is usually a "black box", i.e., a function that observes a document and assigns to it a class label without providing any explanation as to the reasons that led to such assignment. On the contrary, in IML the machine learning process that has led to a certain decision can be inspected, making explicit (in human-readable form) the rules/patterns/correlations that are exploited by the classification function in order to perform the class label assignment.

Our working hypothesis is that the insights from the application of IML to NLI can provide us with novel information about the relations between L1 and English-based SLA. In particular, we explored the TOEFL11 (Blanchard et al. 2013), a corpus that comprises 12,100 essays and covers 11 L1s. A preliminary analysis of the algorithm’s output has highlighted consistent phonology-driven spelling mistakes and overuse of certain words and word N-grams, both related to language transfer. For example, inspection of the positive correlations that the learning algorithm exploits to produce its classification decisions has revealed that Arabic learners of English have trouble with the spelling of words containing the letter ‘e’ when this is not realised phonetically (e.g., *advertisement, *different, *mony, *statement), while Spanish learners encounter difficulty with double consonants (e.g., *diferent, *nesecary) as well as with words that begin with ‘es’ (e.g., *specially); Chinese learners overuse the definite article ‘the’, while Turkish speakers show a consistent tendency to start a new sentence with ‘because’, as they would do in their L1. Italians make extensive use of the bigram ‘in fact’, which they often spell incorrectly as *infact: more often than other learners, they pluralise the uncountable noun ‘information’, and employ the preposition ‘during’ with greater frequency.

**Bianchi, Francesca** (Università del Salento)

**Does Dickens do it differently? A corpus comparison of suspended quotations in Jane Austen’s and Charles Dickens’ novels**

In the last few years, corpus-analysis tools and methods have gradually acquired ever greater importance in the study of literary works (Mahlberg 2013), and new tools have been developed specifically for such a purpose. One of these tools is the CLiC web app (clic.bham.ac.uk; Mahlberg et al. 2016), an online concordancing system that analyses a wide collection of 19th century novels, annotated so as to distinguish the characters’ utterances from other parts of the text, such as dialogues and suspended quotations.

CLiC has already been used to investigate the way Dickens uses suspensions – a narrative feature considered a distinguishing element of this writer (Lambert 1981; Newsom 2000). By analysing concordance lines around specific node words, lexical patterns and clusters in suspensions, researchers have shown that, in Dickens’ works, suspended quotations perform a range of functions. First of all, they illustrate habitual behaviour or typical character features, as opposed to behaviour that may be untypical, or reactions triggered by specific situations (Mahlberg 2012; Mahlberg & Smith 2012). They are also used by the narrator to provide his interpretation of the character’s speech (Mahlberg 2012), and to clarify the manner or the attitude of the speaker (Mahlberg, Smith & Preston 2013). Finally, they work as places where synchronicity between speech and body language can be fruitfully explored (Mahlberg 2012; Mahlberg & Smith 2012; Mahlberg, Smith & Preston 2013).
The current study aims to see whether the roles of the suspended quotation reported above are specific to Dickens’ idea of narrative, or can be more generally considered ‘intrinsic’ roles of suspensions. To this aim, suspended quotations in Dickens were compared and contrasted to those in Jane Austen, chosen among the many novelists present in the CLiC database because of the fundamental role that dialogue plays in her works (Babb 1962; Morini 2009). Thus, the suspensions in the CLiC sub-corpora of Austen’s and Dickens’ novels – once extracted from the CLiC database – were POS tagged and semantically tagged using Wmatrix (Rayson 2003), and compared to each other. Preliminary analyses showed both similarities and differences in the use of suspended quotations by the two authors, thus suggesting that the possible roles of suspended quotations are selectively and skilfully employed by different authors for their own needs.

Bibbò, Antonio (University of Manchester)

Gian Dauli, Lampedusa and the perception of Irish literature in 1920s Italy

The history of the reception of Irish literature in Italy is full of unsystematic explorations and roads not taken. This paper explores how in the interwar years the Italian literary system did not generally acknowledged the specificity of Irish literature due to several related reasons. I maintain, in particular, that Carlo Linati’s perplexing underestimation of the political weight of the Celtic Revival did not help the Italian public familiarize with Irish literature. While the likes of Prampolini, Linati and Pellizzi, to name only a few, generally recognised the specific traits of Irish literature in their essays, translations of contemporary Irish writers were still comparatively rare (and would be until the WWII years), and the Irish writers who made it into the Italian book market were chiefly perceived as merely English. Nonetheless, while Pirandello’s rather surprising choice of Lord Dunsany’s The Gods of the Mountain for the opening night of his Teatro d’Arte, in April 1925, remained without direct consequences, less influential mediators such as Gian Dàuli and Tomasi di Lampedusa strived to provide the Italian public with informed (and even daring) depictions of Irish literature. Their endeavours, however, failed to make a significant dent in the literary discourse of the cultural elites due to both Dàuli’s and Lampedusa’s marginal roles in the literary system and, in the case of Dàuli, also publishing miscalculations.

My contribution will primarily focus on Dàuli’s adventurous enterprises and profound knowledge of Irish literature, employing the tools of imagology as a way to explore the writer’s unique take on things Irish. James Stephens, George Moore and the now almost unknown Brian Oswald Donn Byrne were among the Irish writers Dauli tried to promote, showing an understanding of the variety of Irish literature that was unparalleled in Italy. After the pioneering years of Linati’s translations, Dauli was almost alone in showing an understanding of the complex landscape of Anglophone literature and of Irish literature’s role in it, beyond the canonical writers of the Celtic Revival. This often overlooked literary mediator was one of the most interesting and unconventional literary figures of the time, whose standing both with respect to Italian literature and to the Italian reception of literature in English needs to be reassessed.

Biscetti, Stefania (University of l’Aquila)

Pluralia tantum

Pluralia tantum are “nouns that, in a given sense, occur only in the plural” (Quirk et al. 1985: § 5.76). This paper would like to question the pluralia tantum status of some fashion terms belonging to the semantic subcategory of “summation plurals” (i.e. plural nouns denoting “articles of dress consisting of two equal parts which are joined together” (Quirk et al. 1985: § 5.76)), such as trousers and leggings.

Using data collected from fashion dictionaries and the Web, this paper will examine the behaviour of summation plurals vis-à-vis plural vs. singular usage, and contrast their behaviour with that of garment nouns denoting dual but distinct entities (such as neats (“socks ornamented with small, evenly spaced designs”) and felts (“slippers with soft sole and upper frequently made of felt”)), which normally allow both singular and plural.

Preliminary investigation of about 100 items belonging to both categories seems to suggest that number is hardly determined by the way some referent is conceptualized (e.g. as a bipartite whole or as two separate entities (cf. Wierzbicka 1988)) or by a restriction on form that may follow from some specific meaning (Williams 1994: 13, advocated by Corbett 2019: 82). Number, data suggest, seems rather
conditioned by semantic and pragmatic factors specific to this lexical domain (cf. Acquaviva’s (2008) notion of “lexical plurality”).

Bolchi, Elisa (Università Cattolica del Sacro Cuore, Milano)

**Thinking as Outsiders. From Virginia Woolf’s Three Guineas to Rojava Three Cantons**

In *Three Guineas*, Virginia Woolf famously proposes the fall of patriarchy as a solution to stop totalitarianisms and prevent war. It is the way we look at gender roles which must change, she states, and in order to do this she proposes to invest her three guineas on education for women, on the importance of equal job opportunities and on the foundation of a ‘society of outsiders’. Woolf conceives a possibility which could not have been imagined before: to look at women’s condition of ‘outsiders’ as one offering them more power and freedom than that of men, because, as outsiders, women could have “freedom from unreal loyalties” and from those “interested motives” which were promised to men. What I will try to highlight is how the steps proposed by Woolf are similar to those taken by the social revolution of Rojava, in which women played a prominent role both on the battlefield and within the newly formed political system, to free their country from an oppressive totalitarianism. The revolution led to establish, in 2016, the Democratic Federation of Northern Syria, a *de facto* autonomous region made of three self-governing regions, or cantons: Afrin, Jazira, and Euphrates. When the grass-roots revolution began, armed militant groups were formed, whose ideology hold that ‘the liberation of society is impossible without the liberation of women’, and so they were offered ‘a valued place and an education’ (*Revolution in Rojava* 2016). When the Kurds managed to free the three cantons and establish the Democratic Federation of Rojava, they wrote the Charter of the Social Contract, a provisional constitution based on non-patriarchal principles giving relevance to education and job opportunities for women and on creating women’s institutions in every area of the Republic, in order for them to become ‘self-reliant’. Explaining how Rojava’s project of Democracy is different from the purported opposition in Syria, Asya Abdullah, co-chair of the Movement for a Democratic Society, affirmed: ‘How can they talk about freedom and democracy yet overlook the quality of men and women? How can a society be free when its women aren’t free?’ (*Revolution in Rojava* 2016). This indeed is a core question in Woolf as well, and I will move from this question to show how the Democratic Federation of Rojava might be studied as an implementation of Woolf’s new and alternative thought in *Three Guineas*.

Bonomo, Annalisa (University of Enna “Kore”)

**Metalinguistic awareness and text dissemination beyond linguistic borders: the role of self-translation in the multilingual continuum of some migrant writers with Italian descent**

Many Italian-Canadian writers use the homecoming discourse to recompose their split lives and memories. Such a journey of self-discovery is sometimes reproduced by self-translation, a parallel writing in two languages and more specifically “from the language of cultural assimilation to the language of the hearth of the ancestors” (Palusci 2011: 22). Thus, if metalinguistic awareness and its multidimensional nature can be measured in conjunction to “the ability to identify, analyze and manipulate language forms” (Koda 2004: 72), several strategies which are typical of multilingual writers such as “functional separation, code-switching, simultaneous writing in two languages and self-translation” (Anokhina 2016: 549) reorganize a border-zone with implicit and explicit linguistic knowledge where texts are disseminated beyond the linguistic borders in which there were first written. Similarly, it is arguable that metalinguistic awareness affects vocabulary size and language dominance as much as self-translating links “languages, literary traditions and cultural spheres” (Grönstrand 2014: 116). In light of these considerations, and focusing on multilingual migrant writers, one finds that metalinguistic awareness becomes an intriguing skill “in reflecting about the language which becomes the object of our thought” (Anokhina 2016: 549) and self-translation occupies a privileged position, “an authority over and agency in two texts that is available to neither monolingual writers nor literary translators” (Nannavecchia 2016:160). Thus, multilingual writers may experience self-translation as part of their metalinguistic awareness and as a positive and cognitively significant advantage resulting from the multilingual context they live in.

Given these premises, the present study will investigate two writers of Italian background writing in Canada, Licia Canton and Gianna Patriarca. Their creative fiction and self-translations embark on a literary journey home representative of some of the reasons for which authors decide to self-translate,
namely “the desire to find their real poetical voice, a search for a poetical identity, the necessity to widen their audience and the political role of promoting a minority language” (Nannavecchia 2014: 106). As language and translation have always been key issues in Italian-Canadian writing, Canton’s and Patriarca’s works will be used to show to what extent metalinguistic awareness, bi-multilingual proficiency and self-translating are correlated skills which rethink identity navigation between cultural and linguistic habits.

Bortoluzzi, Maria (University of Udine)  
Bertoldi, Elisa (University of Udine)  

*Storytelling in English L2: Taking teachers and teacher educators “out of” .... school and university*

Research has widely shown that frames influence the way in which we interpret the world (Goffman 1974; Tannen 1993; Lakoff and Johnson 2003; Semino 2008; Lakoff 2010) and that narratives are among the most powerful means through which our framing of reality is instantiated (Bruner 1985, 2003; Eisler 1987, 2000; Catarsi 2001; Morin 2015). Through storytelling, children have the possibility to explore complex aspects of life, while remaining in sheltered environments (family, school, library, etc.) and exploiting different sensory channels and intelligences (Gardner 1986, 1999; Lazar 2004; Murphy and Evangelou 2016).

The presentation is based on a project on the relevance of narratives in L2 education for empowering young people to become positive agents of change in society in relation with the environment (Eisler 2000; Morin 2001; Stibbe 2015).

The overarching project’s aim is to establish links and close collaboration among different educational institutions (university teacher education, schools and libraries) for promoting learning in informal contexts through narratives in English L2 for children. Thinking out of the box for us has meant taking teacher trainers and teachers in training out of their university and school classrooms to go to local libraries in our part of Italy where English L2 had never been used for storytelling sessions. There, in collaboration with brave librarians, we planned and organised storytelling sessions in English L2 with our university student teachers as volunteer narrators. The sessions were for children never met before, in English L2 that some of the children had never studied or heard yet, in front of the public of parents and caregivers who accompanied the children to the storytelling session - definitely out of the narrators’ comfort zone!

The presentation will focus on the results of involving teacher education students as storytellers in informal contexts of narration. The specific aims we shall focus on are the following:

1. raising awareness on language and multimodal education to promote responsible citizenship and environmentally sustainable behaviours;  
2. adopting ecosustainable narratives in English L2 to identify positive changes in framing communication for children, university students, teachers and families;  
3. offering teachers and student teachers linguistic and multimodal resources online and offline to promote positive action towards the ecosystem through multimodal narrative in English L2 and learning by doing (workshops).

Our presentation will focus on the practical results of the project (from October 2018 to May 2019) and the resources we collected and created for and together with volunteer narrators and teachers and student teachers in English L2. The project is supported by an online open access digital environment to share multimodal practices, experiences and resources during and beyond the life of the project (*Storytelling SIG* in the online community for teachers YELL/TELL: *LearnWeb* platform developed by the L3S Research Center of the University of Hannover, Germany): [http://learnweb.l3s.uni-hannover.de/lw/](http://learnweb.l3s.uni-hannover.de/lw/). (See also the YELL blog: [http://yell.uniud.it/?page_id=792](http://yell.uniud.it/?page_id=792))

Boschian Bailo, Valentina (Università di Udine)  

*Communicating environmental migration: strategic representations*

In times of extreme environmental changes and related social changes, representations of environmental events are strategic. This study investigates official representations of the phenomenon of environmental migration. Environmental migration is a wide-ranging issue affecting the lives and identities of many people in migrant and host communities; also, it is a problematic and complex phenomenon underpinned by a variety of drives, among which ecological and social triggers (Warner 2010). Environmental migration can be represented in different ways by institutions and the media in
order to give specific points of view about participants, the media themselves and their audiences. These representations often frame the phenomenon of environmental migration in ways that work against the interests of migrants and host communities, contributing to their oppression or underprivilege, rather than their wellbeing.

The present study is based on ecocritical research and aims at raising awareness on the complexity of communication about this controversial topic. More specifically, it explores the discourse of intergovernmental organizations about environmental migration. Special attention will be paid to the representations of three main aspects: how the phenomenon itself is described; how migrant and host communities are represented; and what the role played by the climate and the environment is in causing environmental migration. This paper is based on eco-critical discourse analysis of texts belonging to two corpora: a collection of open-access publications published online by international intergovernmental organisations, and a corpus of newspaper articles from a variety of major media outlets. International institutions and media play an influential role because of the representativeness of the stories they circulate: this means that their discourse is likely to influence the way environmental migration is understood and approached by other publics, especially non-experts.

Ecolinguistics seems to be the most appropriate framework of reference for this study as it explores how language construes particular views of the environment and our relationship with it, and the impact linguistic constructions have on environmental issues. Most importantly, it is purposefully oriented towards the preservation of life-sustaining relationships among humans, other organisms and the physical environment (Alexander & Stibbe 2014; Stibbe 2014; Fill & Penz 2018). Representations serve interests and achieve purposes (van Leeuwen 2008). They are likely to impact on public understanding, as they attribute identities and shape specific relationships between participants in this phenomenon. Since representations impact on the way people understand the phenomenon of environmental migration, they also influence people’s involvement in it; therefore positive representations should be preferred as a background knowledge for understanding this articulated and controversial issue (Fill & Penz 2018; Blommaert 2005). Indeed, representations should not become part of the social wrong, but rather part of the solution (Gee & Handford 2014). This is why representation of migrant identities are strategic when tied to issues of social equality and justice (Lisa McEntee-Atalianis 2019).

A framework for understanding and communicating environmental migration in an innovative way is the first step to deal with it by means of a renewed mind-set that values partnership between communities, and the wellbeing of the eco-system on which all life-forms depend.

Bowles, Hugo (Università di Foggia)

The Devil’s Handwriting and the Dickens Code - a crowdsourced, digital project

There are currently eleven surviving items of Dickens’s shorthand in libraries in the US and the UK. One of these – a 70-page set of booklets compiled by Dickens’s shorthand pupil Arthur Stone in 1860 – contains six texts written by Dickens in shorthand but with titles in longhand (“Sydney Smith”, “The Two Brothers”, “Travelling”, “Nelson”, “Didactic”, “Anecdote”). These texts have still not been deciphered because over the years Dickens developed an idiosyncratic style of shorthand that does not conform to the Gurney script that he first used. Dickens has therefore left us with a stenographic mystery of his own (Bowles 2019).

The mystery of what these texts might be hiding is as interesting to the general public as it is to academics. Cracking the ‘Dickens Code’ also presents unique interdisciplinary challenges: what role might users (expert and enthusiast) play in the deciphering process and to what extent can existing machine learning technologies be used to extract and interpret shorthand characters? Our digital project will explore these questions by pitting collective human deciphering against machine learning. On the one hand, we will be setting up a dedicated website (the “Devil’s Handwriting”), designed to teach users to decipher Brachygraphy shorthand as a stepping stone to decoding Dickens’s shorthand texts. In parallel with this, we will be testing whether machine learning used in transcribing handwritten text (Scheidl, 2018) can be adapted to the decipher of Dickens’s shorthand. With increasing digitalization of historical sources, initial steps have been taken towards using machine learning techniques for decoding texts in unknown or obscure languages (Granell et al, 2018; Gordienko et al, 2018). The ‘Dickens Code’ is different, and arguably more complex, because we start from an only partially known alphabet of around 1000 shorthand symbols which we have to learn to recognize and then translate.
Brambilla, Emanuele (IULM, Milano)

The place of activist texts in translation teaching

Faced with countless environmental crises and human rights abuses perpetrated by the profit-driven logic of corporations, activist organisations are currently striving to influence consumer choices in various bioethically sensitive areas of social and economic life. The privileged site of discourse of activist groups, i.e. the web (Degano 2017: 292), is thus flooded with documents that counter mainstream corporate texts in the struggle for customer loyalty. In an attempt to maximise the reach of their informative messages, environmental and human rights NGOs adopt popularisation strategies (Garzone 2006), leverage creative language (Jones 2016) and often engage in the translation of their flagship reports and advertising campaigns. Against this background, this paper investigates activist communication as a translation domain to propose “out-of-the-box” approaches to translator training.

After outlining the “condensing” (Garzone 2015: 37) and non-professional translation practices that are rife in the activist context, the study focuses on the titles of Greenpeace’s reports to shed light on the peculiar aspects involved in their translation and expound the role that their analysis can perform in the translation classroom. The pragmatic force of these titles hinges on figures of speech, puns and culture-bound references, and their translated versions are a showcase for the translation loss (Hervey & Higgins 1992: 24) that characterises the passage from English to Italian of Greenpeace reports. The paper will expose the fact that translation failure is often determined by the binding constraints of the translatability of rhetoric (Reboul 1991: 110), but also by a “soft”, superficial approach to translation. In this respect, emphasis will be laid on the alternative solutions, proposed by MA students at IULM University, to the failed translations of Greenpeace’s titles. This examination will further draw attention to the interlinguistic transposition of persuasive activist titles (and, more broadly, texts) as a fruitful subject to explain transcreation (Pedersen 2014) in context and encourage students to develop that “creativity of a human translator’s mind” (Spinzi 2018: 2), which has become essential in the modern translation market.

Brayley, Andrew (Università di Catania)

Shelley and Dante: Translation and Adaptation

The problem of translation is of course not new: Carmela Nocera has reminded us that both Cicero and Horace raised the question of freedom in translation and fidelity to the original and that St Jerome went further by bringing up the problem of untranslatability. This leads us to the question of P.B. Shelley (1792-1822) and translation which has been studied in depth by Timothy Webb in The Violet in the Crucible. As far as Italian literature is concerned Shelley’s principal contribution is a translation of a famous passage from canto 28 of Dante’s Purgatorio: “Matilda Gathering Flowers” (1-51). By all accounts Shelley’s first encounter with the Divina Commedia was his study of H.F. Cary’s translation (1814). It is interesting to note that while Cary tried to follow the original closely he did not make any attempt to adopt Dante’s terza rima but opted instead for blank verse. Shelley, on the other hand, was bold enough to use Dante’s metre but in his translation took greater liberties.

Shelley’s choice of passage is significant because his wife Mary quotes a few lines of the original in her short novel Matilda: “–bruna, bruna, /sotto l’ombra perpetua, che mai /raggiar non lascia sole ivi, /né Luna (31-3)”, while the last lines of his translation of the whole passage are in harmony with Mary’s personal situation in that we find a parallel between Mary’s loss of her mother –Mary Wollstonecraft – just a few days after being born and the rape of Proserpine by Pluto with the consequent loss of her mother Ceres (Mary also wrote a verse drama – Proserpine – which has been analysed by Elisabetta Marino).

The link between Shelley’s translation of “Matilda Gathering Flowers” and his wife’s novel has been examined by William Keach who shows how a text – in the hands of a translator – can “travel” and how a medieval text can be adapted to the life and feelings of a nineteenth century writer. In connection with the translation he writes: “This reveals a strong dramatization of the loss of the mother, which is in tune with Mary’s Mathilda, whose mother, Diana, dies at the beginning of the story”. The aim of my paper, therefore, will be to show how Shelley gets “out of the box” by translating in such a way as to span five centuries and adapt a classic text to a new situation.
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Gimmerton village, the crossroad, park and farming grounds take on a specific meaning as Emily
be the final yet ambiguous synthesis. The Yorkshire bleak and accidental; at the end, Hareton and Catherine Earnshaw leave the Heights for the Grange, and this may
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Although the sources have been meticulously collected from a wide range of models across a large area
Wuthering Heights
(1847) by Emily Brontë is an excellent case study. What certainly characterizes Brontë’s novel is its topography, including the valley, the moors, the two houses and annexed properties. Although the sources have been meticulously collected from a wide range of models across a large area of the country in Yorkshire, they have been reassembled to form a landscape that is both familiar and uncanny, self-consistent and reminiscent of real buildings and places. Brontë’s rearrangement of elements brought together gives shape to a perfect microcosm. On the one hand there is the Grange with its civilized manners, its commitment to literacy and civilization, its rigid class attitudes and its alienation from the environment, on the other the brutal Heights, with its belief in hard physical work, its savagery and transgression of social conventions. In Wuthering Heights the geographical details reveal the dialectical struggle between these two opposing traditions. In this geography nothing is accidental; at the end, Hareton and Catherine Earnshaw leave the Heights for the Grange, and this may be the final yet ambiguous synthesis. The Yorkshire bleak and bare moorland, the limestone hills, Gimmerton village, the crossroad, park and farming grounds take on a specific meaning as Emily Brontë’s characters are embedded in natural space, both in life and death.

Brazzelli, Nicoletta (Università di Milano)
Geography “invading” fiction: Wuthering Heights as a case study
Time and space have always been intrinsically linked to fictional texts: they define the setting of a narration. In our contemporary age marked by the “Spatial Turn”, time is not the main category of analysis any longer and space has become the major paradigm. The “Spatial Turn” as a transdisciplinary phenomenon in the humanities was established in the 1990s to explain the increasing concern of academics in social sciences for space in the 1960s and 1970s. Geography seems to have “invaded” philosophical and critical language, among other spheres. Literary cartography, literary geography, geopoetics, geocriticism and ecocriticism have their specificities but they all agree upon the omnipresence of space, place and mapping in the analysis of narrative texts. These new interdisciplinary methods prioritize geographical practices in literary criticism. The common point among all these approaches is the cross-fertilization of categories as different as geography, ecology, psychology, sociology and literature, their intersections, and the way they work on different and overlapping levels. My contention is that narrative texts and geography are two interconnected discourses related to space, that fiction is “invaded” by geography and both are validated by their representations of space. Textual and real places interact producing “spatial narratives”. Wuthering Heights (1847) by Emily Brontë is an excellent case study. What certainly characterizes Brontë’s novel is its topography, including the valley, the moors, the two houses and annexed properties. Although the sources have been meticulously collected from a wide range of models across a large area of the country in Yorkshire, they have been reassembled to form a landscape that is both familiar and uncanny, self-consistent and reminiscent of real buildings and places. Brontë’s rearrangement of elements brought together gives shape to a perfect microcosm. On the one hand there is the Grange with its civilized manners, its commitment to literacy and civilization, its rigid class attitudes and its alienation from the environment, on the other the brutal Heights, with its belief in hard physical work, its savagery and transgression of social conventions. In Wuthering Heights the geographical details reveal the dialectical struggle between these two opposing traditions. In this geography nothing is accidental; at the end, Hareton and Catherine Earnshaw leave the Heights for the Grange, and this may be the final yet ambiguous synthesis. The Yorkshire bleak and bare moorland, the limestone hills, Gimmerton village, the crossroad, park and farming grounds take on a specific meaning as Emily Brontë’s characters are embedded in natural space, both in life and death.

Bugliani, Paolo (Università di Pisa)
A family affair: Montaigne and the Hazlitts
Among the most influential romantic essayists, William Hazlitt was a devotee of the periodical milieu, where he practiced the genre in many different areas, such as philosophy (Natarajan 1998), art criticism, linguistic theory, and politics (Gilmartin 2015). This vast array of subjects calls for a rethinking of Hazlitt’s mastery of the essayistic medium not only in the wake of 18th-century practitioners such as Addison, Steele, and Johnson, but referring him to a chronologically more estranged ancestor, Michel de Montaigne, whom Hazlitt invoked as “the father of this personal authorship among the moderns” (Hazlitt 1902: 7) while assessing the cultural repute of Richard Steele’s Tatler in one of his 1815 Round Table essays. The aim of my paper is to explore Hazlitt’s profile as cultural translator (Saglia 2019: 44-6), not only by studying the pronouncements on Montaigne he scattered throughout his bulky essayistic production, but also by analysing the role he played in his son William’s decision to embark on the translation of the French author’s Essais which, published in 1842, was the third complete English translation of Montaigne after John Florio’s and Henry Cotton’s in the 17th century (Boucher 2016). In order to do that, I intend to take into specific account On the Conduct of Life, an essay about education Hazlitt dedicated to his son, and his writings dealing with linguistic theory, for instance A New and Improved Grammar of the English Tongue (Tomalin 2009), in order to retrace hints of a translator’s coherent training programme.

Buonanno, Giovanna (Università di Modena e Reggio Emilia)
Writing and acting across borders: Meera Syal’s dramatic monologues
As an acclaimed writer and media personality, Meera Syal has been instrumental in mainstreaming British Asian culture in contemporary Britain. Her work across various genres and media spans three
decades and has successfully exposed traditional views and cultural stereotypes of the Asians, while engaging with key issues such as the representation of ethnic minorities in the arts, the performance of a gendered and ethnic identity, the retrieval of silenced female stories and voices.

This paper intends to focus on Syal’s recent work for both the stage (Rivers, The Old Vic 2018) and the screen (Brexit Shorts: Just a T-shirt 2017). In Rivers, a piece commissioned by the Old Vic as one in a series of monologues marking the 70th anniversary of the NHS, Syal pays tribute to the largely overlooked role played by South Asian female staff in sustaining the NHS, “the jewel in the British crown” (Rivers 2018). The monologue, performed by Syal herself, is set against the background of Enoch Powell’s 1968 incendiary ‘Rivers of Blood’ speech. In Just a T-shirt, written and performed by Syal as part of the ‘Brexit Shorts series’ that was launched by The Guardian in the aftermath of the 2016 referendum, the writer confronts the current Brexit crisis and the ensuing increase in hostility towards foreigners. The monologue recounts a racist incident in post-referendum Britain and frames it within a longer history of racism usually directed at black and Asian immigrants in Britain and their descendants.

As this paper will argue, both these works testify to Syal’s long-standing commitment, as actress and writer, to chronicling South Asian Britain by elaborating on the interplay between race, gender and class, while responding to social and political questions that are relevant in contemporary Britain.

Cambria, Mariavita (University of Messina)
“Languageing out of the box”? Language Studies and the Social Imaginary

2019 AIA call for papers advocates for “thinking out of the box” in Language Studies, which may involve a relabeling (or re-naming) of phenomena and concepts. In this light, investigating the links between language analysis and multimodal contexts such as the social media and the “social imaginary” may help redefine the phenomena we study.

Studies on the “social imaginary” (Carmagnola and Matera, 2008; Castoriadis, 1987; Kearney, 1988) stress the fact that the relationship between a dominant imaginary and “reality” does not work as if “reality” creates an imaginary but, quite the opposite, our social reality and what constitutes it, is strongly created and formed by the imaginary and by the relationship generated between institutions and a dominant imaginary. The word imaginary has an extremely polysemic nature and, for the purpose of this paper, it is important to underline how, as an umbrella term, it constitutes an open and evolving ensemble that is indissolubly related to the “vision of the world” of a certain culture or social group, in a set historical period (Wunenburger J. (2008 [2003]). It allows people to share a specific idea of reality between a figurative and inner meaning, which does involve language.

Methodologically, several social phenomena (in which language plays a leading role) may find in the epistemological category of the social imaginary a crucial common articulated meeting point. As a systemic-functional linguist (Halliday 1978, 1994), it is essential to start looking at the language used (or sometimes produced) in these social contexts as being part of this mechanism or, even better, to frame also the use of language as the product of a dominant imaginary. Hence, one pivotal issue at stake is how work on imaginary can help language analysis also in a multimodal perspective.

Starting from this framework, the aim of this paper is to investigate how the social imaginary may crystallize in language. Black Mirror, the British speculative anthology TV series created by Charlie Brooker in 2011, is doubtless one of the most interesting mass-culture product of recent years. It revolves around the evolution of a pervasive technology in the framework of the digitalization of relationships, investigating the ties between humans and technology. This paper reports research that analyses the episodes of the TV Series vis-à-vis the issue of the power of social media. Using a multimodal corpus corpus-assisted approach (Baldry & Thibault 2006), this paper will first investigate the semantic field of social media and the most frequent metafunctions, and will then consider, more generally, how the language used may be reinforce, support and enlarge a dominant social imaginary on this issue (Fruttaldo & Cambria 2017).

Cao, Claudia (Università di Cagliari)
Changing Perspectives in Ian McEwan’s Saturday

With the novel Saturday (2005) Ian McEwan brings to the foreground the complementarity of humanistic and scientific cultures and the need to reconcile them in his search for new models of knowledge and understanding of reality. With it, he continues a thirty-year-long reflection previously
carried out with essays and articles, and with novels such as *The Child in Time* (1987) and *Enduring Love* (1997). Referring to the topic of this conference, in this case the two ‘boxes’ are the ‘two cultures’, which, in *Saturday*, find expression through the dialectic between the perspective of the protagonist and that of his children.

It is significant that unlike his previous works, the author chooses as a protagonist a ‘coarse, unredeemable materialist’ (*Saturday*, New York, Doubleday, 2005, p. 109), the neurosurgeon Henry Perowne. Following a narrative with internal focus – based mainly on the internal monologue and the stream of consciousness – the reader can observe from the first chapter the presence of some contradictions that gradually bring out a repressed element, comprehensible only in light of the events of the last chapter. The element denied by the narrator protagonist turns out to be the possibility of including the humanistic perspective in his interpretation of worldwide tensions after September 11, 2001, and with it a systemic conception of reality in which the individual and the collective are necessarily interrelated.

It is in the last chapter that the reader realizes that he has witnessed, however, a gradual deconstruction and divestment of the narrator’s rationalist and materialistic perspective and he can read the whole novel from a new point of view, gathering the clues and anticipations of this change of perspective left by McEwan since the first chapter.

The aim of this contribution is to analyse the levels through which it is possible to observe the presence of these negations and the anticipations of a new emerging way of thinking:
- on the formal and content levels, due to the insistence on the function of the point of view, and on the gaze from above of the protagonist. His distant gaze is in fact reproduced in other central motifs such as the window and the television screen, and brings to the fore the dialectic between the insisted-upon “safety distance” and empathy;
- on the rhetorical level it is possible to reconstruct the network of allusions to various types of ‘psychosis’ (*Saturday*, p. 18), in which the narrator not only includes the literature tout court, but also quotes McEwan’s own work, *The Child in Time*, to deny the message of conciliation between the two humanistic and scientific perspectives;
- the analysis on the allegorical level starts from the first chapter in which McEwan hides a poetics declaration in the motto “think small”, an invitation to interpret on a larger scale the daily events narrated, readable in the light of national and international tensions. Also in this case, with respect to Perowne’s constant defense of a war against Iraq, I will illustrate how the events of the final chapter, if read in an allegorical key, suggest other solutions, starting from the model represented by his family community, in which the materialistic and humanistic perspectives find conciliation.

This contribution will necessarily take into account the previous production of McEwan in order to illustrate, on several levels – content, formal, allegorical, and rhetorical –, how the narrator initially positions himself in opposition to the humanistic perspective in order to develop a logical path toward his own proposal for a third way which is able to reconcile the two cultures.

Capitani, Maria Elena (Università di Parma)

*A Tale of Two Countries: The Shadow of Brexit in Ali Smith’s Autumn (2016) and Amanda Craig’s The Lie of the Land (2017)*

In 1934 Ezra Pound famously stated that “literature is news that stays news”, stressing the close relationship between literary artefacts and the society in which they are produced and, even more interestingly, the transhistorical potential of texts to speak to a subsequent readership. The idea of the novel as something ‘new’ that deals with the (disorienting) ‘now’ permeates Ali Smith’s post-referendum *Seasonal Quartet*, published by Hamish Hamilton and now flourishing into its third instalment, entitled *Spring*. As the Scottish writer points out, it is not clear whether in a few decades her four novels will “be stale and mean nothing to us or if there are things in them that will hold”.

However, “the concept was always to do what the Victorian novelists did at a time when the novel was meant to be new. Dickens published as he was writing *Oliver Twist*. He was still making his mind up about the story halfway through. That’s why it’s called the novel” (*Guardian*, 23 March 2019).

This paper will examine the opening act of Smith’s cycle, *Autumn*, defined by critics as the first example of ‘BreXLit’, and Amanda Craig’s state-of-the-nation satire *The Lie of the Land*. While Smith’s novel was rapidly written in the aftermath of the 2016 referendum, Craig’s work had a longer genesis, being inspired by the 2009 recession and published by Abacus in 2017. In different ways, both novels
investigate the fissures of an inevitably fractured, gloomy and disconnected Britain, in which Remainers and Leavers, cosmopolitanism and insularity, urban landscapes and the English countryside, immigrants and native people, future scenarios and nostalgia for the imperial past starkly contrast. Both Smith and Craig dissect the social tensions exacerbated by the referendum and tackle the thorny question of British identity that lies at the very heart of Britain’s crisis. This (inter)national tsunami necessarily questions assumptions, encouraging writers, readers and scholars “to think out of the box”. Indeed, the extraordinariness of a traumatically dividing event such as Brexit cannot help “demand[ing] thoughtful out-of-the-ordinary critical and cultural responses of all kinds”, as Robert Eaglestone observes in his Introduction to the recently edited collection *Brexit and Literature* (2018), dedicated to the memory of Jo Cox, MP.

**Carbonara, Lorena** (University of Calabria)

*Nativism, tribalism and possible de-colonizing counter-narratives in the contemporary discourse of migration*

This paper focuses on the investigation of emerging forms of nativism and tribalism in the contemporary discourse of migration and on possible de-colonizing counter-narratives, with a focus on two specific geo-political and linguistic-cultural realities: Italy and the U.S. The period of time to be taken into consideration goes from 2016 to 2018. This period has witnessed a massive rise of discriminatory discourses in everyday private contexts and in public discourses in the media.

Because of the massive flow of migration and the consequences in socio-cultural, political, linguistic and emotional terms, these areas can be considered as emerging “hot spots” of de-colonial multidisciplinary thinking. Indeed, they provide a fertile terrain for the comparative examination of a series of elements: the discourse of migration in everyday contexts; the way in which migrants narrate their own experience using English as a Lingua Franca (ELF); the construction of migrant identities and the role of the media in the production and reproduction of stereotypes and prejudices; the effects of all this in educational contexts; the possible de-colonizing counter-discourses and actions.

In the U.S., the rhetoric of illegal immigration is especially targeted towards Hispanic immigrants who are depicted as criminals, whereas in Italy it is directed towards people migrating from Africa and the Middle East who are represented as the embodiment of evil. In both cases, we are witnessing an identity politics that emphasizes the presence of a common “dark” enemy and of a “pure” tribe to protect. Nonetheless, there have been collaborative approaches that transgress/invade discursive, political and academic fields.

Drawing on the interdisciplinary perspective of Critical Discourse Analysis (Reisigl/Wodak 2001; Wodak 2008; Van Dijk 2015) and on Maldonado Torres’ de-colonial approach (2016), this paper will focus on some of the attempts that have been made over time, mainly as a result of the work of research institutes and organizations, to monitor this phenomenon as well as to create a de-colonizing counter-discourse (i.e. the work of the People’s Institute of Survivance and Beyond, the “Drop the I-Word” campaign by The Center for Racial Justice Innovation, the “No Hate Speech” campaign by the European Network Against Racism etc.).

**Carluccio, Cristina** (Università del Salento)

*Walking Across Women’s Literary Bridges in a Transnational Scenario: Virginia Woolf with (and through) Victoria Ocampo.*

Virginia Woolf’s openness to—or, sometimes, her reservations about—other worlds as well as her contacts with intellectuals from countries other than England has become a fruitful trend in research, together with the dissemination and reception of her works in the non-Anglophone world.

The relationship between the English Woolf and the Argentine Victoria Ocampo constitutes an ideal instance of truly intellectual solidarity built on a shared battle for women’s freedom. As will be highlighted, their first encounter, which occurred in London in 1934, was key to making them aware of their shared interest in certain crucial questions, in spite of their very different geographical origins. From that time onwards, their exchanges continually revealed a distinction—and yet a simultaneous interdependence—between the interpersonal and purely professional levels of their interaction.

While referring to a transnational framework in modernism, the ways in which these exchanges between Woolf and Ocampo influenced the works that Ocampo then wrote to publicise the image of Woolf in Argentina and Spanish-speaking countries generally will be explored.
Specifically, Woolf’s diaries and letters will help to understand Woolf’s own attitude towards Ocampo’s culture as well as her thoughts about Ocampo’s plan for the dissemination of her works. Moreover, Ocampo’s writings on Woolf—including “Carta a Virginia Woolf” [1934; Letter to Virginia Woolf], Virginia Woolf en su diario [1954; Virginia Woolf in her Diary] and “Memories of Virginia Woolf” (1946)—will be studied in order to identify the common topics the two women discussed together so passionately, e.g. the position of women in both literature and society, and the connections between dictatorship and gender.

The analysis here proposed will thus also stress the key role played in the two women’s interaction by their conversations and written correspondence. Indeed, dialogue and writing were seen as the main weapons that women could employ to finally raise their hitherto suffocated voices against male tyranny, regardless of the geographical theatre in which such despotism might unfold.

Carbone, Paola (Università IULM)

Digital Technology, AI and Human Rights

If the Universal Declaration of Human Rights were written today, probably along with “the rights to a standard of living adequate for the health and well-being including food, clothing, housing and medical care and necessary social services” (Art.25), access to digital technology would be certainly mentioned. Indeed Art 27 claims that “Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits”, that is to say that any human being should take advantage of scientific advancement, but in the new Millennium access to technology is a necessary condition to be full citizens rather than an entitled right. Nicholas Negroponte's project, One laptop per child (2005) along with the El Plan Ceibal (Conectividad Educativa de Informática Básica para el Aprendizaje en Línea), realized in Uruguay in 2007 to promote a national policy of digital inclusion for those children living in low-income communities, underline how, in order to be a member of body politic, it is important to possess a digital devise, to be connected and to participate in the construction of a new vision of the world mediated by digital progress. To belong to a community means to actively participate in digital culture. If we expect a citizen to assume a particular behaviour and attitude towards the community and himself, a citizen with, rather than without, a digital devise can represent a different niche of expectations and volition.

Considering how literature and the arts depict dystopic scenarios ruled by a technological determinism, it is strange to realize that such policies/projects consider digital technology as an enabling instrument more than a determining one. In their perspective, technology is supposed to preserve the equity and human dignity (see human rights) in the local and global polis.

In such a context it is worthwhile considering how the Draft Ethics Guidelines For Trustworthy AI (Working Document for stakeholders’ consultation, Brussels, 18 December 2018) asks stakeholders to define the rules for the development and use of AI with an “ethical purpose’, grounded in, and reflective of, fundamental rights, societal values and the ethical principles of Beneficence (do good), Non-Maleficence (do no harm), Autonomy of humans, Justice, and Explicability.” Isaac Asimov’s “Three Laws of Robotics” are leaving the fictional world to enter our daily life and the EU legislation.

While digital ontology is reconfiguring identity, culture and social relationships, these constant references to human rights and dignity deserve investigation.

Cartwright, Kent (University of Maryland)

Shakespearean Comedy and Forgiveness: The Possibilities of Genre

This paper will outline a poetics of forgiveness in Shakespearean comedy to argue that comedy deserves more attention as a genre than it generally receives.

Shakespeare’s tragedies and histories have been the focus of criticism that emphasizes early modernism, the celebration of the individual, the rise of the nation state, and the emergence of capitalism. Comedy has been discussed in terms of gender politics, domestic relations, and middle-class values, but it has not been accorded the same gravitas as tragedy. But comedy developed earlier in sixteenth-century England than did other dramatic genres; Shakespeare wrote more comedies than tragedies or histories; likewise, the English Renaissance produced more comedies than plays in any other genre; and comedy has had a continuous history that tragedy lacks. Yet in criticism Shakespeare’s tragedies continue to command vastly more attention than do the comedies. That situation deserves to be challenged.
One subject that reveals the crucial importance of Shakespeare’s comedies is forgiveness. Comedies, in particular, present characters and spectators with the choice whether to pardon transgressors or not. Given the political and social polarization that has emerged of late in many Western countries, what could be more important to creating a viable future than the possibility of forgiveness?

The formalists of the New Criticism glazed over unresolved conflicts in the comedies’ endings and emphasized social “harmony.” More recent political criticism, instead, identifies ruptures and fault-lines in the endings that stress disharmony. We can find a pathway through these differences by looking at the problem of forgiveness: the potential for forgiveness (and thus harmony) but not the inevitability of it (thus the possibility of disharmony).

An earlier generation of critics (for example, R. G. Hunter, *Shakespeare and the Comedy of Forgiveness* (Columbia University Press, 1965)) discussed forgiveness in certain comedies, such as *The Two Gentlemen of Verona, Much Ado About Nothing, Measure for Measure*, and *All’s Well That Ends Well*, and concluded that forgiveness was not really a problem, because an early modern Protestant audience would have accepted it as the province of God’s inscrutable will. But modern audiences and readers have found it difficult to overlook the transgressions of characters such as Proteus, Claudio, Angelo, and Bertram. More recently, these discussions have moved away from the comedies and towards Shakespeare’s late romances, where scholars such as Sarah Beckwith see a character’s experience developing from conflict, through suffering, towards a forgiveness signaled by the experience of wonder (*Shakespeare and the Grammar of Forgiveness* (Cornell University Press 2011)).

By contrast, this paper identifies a different model of forgiveness in the comedies, one in which characters undergo first an expansive and perspective-altering experience of wonder that then makes forgiving and being forgiven available to them as possibilities but not inevitabilities. Indeed, the contingency of forgiveness puts pressure on characters and audiences alike, and it allows doubts to remain. This process reflects Renaissance Italian theories of comedy. The argument draws further on contemporary philosophers, including Hannah Arendt, Emmanuel Levinas, and Vladimir Jankélévitch to argue that the instrumentality of wonder, and the forgiveness that it makes possible, show the cultivation of a super-rational dimension of comedy with unrecognized transformative power.

Casagranda, Mirko (University of Calabria)

“A Pandora’s Box for Britain”: a corpus-assisted critical discourse analysis of the reporting on Brexit in British newspapers

According to Hesiod, after Pandora was presented to Epimetheus, she opened a jar containing the evils of the world and accidentally released all of them but one, hope. Erasmus of Rotterdam is believed to have mistranslated the Greek word *pithos*, jar, as *pyxis*, a cylindrical box in Latin, hence the English phrase “Pandora’s Box”. Since then, intertextual references to the mythological tale have been disseminated in hundreds of texts, from plays to screen adaptations, from songs to computer games.

From a linguistic point of view, Pandora’s Box has become a pervasive metaphor in several languages and cultures and is still used today to refer to a source of extensive and unforeseen problems, something unexpected that is very difficult to solve and control.

Thanks to its powerful symbolism and imagery, the Pandora’s Box metaphor has been consistently employed also in media discourse and remediated across genres and modes to popularise complex information – both technical and scientific (Gilbert and Mulkay 1984; Liakopoulos 2002) – or to emphasise the destabilising effects of economic and political issues (Cocks 2014). The way Brexit has been discursively construed in British and international media discourse (Koller, Kopft and Miglbauer 2019) is a good example of the latter. Since the June 2016 referendum, as a matter of fact, the whole process of leaving the European Union, i.e. triggering Article 50 first and then drafting and approving a deal, has been increasingly described as a tangled web, a mind-boggling puzzle, a cul-de-sac, a swamp, a Pandora’s Box.

This paper aims at analysing how the Pandora’s Box metaphor has been used in a corpus of articles published between 23 June 2016 and 7 June 2019 (when Theresa May stepped down as leader of the Conservative Party) in British tabloids and quality papers such as *The Sun*, the *Daily Mirror*, the *Daily Mail*, *The Times*, *The Guardian*, and *The Daily Telegraph*. Building on previous studies on metaphor in cognitive linguistics (Lakoff 1993; Gibbs and Steen 1999; Semino 2017; Honeck and Hoffman 2018; Speed et al. 2019) and in critical discourse analysis (Fairclough 1995; van Dijk 1995; Reisigl and Wodak 2001; Wodak 2007; Goatly 2007; Hart 2008; Musolf 2012), a corpus-assisted analysis
(Partington 2004 and 2006; Baker 2006; Baker et al. 2008) will be carried out in order to assess how and when the Pandora’s Box metaphor is used in the corpus to explain the Brexit conundrum and to arouse contrasting emotions about it.

Castagna, Valentina (Università di Palermo)
(Fe)male roles on the stage: power relations and gender performance in Timberlake Wertenbaker’s New Anatomies (1984)
This paper aims to explore the interplay between power relations and gender roles in Timberlake Wertenbaker’s play New Anatomies (Faber and Faber 1984, 1996). The work draws on the historical figure of Swiss explorer and writer Isabelle Eberhardt (1877-1904) and pictures her at the end of her life as she thinks back to key events in her story. Eberhardt lived the last years of her young life in Algeria (from 1897), where she took on the male name (and look) of Si Mahmoud Saadi. Wertenbaker bets on Eberhardt’s choice not only of travelling under disguise, as a boy (a common one among women travellers of the time), but also on her experience in Algeria, both among Europeans and nomadic tribes, disguised as an Arab boy. Thus, at the beginning of her drama, she includes precise stage directions which show that she will address issues of gender fluidity: the play is for five actresses who hold at least two roles each, a female and a male one. The change of costumes takes place on the stage so that the audience witnesses the enactment of “gender fluidity”. The actress who plays Eberhardt also plays her male identity, Si Mahmoud Saadi, that is also defined as her “Arab persona”.
The work makes one question about what it meant to be a European young woman among European colonisers in Algeria and among local nomadic tribes, and at the same time, by the dramatic interplay between disguise and revelation, it questions the definition of gender roles both at the turn of the century and today. We are going to show how Wertenbaker’s game of disguise and travesties works and how it influences both the definition of the characters’ gender identity and national identity, while taking into account the historical and political background and the emphasis the playwright offers on the body of the explorer.

Cavaliere, Flavia (Università di Napoli “Federico II”)
“The power of using your voice”– not just thinking but speaking outside the box. Evaluating Michelle Obama’s speeches on race and gender issues
On November 4, 2008, Barack Obama was elected the 44th president of the United States. His wife, Michelle LaVaughn Robinson, as “the only African American First Lady to set foot in the White House. […] was ‘other’ by default” (Obama 2018: 284). She was in fact first “dismissed on by some early critics as an angry black woman unsuited for the tradition-bound role of first lady” (Davies 2016). Nonetheless, Michelle Obama, a Princeton- and Harvard-educated lawyer, soon served – and is still serving – as a role model for women, minorities and young generations as well. She cultivated an unpretentious image of an independent-minded woman who always spoke her mind, and her loud and “out of the box” voice has played a key role in advocating mainly for both women’s and black people’s (self)awareness, education, health, and empowerment, since racial discrimination and gender were the issues which most sharply marked her own life. Hence, Michelle Obama, always weaving together the personal and the political, regularly addressed themes like slavery and the (American) value of inclusion and freedom(s) in all her speeches and writings. In June 2016, for instance, in a commencement speech delivered at the Santa Fe Indian School, she introduced herself in the context of slavery, outlining her genealogy. “My great-great grandfather,” she said, “was another man’s property, my great-grandfather was another man’s servant.” A month later, at the Democratic National Convention in Philadelphia, while highlighting the importance of having the right candidate (namely a woman, Hillary Clinton) to serve as a role model for children, she touched again on the impact of slavery. Marvelling at the image of a black family in the White House, she celebrated the advances made by black people in the U.S and honoured “the story of generations of people who felt the lash of bondage, the shame of servitude[…], but who kept on striving and hoping and doing what needed to be done so that today I wake up every morning in a house that was built by slaves.” My study aims at investigating qualitative examples of Michelle’s outspoken voice – particularly as lexicalised in her recently published autobiographical memoir Becoming, in order to show how it offers a thought-provoking vision about America’s racial divide. By drawing on the theoretical approach of Appraisal Framework (Martin &White 2007), the analysis of Michelle’s narratives can in fact be revealing, not only of her individual struggle with
reconciling her personal (career) ambition with her gender and racial background, but, more importantly, of the socio-historical changes in a country where until recently white had been the only possible word to match with elite and with the official residence and workplace of a US President.

Cavalieri, Silvia ("Sapienza" University of Rome)

**Pointing in science: comparing and contrasting spatial deixis in Nobel lecture powerpoint slides**

Within the last decades, PowerPoint has become a technology and a medium of communication that has contributed to a profound transformation of lecturing and presenting information in the academia. However, until recently (Djonov and Van Leeuwen 2011, 2012, 2013, Zhao, Djonov and van Leeuwen 2014), PowerPoint has received only limited attention in the fields of discourse analysis and social semiotic research. Only a few studies have focused on the design of slideshows (e.g., Campagna 2009; Finn 2010; Rowley-Jolivet 2004) in relation to conference presentations (Degano 2012; Diani 2015; Costa 2017). Moreover, the interplay of speech, pointing, and body formations seems to have been neglected by the discourse analytical literature and has only been considered in the field of sociology (Knoblauch 2008). Pointing, nevertheless, seems to be a peculiar feature of Powerpoint presentations, allowing knowledge to be located in space. As a consequence, this paper tries to “think out of the box” by addressing aspects of linguistic pointing deixis in relation with the Powerpoint slides as well as to the body and gesture deixis of the presenter. To reach this aim, the study adopts a twofold methodology fusing together Levinson’s theory of spatial deixis (1983) with the sociological approach of Knoblauch (2008) for body formation of pointing. The contrastive and comparative analysis will be carried out on a corpus of 15 Nobel lectures (i.e. 5 in economics; 5 in medicine; 5 in chemistry) collected from 2010-2015, considering their powerpoints, their videos and their transcriptions. Results show that knowledge transfer is defined in Nobel lecture powerpoint presentations by the circularity of speaking and showing, thus becoming presented knowledge rather than representing knowledge itself (Knoblauch 2008: 75).

Cecconi, Elisabetta (Università di Firenze)

**Populism in the English Civil War propaganda discourse. A corpus-based study of the Parliamentarian ‘Mercurius Britannicus’ (1643-1645)**

The concept of populism was used for the first time in the late 19th century alongside the promotion of democracy. It continued to be used in the 20th century to describe various forms of liberal democracies but it was only in the last decades that it gained momentum, by becoming the most popular word in the political debate. The aim of my paper is to go back in time and see whether – and to what extent – the concept of populism can be applied to the propaganda discourse of the Early Modern English period. In particular, I shall focus on the English Civil War periodicals and their attempt to obtain consensus among the masses. In the context of an irreconcilable political and cultural division between Royalists – supporting the King’s Personal Rule – and Parliamentarians – advocating more rights as representatives of the people, the mid-17th century propaganda press deployed all possible persuasive means to steer the readers’ sympathies towards the desired side. Marchamont Nedahm – as young editor of the Parliamentarian newsbook Mercurius Britannicus – stood out for his polemical and outrageous attacks on the person of the King and his Royal favourites and for his claim that “the originall of all just power and government is in the people” (in Worden 1994). In my paper I shall adopt a corpus-based methodology in order to examine possible traces of populism in Nedham’s Mercurius Britannicus (1643-1645) through an analysis of frequent words and recurrent language patterns. In order to establish whether the editor’s language can be considered populist in the modern-day sense of the word, I shall draw upon Moffitt’s concept of populism (2016). Moffitt claims that, more than an ideology, populism should be thought of as a “political style” characterised by three major features: “appeal to the people vs the elite”, “bad manners” and “crisis, breakdown or threat”. The three aspects will be searched for and investigated in my data. The results will show that Nedham’s inclination to insult, his attacks on the Royalist élite at Court and in the Church, his attempt to spread fear of a Catholic conspiracy and his accusation of blatant lying addressed to the Royalist propaganda can possibly fit into the concept of populism as theorised by Moffitt. Evidence would seem to suggest that our modern-day concept of populism can find interesting pre-modern antecedents in the history of political propaganda discourse.

Ciambella, Fabio (Tuscia University)
**CLILing in and out of the box: the discourse of historiography in CLIL history textbooks**

Officially arisen in 1994, when professors David Marsh and Anne Maljers coined the acronym CLIL, Content and Language Integrated Learning is a well-known and widespread methodology in Europe and, in our case, in the Italian school system – at least according to the Italian current school legislation (DM 821/2013, DM 851/2017, nota 49851 21/11/2017), which has adopted it both to increase SL practice and to promote learner-centred approaches and teaching innovation. The Italian publishing industry has started to dedicate much attention to the development of ready-made supports for high school teachers, thus fixing ‘canonical’ topics, flattening a methodology intended to be ‘out of the box’ and forcing it back ‘into the box’. Indeed, secondary school teachers often lament the superficiality of CLIL textbooks, booklets or specific units/sections in textbooks for secondary schools, especially in terms of content-related issues.

Following both the recent analyses of authorial voice in the academic discourse of historiography on the one side (Bondi 2007, 2009, 2012, 2014, 2017) and applications of corpus linguistics/stylistics and appraisal theory to different textual typologies on the other (White 2002; Martin and White 2005), this paper aims at exploring the seemingly marginal textuality produced for CLIL history teaching, trying to trace stances of authorial voice in a corpus of about 20-25 titles which represent the total amount of CLIL history textbooks adopted in the fifth year of Italian Licei and Istituti Tecnici, from North to South. This corpus will be analysed with the aid of databases belonging to the most important and ‘CLIL-involved’ Italian publishers for schoolbooks and CLIL booklets (among others Mondadori Scuola, Einaudi Scuola, Laterza Scolastica, etc.).

In this respect, this paper will be divided into two main sections. The first part will focus on a background research about authors, in order to understand how CLIL textbooks have been constructed. In particular, we will try to understand whether authors 1) used only authentic materials in English for CLIL purposes; 2) translated materials from Italian into English themselves, 3) wrote CLIL textbooks directly in English – being linguistically competent enough, 4) asked a native speaker professional translator to translate selected contents into English, or 5) wrote the CLIL booklet together with an expert Anglophone historian who could have added his/her own personal authorial voice. The results of this previous research, we believe, will make us categorise CLIL textbooks in different typologies in order to better analyse authorial morphosyntactic, pragmatic, and stylistic choices in the second section of the paper. The discourse analysis conducted on the texts will possibly highlight how the authors’ different approaches to and viewpoints on contemporary history are conveyed linguistically in English, which in most cases is not their native language.

**Ciancitto, Salvatore** (University of Catania)

**Overcoming the boundaries of the classroom walls through the use of online role-gaming: a theoretical approach in the use and implementation of Classcraft in English language teaching**

In the last decades, teaching software tools have been implemented in everyday practice, applying them as a supporting tool to improve learning in different subjects, including foreign languages. The use of a virtual space and the application of dedicated software packages have long been studied (Ghislandi 2014; Miller 2014; Hampel and Stickler 2015). Gamification, a recently new coined term defining the use of principles of gaming in teaching, has emerged as a new trend in teaching methodologies. Although the use of games in teaching and, especially, in foreign language teaching is not a novelty in itself, this new application through online environment has shown new potentialities along with a few disadvantages, in case of its misuse (Figueroa Flores 2015; Boyinbode 2018). Nevertheless, there are several online and off-line software tools created for specific and general subjects, including the use of role-games as Classcraft. This is a virtual space, inspired by D&D role game, where students are led through a series of quests, set up by the teacher, aiming at acquiring skills and competences of a certain subject. Previous studies were focused on Classcraft and different perspectives were considered: its motivational push, facilitating learning conditions and students’ behaviour (Haris & Sugito 2015), the students’ experience (Sanchez et al. 2016) and students’ general performance and their engagement (Papadakis & Stamatiou 2017). Off the beaten path, implementing a virtual classroom where time and space boundaries are erased and where students assume new fantastical identities promises to be an effective tool towards English language acquisition. Can such a software be really useful in teaching a foreign language, namely English? Can gamification and role games be effective tools to improve students’ abilities and competence in a foreign language and raise their interest and motivation? Thus,
this paper intends exploring the potentialities of Classcraft in teaching English as a foreign language, by theoretically approaching the development of the four skills related to foreign language learning: a quest (lesson) for an ideal A2 group will be elaborated and implemented, in order to provide a first (provisional) assessment on its adequacy and feasibility in the English class according to EFL and teacher lesson plan principles.

**Cinganotto, Letizia (INDIRE)**

**LOCIT model for language awareness**

Language awareness is strongly recommended and re-launched by the European Commission in the latest proposal for a Council recommendation on a comprehensive approach to the teaching and learning of languages (European Commission 2018), officially adopted by the Council in May 2019. The paper will refer to the experience of a training course with Italian upper secondary school subject teachers attending university pathways on CLIL methodology (Coyle et al. 2010; Cinganotto 2018; Cinganotto, Cuccurullo 2019) in English in the academic year 2018-19. Among the different tasks proposed during the course, the LOCIT (Lesson Observation and Critical Incident Technique) model by Do Coyle was adopted.

“To develop as CLIL teachers we need to belong to a learning community where everyone considers themselves as learners. One of the most highly recommended ways of achieving this is through LOCIT. The LOCIT processes involve you working closely with a colleague, a critical friend, or another CLIL teacher in the project” (Coyle, 2005).

LOCIT model consists in video-recording the lessons in order to analyze them in depth with the help of a colleague as a critical friend, or in some cases, with the contribution of the students themselves, comparing the different perspectives. It is a model which entails reflection, meta-cognition and creativity, leading teachers to reflect on the use of English in class in an unusual way, “out of the box”. The main aims of the analysis while watching the recording are “critical incidents” and “learning moments”. Critical incidents may occur during the teaching pathway and the teacher may not be fully aware of them when deeply engaged in the teaching process. Therefore, a careful observation and analysis of the video may help identify the critical incidents better, reflecting on the possible reasons for them. Considering the same perspective, learning moments may be singled out, identifying those steps of the learning pathway when deep learning and understanding occurred (Meyer, Coyle 2017), according to certain evidence shown in the video-recording.

The LOCIT model recommends repeating the same lesson in the same teaching context, considering the critical incidents and the learning moments previously identified, in order to improve the outcomes and learn from the previous experience. During the CLIL course described in the paper, the LOCIT model was adapted to the specific target of teachers, whose level of English was B2, also taking advantage of the use of technologies: specific web tools were suggested to embed the video of the lessons and comment directly on it, addressing particular attention to the use of English. Some examples of these video-annotations with LOCIT model will be presented and commented on, focusing on the teachers’ language awareness and on some linguistic and metalinguistic aspects highlighted during the lessons, also reflecting on the students’ outputs in English.

**Cirillo, Letizia (University of Siena)**

**Crossing the boundary between written and spoken academic discourse: the pragmatics of quoting gestures in disciplinary knowledge making**

The use of air quotes – “a gesture made by raising and flexing the index and middle fingers of both hands that is used to call attention to a spoken word or expression” (http://www.merriam-webster.com/dictionary/air%20quotes) – has literally exploded in recent years thanks to politicians and stand-up comedians and has often been criticized for being an irritating fad or even an offensive practice. Despite being popular visual cues, air quotes have received very little attention from either linguistic or related research. In examining English oral presentations held in an international multidisciplinary academic setting over a six-year period, they were found to be a recurring gesture with standards of well-formedness (in terms of both gesture realization and gesture space), a conventionalized position (in terms of gesture-speech coordination), and, more importantly for the purposes of the present contribution, specific pragmatic functions.
Narrative investigations of the persistence of consciousness when the brain is dying can employ the
is seen as the ultimate expression of the persistence of life and of the sense of identity.
put an end to their life. Paradoxically, the moment
be able to feel emotions, to remember, to communicate, or to make decisions, including the decision to
of the subject regardless of and beyond the death of his/her neural cells and circuits. In these narratives,
and "My Father's Brain" (2002) or Lisa Genova's fictional story (Still Alice, 2007). I will argue that narrative representations of dementia address these issues by illuminating alternative
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identity
functions.
Francis Crick elaborated the "astonishing hypothesis" that consciousness, free will and human sense of
"are in fact no more than the behaviour of a vast assembly of nerve cells and their associated
molecules. As Lewis Carroll's Alice might have phrased it: "You're nothing but a pack of neurons" (1994). This paper aims at exploring the limits of consciousness and free will by complementing this
reductionist neuroscientific approach with narrative discourses on the brain affected by dementia. As a
syndrome that progressively deteriorates neural cells, dementia raises questions regarding the limits of
identity and free will, mind and body: if we are "nothing but a pack of neurons", then, once memories,
affects or emotions no longer have their neural correlates, that is, once the subject's "pack of neurons"
is reduced to ill-functioning or dead neurons, can we say that the 'I' is also reduced to nothing? can the
body remember? can moral choices and free will find media of expression other than the brain circuits?
I will argue that narrative representations of dementia address these issues by illuminating alternative
ways for investigating human consciousness and free will through the medium of imagination, fiction,
and narrative empathy (Keen 2006; Boella 2006, 2018). Toni Harrison’s film poem Black Daisies for the Bride (1993), John Bayley’s and Johnathan Franzen’s biographical narratives (Elegy for Iris 1998, and "My Father’s Brain" 2002) or Lisa Genova’s fictional story (Still Alice, 2007) account for the life of the subject regardless of and beyond the death of his/her neural cells and circuits. In these narratives,
in the eyes of the observer (poet, caregiver and/or narrator), advanced-stage dementia patients seem to be able to feel emotions, to remember, to communicate, or to make decisions, including the decision to put an end to their life. Paradoxically, the moment of (apparently willful) transition from life to death is seen as the ultimate expression of the persistence of life and of the sense of identity.
Narrative investigations of the persistence of consciousness when the brain is dying can employ the
powers of imagination, can create fictional worlds, can formulate astonishing hypotheses, and can

Coppola, Maria Micaela (Università di Trento)
Nothing but a Pack of Neurons? The Fictional Life of Dying Neural Cells in Dementia Stories
Francis Crick elaborated the “astonishing hypothesis” that consciousness, free will and human sense of identity “are in fact no more than the behaviour of a vast assembly of nerve cells and their associated molecules. As Lewis Carroll’s Alice might have phrased it: ‘You’re nothing but a pack of neurons’” (1994). This paper aims at exploring the limits of consciousness and free will by complementing this reductionist neuroscientific approach with narrative discourses on the brain affected by dementia. As a syndrome that progressively deteriorates neural cells, dementia raises questions regarding the limits of identity and free will, mind and body: if we are “nothing but a pack of neurons”, then, once memories, affects or emotions no longer have their neural correlates, that is, once the subject’s “pack of neurons” is reduced to ill-functioning or dead neurons, can we say that the ‘I’ is also reduced to nothing? can the body remember? can moral choices and free will find media of expression other than the brain circuits? I will argue that narrative representations of dementia address these issues by illuminating alternative ways for investigating human consciousness and free will through the medium of imagination, fiction, and narrative empathy (Keen 2006; Boella 2006, 2018). Toni Harrison’s film poem Black Daisies for the Bride (1993), John Bayley’s and Johnathan Franzen’s biographical narratives (Elegy for Iris 1998, and “My Father’s Brain” 2002) or Lisa Genova’s fictional story (Still Alice, 2007) account for the life of the subject regardless of and beyond the death of his/her neural cells and circuits. In these narratives, in the eyes of the observer (poet, caregiver and/or narrator), advanced-stage dementia patients seem to be able to feel emotions, to remember, to communicate, or to make decisions, including the decision to put an end to their life. Paradoxically, the moment of (apparently willful) transition from life to death is seen as the ultimate expression of the persistence of life and of the sense of identity.
Narrative investigations of the persistence of consciousness when the brain is dying can employ the
powers of imagination, can create fictional worlds, can formulate astonishing hypotheses, and can

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trigger narrative empathy, instead of recording observations, collecting data, taking measurements, or gathering scientific evidence. Thus, they can cross the barrier between mind and body, death and life, identity and nothingness. Like Alice in wonderland, dementia stories spur readers to explore different, unreal (that is, beyond reality as we know it) dimensions of life and death. When Lewis Carroll’s Alice shouts “You are nothing but a pack of cards” to the King and Queen of Hearts, she awakes from the fantasy world back to ‘real’ life, then she tells her sister her “strange adventures” and runs off, leaving her sister (and readers) alone, musing and half believing in wonderland. Likewise, by fostering narrative empathy, dementia fictional narratives question the limit between the self and the other, life and death, the world of wonder and the world of reality. And, when the dream-like world of fiction is eventually shattered, these tales of wonder invite readers to enter into an out-of-the-box world.

**Corronato, Rocco** (Università degli Studi di Padova)

**Knock on Wood. Unromancing the Forest in ‘As You Like It’**

*As You Like It* is a seemingly pastoral play that features all the canonical elements of the genre: the perils of life at Court, the happy solitude offered by the *locus amoenus*, the wood as a place of encounter and regeneration, the alternation between exile and return. Yet things seem way thicker in Shakespeare’s wood.

Since antiquity, the uncultivated wood outside the city has been a place of escape out of normative practices. For Aristotle, nature (*physis*) is everything outside culture (*nomos*). Just like nature more at large, the wood foments two contrasting ideas: absolute harmony between natural elements and humankind, where man is the ultimate user of the world (Cicero, *De natura deorum*), or the fight between human *ratio* and the *tumultuosa pars rerum* (Seneca, *De providentia*). Its liminality favours its ambivalence: it can offer a sanctuary away from the dangers of life at court and host the regeneration of love and desire, and it is there that typically passions explode outside the mediation of civility.

In literature this theme spans the dualism between the *locus amoenus* where to perform the *fuga mundi*, and the *locus horridus* as a site of extreme, violent emotional contrast. In the *lucus* (*Aeneid* 1, 310), the sacred wood, the Bucolic landscape offers an eufemised vision of nature; the *silva* is an apt symbol for the solitude of the poet in Petrarch; the forest is the paradise created by God for man, and the environment where the Medieval knight wanders in his quest (Auerbach, “The Knight Sets Forth”). But the *selva*, the dark, impenetrable wood, also brings man in contact with ferinity and turns into a place where to get lost.

In Shakespeare the wood often conveys these contrasting associations. In *A Midsummer Night’s Dream* it is a landscape of transformation where love and madness, exile and idyll, hunt and adventure, meet, and it is also the world of the poet. The wood is in fact an an allegorical world of untamed emotion and passion: apparently coincided out-of-nomos, it inversely comments on *nomos* and is a powerful symbol for the depths of emotional and literary chaos. Like the Greek *hyle*, *silva* means the original matter in Plato, the substratum before anything and the subject of becoming in Aristotle. The meaning of *silva* as a material from which something is made appears also in literature: a bit like the dubious lines unrelentingly carved by Orlando on the barks of trees, *silvae* were the drafts of the raw material put together by some speakers and then revised and given rhythmical structure (Quintilian 10.3.17). They designate miscellaneous verse compositions, collections of occasional, virtually impromptu compositions, as Jonson says in his aptly-titled *Timber*.

Especially *As You Like It* subverts the idyllic quality of the *silva* and constructs it as a place where the chaos of passion and language is evoked. A play on being out-of-nomos yet close enough to the walls, *As You Like It* undermines the basic polarity of city and wilderness and evinces a sense of chaos and multiplicity that questions the generic and genetic boxes commonly used to interpret Shakespeare’s relationships with pastoral conventions.

**Corrizzato Sara** (University of Verona)

**Qualitative adjectives and the country-of-origin effect in Italian agri-food promotional discourse**

An effective advertising plan usually includes marketing strategies aiming to persuade prospective clients and convince them to choose a specific product. As a consequence, companies are required to develop (successful) promotional campaigns, based on the understanding of where the product currently stands in the market and how it is perceived by the target audience. In this respect, advertising techniques have to be conceived to meet buyers’ desires: not only does the accurate illustration of the
attributive qualities of a given product make the difference, but also the incorporation of the company’s country of origin has proven to be an essential part for a persuasive marketing tactic. Focussing on the linguistic component, researchers have investigated how discourse, and the way in which it is moulded, contributes to representing the Country-of-Origin effect, guiding costumers through its association with the geographical area (Kelly-Holmes 2016; Hornikx and van Meurs 2017). In line with these studies, research has consistently shown that Italian companies’ persuasive discourse strategies pursue the same objectives. Specifically, Corrizzato analysed lexis used in the English versions of Italian wine websites (2018) and olive oil and vinegar websites (2019), showing that qualities associated with the Italian peninsula and the Made in Italy lie explicitly, as well as implicitly, in the descriptive passages. The present paper integrates previous research and takes into consideration the ways in which persuasive language (co)vertly shape costumers’ responses investigating the role qualitative adjectives play in building the Country-of-Origin effect and its perception by the international audience, in a corpus of one hundred Italian agri-food websites. The English version of the websites will be examined from both a quantitative and a qualitative angle, investigating lexical choices and recurring patterns with Corpus Linguistics methods. A frequency wordlist of adjectives will be created and then analysed in concordances. Data will provide information on the specific discourse strategies adopted by Italian producers, who bring costumers into a world ruled by tradition, passion and cultural heritage.

Cotta Ramusino, Elena (Università di Pavia)

A genre through time and space: Gothic fiction from an Anglo-Irish perspective

The definition ‘Gothic fiction’ does not necessarily point to a monolithic category, it rather comprises a diversity of narratives, which have changed over time, thus challenging the only seemingly rigidly codified – architectural, spatial, temporal, and religious – conventions characterising it. The mutability of this genre, as well as its instability and heterogeneity, as widely acknowledged by critics, seems appropriate to a congress devoted, among other things, to ‘genre mobility’.

The Gothic is conventionally considered to have started in the mid-eighteenth century, to have had its heyday in the late eighteenth and early nineteenth century and to have flourished until its end. It continued to be practised in the twentieth century, when it was also exploited by different media, such as the television and the cinema, as it still is. Recent criticism of Anglo-Irish Gothic, though, has extended the accepted temporal limits and anticipated The Castle of Otranto, locating the onset of the genre in the late seventeenth century, although the critical debate records divergent positions on the issue, which only demonstrates the vitality of the subject. The very qualifier ‘Gothic’ was sparsely used after Walpole and Reeve, and entered the critical arena as a literary category in the 1920s and 1930s, while the genre became the target of increasing academic interest in the last quarter of the century. The changes in critical response are also very interesting: if Otranto had been criticised for its mingling of fact and fiction, twentieth-century criticism of the genre has praised the Gothic for its ability to express deep-seated fears, to give voice to political criticism, to reveal sexual anxieties, to host, in Freudian terms, the return of the repressed. This paper will focus on Anglo-Irish Gothic from a critical perspective: it will take into account the profusion of critical works on the subject and give an overview of the development, characteristics, and internal tensions of the genre, such as, for example, its peculiar engagement with history, which becomes a confrontation with present history after 1798, or the return of the past, which often takes the form of visitation of ghosts. The supernatural, as investigated by R.F. Foster, holds a large place in nineteenth-century Anglo-Irish Gothic and is further developed in the twentieth century. This paper aims at providing an analysis of the different facets of the genre.

Cucchi, Costanza (Cattolica University of Milan)

Studying and teaching negotiation discourse: authentic, simulated data and/or films?

Negotiating is a useful skill in a variety of contexts: it is not surprising, therefore, that negotiation is a thriving research field as well as a topical skill in English language teaching. To respond to the increasing need to teach how to negotiate in English, prescriptive and descriptive works dealt with the language used in negotiations. Getting to Yes (Fisher & Ury 1981) is “an immensely influential” (Bülow-Møller 2005: 30) prescriptive textbook in which management experts provide guidelines for negotiating successfully, based on their expertise and on anecdotal evidence. On the contrary, descriptive studies on negotiation discourse describe the language used in authentic (e.g. Charles 1996;
Charles & Charles 1999; Firth 1995; Koester 2014; Walker 1995) or simulated negotiations (e.g. Bjørge 2010; Bülow-Møller 2005; Planken 2005; Turra 2016). Interestingly, expert negotiators claim that the negotiation situations portrayed in films “reflect how people tend to approach and respond to both conflict in general, and negotiation as a particularly important mode of conflict management” (Adler & Benjamin 2006) and, therefore, that films are powerful tools for teaching negotiation (Adler & Benjamin 2006; Hackley 2007; Golan 2007). In addition, various popularised articles on the Internet suggest watching films to learn about negotiation strategies (e.g. Murphy 2014; Britt 2018; Workopolis 2018). Despite this, to the best of my knowledge, there are no linguistic studies on negotiation as portrayed in films.

The present study, which is qualitative in nature, draws on selected examples from a corpus of negotiation scenes taken from films and TV series. The scenes, chosen and transcribed by master students in a course of Negotiation Strategies in English, were subsequently manually analysed by the Author, in order to verify whether the linguistic features described in the updated edition of Getting to Yes (Fisher, Ury & Ury Patton 2011) and in the linguistic studies on negotiation discourse quoted above can be found in negotiation scenes as portrayed in films and TV series. Results show that the analysed negotiation scenes contain communicative and linguistic features which were found to be relevant in authentic and simulated negotiation, such as active listening (Bjørge 2010), interactional safe talk (Planken 2005), a skilful use of pronouns (Planken 2005), accounts (Firth 1995) and formulations (Walker 1995), as well as various negotiation strategies recommended in Getting to Yes (Fisher, Ury & Ury Patton 2011). Therefore, films may be profitably used for illustrating communicative and linguistic features of negotiation discourse in a way which is not only appealing, but also clear, in that they provide a plausible, albeit fictional, context for negotiations.

D’acquisto, Germana (Università di Napoli “Federico II”)

Street Art: the evolution of a cultural and artistic communicative genre

The purpose of the following study is to investigate the evolution of an artistic form, the ‘street art’ which has seen an evolution over the years. The spreading and the growth of this artistic expression has caught the attention not only of some Institutions but also of important Companies in the field of marketing to advertise their products. The limit between legality and illegality of this artistic expression, since the street artists have not a copyright for their works, and the vulnerability of their paintings since these works are painted on city walls, the consideration of the ‘Graffiti’ or ‘writers’ mainly in the past decades with a negative connotation, makes it necessary a study of the evolution of this art taking into consideration the growth of festivals, exhibitions about this modern ‘urban art’ considered as a global artistic expression but independent. Today it can be said that it has also become an attraction for the recovery of spaces and also as an attractor for tourists. The studies will analyze several examples among the best known to understand the evolution of a complex type of communication taking into account the early 1980s examples of this art and some cases of present day works taking into account different geographical spaces and nations. Furthermore, the study will take into consideration the analysis of some papers about this art and of commentaries available on different social networks. As regards the method the study is based on the Multimodal analysis (Kress & Van Leeuwen 1990, 2001, 2006 [1996]) and Semiotics (Halliday 1978); the organization of the website communication (Lemke 1999); the relationship between art and psychology (Arnheim 1974); the concept of city branding (Paganoni 2015).

D’Arcangelo, Adele (Università di Bologna)

“Tell me about a complicated man” – Emily Wilson’s translation of Homer’s Odyssey

In 2017 the Norton publishing house launched an exceptionally new edition of Homer’s Odyssey, given that for the first time the ‘classic of classics’ was translated into English by a woman. This paper aims at analysing how a translation can cast new light on the history of a classic and subvert a number of prejudices, not only within a text on which many generations of western students have been educated, but also within academic institutions. In her almost 90 pages of introduction to her own translation of Homer’s epic poem, Emily Wilson describes her choices thus stressing how powerful and subversive a female translation of a classic can be, not only because of her interpretation of the epic poem, but also for her approach to the English language, which reveals a powerful process of modernization. In a number of interviews, Wilson denounces an unbalanced power in academic institutions dedicated to the study of classics, where the male vision/voice still appears to be predominant. The impact of
Wilson’s translation of the *Odyssey* will thus be also considered in relation to the Italian (and possibly French) tradition of translating classics. Through an analysis of literary and/or academic reviews and on the background of critical theory in the field of Gender and Translation as well as Reception Studies, Emily Wilson’s work will be analysed not only for its original literary value, but above all for its socio-cultural effect.

**Del Fante, Dario** (University of Sussex)

**Metaphors of migration: a corpus-assisted discourse analysis of two newspapers between the 20th and the 21st century**

Migratory movements could be defined as an enduring characteristic of our history. Metaphor is a resource through which people communicate through the most economical means available to them (Charteris-Black 2004:17) and organize their experience of life. The majority of works concerning the metaphorical representation of migrants (Taylor 2018) have shown how newspaper discourse has been giving a predominantly negative representation of immigration through the selection of specific metaphors. However, there is a lack of studies which consider both contemporary and past discourses on migration. With an understanding of how metaphors originate and are subsequently taken up and conventionalised over time, it would be easier to shed light on the cyclical process through which metaphors work and on how some metaphors “die” and become fossilized, losing their metaphorical effect. In order to address this issue, I intend to embark on a case study with a diachronic perspective and based on empirical evidence provided by corpus analysis. Newspapers are important influencers of people’s perspectives on reality, and by analysing the metaphorical representation of migrants in newspapers in two different periods, we might define, to some extent, how migrants are experienced by specific group of people over years. This study, in line with SFL (Halliday and Matthiessen 2004), falls in the tradition of Corpus Assisted Discourse Study (Partington et al. 2013), which combines the quantitative analysis techniques of analysis of Corpus Linguistics with the qualitative approach of (Critical)Discourse Analysis. The data set consists of two newspaper corpora, The New York Tribune and The New York Times, for two different time periods, respectively 1900-1915 (converted by an OCR software) and 2000-2015, both significant moments in the history of migration. A corpus-driven approach will be adopted to retrieve all examples of metaphors surrounding the discussion of migration for each data set (Steen et al. 2010), which will be subsequently validated through a qualitative analysis and then compared in terms of differences and frequency of use. Our hypothesis is that there is a correlation between frequency and conventionality: the metaphors which show low frequency for the 2000-2015 data could be considered as new metaphors. The metaphors which present high frequency for the 2000-2015 data, could be identified as conventional and are likely to be found in the 1900-1915 data with a very low frequency.

**Del Grazia, Camilla** (Università di Pisa)

**“Neither here nor there”: rhetorics of contemporary fantasy and the city**

Questioning the representation of reality and rediscussing the dialectics between “mimetic” and “non-mimetic” modes are vital practises of fantasy fiction, and especially constitutive of urban fantasy. In particular, a growing number of contemporary narratives are taking the shape of what Brian Attebery calls “indigenous fantasies”: that is, fantasies set in the urban environment that deliberately play with traditional figurations of the city. The theoretical starting point of this paper will be Farah Mendlesohn’s study, *Rhetorics of Fantasy* (2008), one of the most influential attempts at systematising contemporary fantasy, which she classifies according to categories shaped around the way the fantastic element enters the text and the reader’s response to this. The paper will discuss Mendlesohn’s taxonomy in order to highlight a few difficulties that warrant further reflection.

Firstly, I wish to argue that Mendlesohn mischaracterises “indigenous fantasies,” thus also undermining their scope. By confining them to her category of “intrusive fantasy” and portraying the phenomenon as mostly American, Mendlesohn fails to take into account the broader import that these fantasies have gradually achieved, both in terms of variety within the form and of geographical dislocation. In addition, a more thorough consideration of “indigenous fantasies” supported by a selection of significant texts may also foster a reappraisal of Mendlesohn’s own discussion of the single categories (portal quest, immersive, intrusion and liminal fantasy) and of their engagement with space and time.
For the purpose of the present paper, I would like to focus in particular on the role the urban setting plays in *Rhetorics of Fantasy*, and especially on its unclear designation within its system of categories. As a matter of fact, though initially elected as the ultimate destination for the teleological trajectory of “portal quest” fantasy, the city (and urban fantasy as a whole) is then repurposed as the main frame employed by “immersive” fantasy. And if “intrusion fantasy” is ascribed to the suburban environment, the city finally resurfaces in the “liminal fantasy” section, where however it seems to lack a proper contextualisation. As this investigation will illustrate, these sometimes overly sweeping generalisations expose their limits when confronted with texts that radically subvert conventional depictions of the city. Finally, I propose to briefly return to Mendlesohn’s central guideline to point out how her emphasis on the reader’s response may often run the risk of overwhelming a core aspect of her study, i.e. the focus on how the fantastic element enters the narrated world. While positioning the reader within the narrative is indeed indispensable, the interaction between fantasy and space should remain of critical concern when approaching forms that purposefully challenge the binary distinction between primary and secondary worlds.

**De Rinaldis, Maria Luisa** (Università del Salento)

*Genealogies of the skull in modern aesthetic sensibility*

In the portrait “Arrangement in Grey and Black” (1871-2) James McNeill Whistler represented his mother as a black figure, immobile, and ‘unresponsive’. The old woman in black was rather an abstraction than a physical shape. Walter Pater revealed the diaphanous nature of modern character, and Virginia Woolf disseminated reflections on ‘naked’ identity. The nexus between photography, literature and the body has inaugurated a new baroque drama whose icons can be traced in the all-pervasive image of the skull in art and fashion. This paper will explore aspects of such ‘skullture’ in the light of modernist theories of subjectivity in order to trace genealogies of its presence in modern aesthetic sensibility. Main texts are Edgar Allan Poe’s “The Sphinx” (1846), Walter Pater’s “Leonardo da Vinci” (1864) and manuscript fragment “Gaudioso, the Second”, and Virginia Woolf’s “The Lady in the Looking-Glass: A Reflection” (1929). Marking departures from Victorian antiquarianism, this paper will address the ambiguous charge of the skull as image/object. What is the nature of such ambiguity, and why are skulls objects of desire? The availability of a number of items reproducing the skull image, as for example in the work of the fashion designer Alexander McQueen, reveals the extent to which the *memento mori* icon circulates and rewrites notions of life, death, time and subjectivity; David Sims’ fashion photograph “Play for Today” (1995) provides an example of re-inscriptions of the image in twentieth-century culture. Tracing genealogies of the skull in the writings of Poe, Pater and Woolf will help understand the forms of its dissemination and the tactile quality of its modern engagement with the senses.

**Diamanti, Laura** (University of Cassino and Southern Lazio)

*Slanguage from the younger generation of London: an analysis of linguistic corpora and online dictionaries*

The principle that "language is a social fact" (Saussure, 1916: 21) entails that every language is shared by mutual interaction in a speech community, and that it engages its speakers to develop their speech in relation to their environment. Language use includes variation and change, as determined by "external (social) and internal (systematic) factors" (Tagliamonte, 2006: 5), whereby the former mark distinctiveness, membership, identity and status. In this regard, factual feedback to the second-language learners' needs can be provided by consulting dictionaries and corpora: for instance, when looking up the lexeme ‘slanguage’ in online dictionaries the use of slang is always included and considered ‘below the level of stylistically neutral language’ (Stenström, Andersen and Hasund, 2002: 67). Accordingly, London youth speech is investigated by exploring two main kinds of sources: two context-specific corpora and two large general corpora. On the one hand, the first context-specific corpus is the Bergen Corpus of London Teenage Language (COLT), which a research team collected from teenagers' spontaneous interactions in several school districts in London. The corpus, consisting of about half-a-million words, is now part of the British National Corpus (BNC) (Stenström, Andersen and Hasund 2002: 211). The second context-specific corpus was collected by two ESRC projects principally run by Paul Kerswill and Jenny Cheshire, and examines Multicultural London English (MLE), which is spoken in multi-ethnic areas in London by young Londoners, and originated "from the range of language
varieties in the inner city, including second-language English, African, Caribbean and Asian Englishes, local dialect (‘Cockney’), London Jamaican Creole (Sebba 1993), Standard English – and also languages other than English” (Kerswill 2014: 432). On the other hand, the two large general corpora are electronic corpus COBUILD Collins (Collins Birmingham University International Language Database) which is the result of a project led by John Sinclair, from which the first edition of dictionary was published in 1987 (Sinclair 1991), and the Urban Dictionary, founded in 1999 by Aaron Peckham which counts one-million definitions, and whose contents are to be deemed "the irreverent calling card of a linguistic generation" (2005: vii-viii).

A corpus-linguistic approach to the aforementioned sources is thus undertaken, by examining lexical variation and frequency of use of the category of 'proper slang words' (Stenström, Andersen and Hasund, 2002: 64), and by observing non-standard grammatical use of some sentence structures of the informants' linguistic repertoire, to draw attention to the function of pragmatic markers. In this respect, slang words can be 'multifunctional' and "their different functions are often intertwined" (Stenström, Andersen and Hasund, 2002: 64).

The lexical and grammatical features of the language of the youth, as emerging from a comparison with the standard variety of the English language are discussed, with their implications in ESL context. They are deemed crucial in the learning process at an advanced or proficient level of competence, considering that evidence shows that young people's speech "might even become more complex than the original input" (Haser V., Auer A., et al., 2015: 51). Thus, the complexity of slang needs to be investigated and interpreted by the learner playing the role of a 'researcher' (Bernardini, 2004: 32), engaged autonomously in the use of language databases (dictionaries and corpora), to develop an awareness of the language system in the phonological and morphological processing of a different register employed in pragmatic contexts, and take advantage of in the translating process of the source and target language texts.

Di Blasio, Francesca (Università di Trento)

Antipodes of the Mind. Early Modern Traveling and Thinking

In the early modern period, the writings of many voyagers to the extreme regions of what was then called “Terra Australis Incognita” fostered enticing and adventurous perceptions of the new findings, which favoured a mutually enriching movement between actual travels to the new “undiscovered countries”, and travels of the mind to outlandish spaces. The South Pacific sites visited by these navigators were often rhetorically represented with a heavenly overtone that fed the Western imagination and contributed to create and preserve an idealized view of a completely different, “Antipodean”, world.

My contribution aims at exploring imaginative and actual figurations of the Antipodes as instances of ‘thinking out of the box’ by focusing on a selection of texts, starting from that of Pedro Fernandes de Quiròs, a Portuguese navigator sailing for the Spanish Crown at the beginning of the seventeenth century, who visited an island south of New Guinea in 1606. Quiròs named it La Australia del Espiritu Santo and he reported the visit to the King of Spain in an edenic account, eventually translated into English and published in London in 1617 with the title Terra Australis Incognita, or A New Southerne Discouerie.

Quiròs’s writing was followed by many similar ‘travelogues’, as well as by several imaginative writings, since the imagery related to this geographically far-distant portion of the globe also nourished a copious production of utopias. Among the most relevant, I wish to recall: Henry Neville’s The Isle of Pines (1668), The Travels of Don Francisco de Quevedo through Terra Australis Incognita, (1684, considered a variant of Joseph Hall’s Mundus alter et idem (1605-7)), Gabriel de Foigny’s A New Discovery of Terra Incognita Australis (1693).

I will discuss these, and other works, in order to show how the synergy between actual and fantastic adventures in the “Terra Australis Incognita” shapes and widens the cultural perspective of the time. In fact, even though the construction of utopian spaces is intrinsically anti-geographical, in the sense that it does not aim at the literal description of new lands after direct exploration, still, such narrative construction relates to the epistemic changes fostered by spatial movements to new and faraway sites, and viceversa. These out-of-the-box places become the object of a mythical and transgressive fascination, and embody virtual alternatives to the cultural and political status quo.
Until recently, research on retranslation has mainly focused on literary texts, as arguably the site of greatest occurrence of the phenomenon (Gürçağlar 2009: 233; Deane-Cox 2015). However, it is becoming increasingly clear that retranslation outside the area of literature is equally important and noteworthy (Susam-Sarajeva 2003 and 2006). Retranslation in the field of audiovisual translation has been increasing constantly over the past decades and across the globe, but researchers have so far largely neglected this phenomenon, except for occasional studies. According to Chaume (2007: 50), when applied to audiovisual texts, the term retranslation denotes a second or subsequent translation of the same source text in the same target language. It may occur when the translation modality changes, but it is most interesting when it occurs within one and the same modality. The advent of digital television and streaming services has resulted in a new wave of redubbing and resubtitling, not to mention the ever-expanding communities of fansubbers and fandubbers who provide their own (re)translations for the same product. The circulation of different dubbed versions of the same feature film or TV series within the same country is also widely reported and only recently has it started to attract scholarly attention (Maraschio 1982; Wehn 1998; Khris 2006; Valoroso 2006; Chaume 2018; Votisky 2007; Zanotti 2011, 2015, 2018; Di Giovanni 2016; Dore 2018; O'Sullivan 2018). This paper is centred on the Italian retranslation and redubbing of Gone with the Wind (1939), which was first dubbed and distributed in Italy in 1950, and then redubbed and released again in 1977.

Our paper reports on an experiment aiming to gauge the reception of both dubbed versions of Via col Vento by Italian viewers in different age groups. Using a mixed method which includes eye tracking technology and questionnaires, we aim to measure comprehension, identification and immersion to ultimately see if, and to what extent, viewers of different ages manifest a preference for one or the other version. The experiment is grounded in a thorough investigation of the reception of each dubbed version at the time of release, in 1949 and 1977, as recorded in reviews, articles and interviews.

“A woman’s heart with the will of a man”: A. Mary F. Robinson, Greek Tragedy and Poetry in The Crowned Hippolytus (1881)

On 28 March, 1885 a cartoon in Punch figured a young woman in the midst of a crowd of gentlemen poring over weighty tomes. The lady was A. Mary F. Robinson, the only representative of her sex in the Reading Room of the British Museum, as she had been the sole female student attending classes of advanced Greek at University College London back in 1879. On her desk we discern a copy of her own collection of poems, A Handful of Honeysuckle (1878): apparently, Robinson was not satisfied with this first attempt, for despite its success, she would later tell her friend and mentor John Aldington Symonds that she intended to publish “something more serious” soon. In 1881 she eventually brought out her second volume of poems, The Crowned Hippolytus, Translated from Euripides with New Poems by A. Mary F. Robinson. The book is dedicated to Symonds, with whom she had shared the frustrations of learning an ancient language as well as the enthusiasm for the project of translating Euripides since the onset of 1879.

Robinson’s experience as a pioneer female student at UCL encouraged her interest in the playwright and the Hellenic world as a whole, while alerting her to the wider questions at stake in women’s classical education. Indeed, the idea of dealing with Euripides first came into her mind through Symonds himself, who played a leading role in the revaluation and reassessment of the tragedian in late-Victorian England. Hellenophiles like Matthew Arnold had long preferred either Æschylus or Sophocles, for Euripides, as Shanyn Fiske argues, “was too modern to find favour with critics who were looking to Greece as the model of a more exalted culture” (Fiske 2008: 37). It was precisely because of this modernity and thanks to Symonds’s influential Studies of the Greek Poets (1873) that the V century BC dramatist proved so attractive to Robinson, herself “a great deal too modern”, according to her professor of Greek.

The influence of Symonds becomes apparent not only in the choice of the tragedy, which he had singled out to comment upon in a chapter on “Euripides and Greek Tragedy” but also in her attempts at working out metrical patterns to create something new, an English poem which would sound natural to English readers as the original had to Athenian audiences. While Robinson’s struggles with versification have
been recently traced in her – still unpublished – correspondence with Symonds (Prins 2006 and 2017), and the implications of her intellectual relationship with both Symonds and Vernon Lee already tackled (Newman 2013), less has been said about her re-thinking of Euripides’s *Hippolytus*. Shifting attention to the figure of Phaedra, whose complexity her mentor had openly dismissed in his *Studies*, she points to a different interpretation of the ancient drama, influenced by and yet independent of Symonds’s view on it. In her hands, the tragedy offers a means of exploring female sexuality while also representing women’s desire for poetry and for Greek.

While bringing attention to the translation, this paper focuses on the attached poems which Robinson saw as integral to her work on the Euripidean drama as the full title of the volume indicates. Indeed, she discussed the joint publication with both Symonds and her editor and eventually decided to bring out the Greek tragedy and her new poetic production at the same time, as a way of promoting the former, but above all to suggest that they are inextricably linked and as such should be read in their mutual light. Beside recovering a long-forgotten and uncanonical poet, this paper aims at showing how women like Mary Robinson, who were able to think “out of the box”, in turn inspired by unorthodox writers, engaged with Antiquity in creative and productive ways, providing fresh perspectives on the ancient past, while also throwing light on the most controversial issues of the present.

**Ditifeci, Francesca** (University of Florence)
**Kantzas, Ilde E. D.** (Lacanian School, Milan)

*A diachronic analysis of variations of the English language in the Bible: towards a new simplified, monosemic language?*

The current and complex framework of the study of languages, especially English, now offers a key insight not only to understand language change, but also the role of neuroscience in such change. Our study wants to examine a possible neurological reading of the cognitive structure of the speakers. If it is true that language and thought are interdependent, it is also true that studying the changes of the language in use will even lead us to understand the logical structure of the user.

The aim of this research is to compare the diachronic development of the English language through the textual analysis of some Bible translations. The diachronic linguistic analysis allows us to highlight grammatical, syntactic and semantic slips of a complex and layered language like English. In particular the Bible reflects the immediate linguistic changes and entitles us to focus on a single text in order to demonstrate through textual analysis that the current language is evolving towards a loss of context comparable with the expression of Broca’s aphasia, with agrammatism, loss of deictics, prepositions, and verbal endings, while nouns and indefinite verb forms are retained and make up the backbone of the discourse. In parallel, we witness an implementation of the number of entries in the dictionary because of the loss of the ability to attach to a word several meanings: a lexical monosemantization.

We have selected the following Bible translations: Wycliffe, Tyndale, King James, New King James, 1881 English Revised Version, 1982 New King James Version and in Genesis 50 chapters we have compared: length of sentences, presence of paratactic / hypotactic sentences, number of words, number of prepositions, pronouns, presence of verbal and nominal endings.

Our study demonstrates that we can hypothesize an evolution towards loss of polysemy. The reading and the comparison not only of the length of the periods, but also of the syntactic construction allows us to hypothesize that the entire biblical corpus could be sampled, also through the use of electronic instruments, in order to further validate our present results.

**Dore, Margherita** (“Sapienza” University of Rome)

*A pilot corpus-based analysis of style in students’ non-literary translations*

The relationship between style and translation has been addressed by a number of scholars within Translation Studies, in both theoretical (Baker 1995, 2000; Boase-Beier 2006, 2011) and practical terms (Parks 2007). Most (if not all) Stylistics and TS scholars concentrate on literary work, yet the investigation of style in non-literary text-types has seldom received the attention it deserves. By the same token, the translation of style in non-literary texts has somehow been overlooked while favouring the transfer of the message these texts contain (cf. Gutt 2000: 130 in Boase-Beier 2006: 27). As an example of a non-literary text genre, tourist guides display specific stylistic features that seek to convey a message that is simultaneously informative, expressive and operative (Reiss 1976: 20; Agorni 2012, 2016).
The objective of this study is therefore twofold. On the one hand, it seeks to explore tourism discourse to understand how specific features of language are exploited to fulfill the three functions described above. On the other hand, it aims to verify how such characteristics are tackled in translation. As Agorni (2016: 13) points out, research in the translation of tourist guides has shown that this practice tends to prefer domestication. Like other scholars (Manca 2012; Katan 2009, 2016; Sulaiman 2016), however, she suggests that translation trainers, students and professional translators should be willing to take some risks and be more creative (Agorni 2016: 23).

Hence, here I first concentrate on isolating particularly evocative and linguistically marked (Hatim 2004: 230) words, or node words (Manca 2012: 3), in two extracts taken from two English source texts (the Westminster Abbey souvenir guides, 2013; and the Tower Bridge tourist guide, 2016). Subsequently, I examine the Italian translations of these source texts carried out by 34 third-year undergraduate students from the University of Rome “La Sapienza” (B2 level and above), who attended a general course in Translation Studies, and 10 Master’s students from the University of Rome “Tor Vergata” (C1 level and above), who attended a course in Stylistics and Translation. This translation task has been devised as part of the ongoing MUST project, whose main objective is to compile a multilingual corpus of student translations (Granger and Lefer 2016).

The parallel-corpora comparison carried out for this study seeks to understand whether: a) the students detected the node words in the STs and, if so, b) how they tackled them. In particular, I aim to verify whether the students have been creative or conservative, if they have thought outside the box or else preferred remaining inside it. Either way, what are the consequences for the target texts, in terms of style? From a pedagogical perspective, can any lessons be learnt?

**Esposito, Lucia** (Università di Teramo)

**Shakespeare transmigrating through Brave New World to Westworld**

The paper will concentrate on the complex play of citations within which Aldous Huxley’s anti-utopian novel *Brave New World* (1932) interacts with Shakespeare and on the even more complex play of refractions that the television series *Westworld* (2016–) creates, evoking both Shakespeare and Huxley, if not Shakespeare through Huxley. The aim of the analysis will be to frame the bard as a literary passport in the passage from one story to another. *Westworld* clearly shows to draw from Huxley, also in posing Shakespeare’s intellectual, moral and spiritual complexities as an antidote to the simplistic and dangerous mechanization of scientific utopias. In fact, *Brave New World* is both a stinging satire on early 20th-century technological utopianism and a parody of literary utopias’ ultra-rational and stable systems. The ‘Controller’ of this Ford-worshipping world is fond of science and truth and, like Prospero, holds a huge library of his own; however, unlike Prospero, he has renounced cultivating his arts, thus avoiding exile to an island. As he explains, he has made such a sacrifice to keep stability and happiness in a hyper-civilized world in which both further advancements of learning and the moving contemplation of beauty might cause unwelcomed emotions in automata-like humans; which explains the ban of Shakespeare, traditionally standing for both knowledge and beauty. Conversely, the hybrid Mr. Savage, who (like a modern Caliban) belongs to a far-away wild world, has known Shakespeare through a worn-out *Complete Works* book that has travelled through time and space, trespassing borders. Thus, unlike the civilized inhabitants of utopia, whom he hardly comprehends, the Savage manages the richness and the emancipating force of Shakespeare’s language, which makes him even stranger and hilarious to the eyes of ‘civilization’. In the TV series *Westworld*, a heterotopian theme park created by a scientist called Ford, the same upside-down relationship between civilized and uncivilized is proposed, even though the ‘uncivilized’ here are humanized automata. Like the Savage in *Brave New World*, they end up being better equipped than humans in terms of affectivity and morality, and more at ease in a densely Shakespearean storyworld.

**Falco, Gaetano** (University of Bari “Aldo Moro”)

**The dynamic efficiency of cognitive metaphors in economic discourse: how transmedia storytelling can build our knowledge of the Financial Crisis**

Recent research has intensely focused on the close relationship between Language and Economics (Rubinstein 2000). The relationship has been investigated both in terms of Language of Economics and in terms of Economics of Language: the former includes the whole of features which characterize the economic domain and sub-domains at the linguistic level, (e.g. nominalization, metaphors and other
rhetorical tropes, terminology, text types and genres), while the latter refers to the study of language from an economic perspective, also involving a way of telling a story through implicit and explicit references to other stories, which may be, or may not be, shared by other participants (Baker 2013). A major role in this bi-directional relationship between Economics and Language is played by cognitive metaphor and other rhetorical tropes, which “shape the conceptual structure of our language.” (Rojo et al. 2013: 12), including our view of the economy. In this paper, we adopt a dynamic perspective to investigate economic metaphors; by dynamic perspective, we mean an approach that entails a study of metaphors in their actual context of use, where social, cognitive and affective processes interact. It implies a rejection of the standard theories of cognition which are based on abstract and amodal representations of entities, events and processes and ignore human interventions and the space and time context. More specifically, we investigate how the economic theory of dynamic efficiency, i.e. “the capacity of an economic system to stimulate entrepreneurial creativity and coordination” (Huerta de Soto 2009: 29) may apply to the study of economic metaphors, especially those associated with the concepts of movement, progress, creativity, ingenuity, long-term innovation, which, figuratively, represent the ever changing situations affecting the global market in the face of the outburst of financial crises. Methodologically, our study is based on cognitive linguistics (Evans and Green 2006), Resche’s study of economic metaphors (Resche 2013), recent contributions from corpus cognitive linguistics (Arppe et al. 2010; Gries 2012), as well as Jenkins’s principles of transmedia storytelling, in particular continuity, worldbuilding, subjectivity and performance. We show how events and concepts related to the 2008 financial crisis are constructed and explained metaphorically through the dynamic interplay of different media, in particular movies, fiction, comics, video-tutorials.

Federici, Annalisa (Università della Tuscia)

Was She Really a Snob? Virginia Woolf, the “Battle of the Brows” and Popular Culture

Over the last few decades, literary and cultural studies have revealed the importance of reassessing high modernism with reference to its intersections with mass or popular culture. Like many modernists, Virginia Woolf has long been depicted as an elitist removed from the material interests of literature, focusing instead on more sophisticated artistic commitments – a view corroborated, first and foremost, by her explicit identification as a “highbrow” intellectual and her disdainful attitude towards those standing “betwixt and between” the “high” and the “low”. From the earliest reception of Woolf’s work, the predominant view presumed a separation between her highbrow status and the public sphere, an assumption implicit in the textual criticism that elevated her writing for its complex formal qualities. However, an attentive analysis of her 1932 essay “Middlebrow” (originally conceived as a letter to the editor of the New Statesman) reveals the subtly ironic tone of her seemingly disparaging comments, a reading also sustained by the fact that while Woolf often denounced middlebrow culture, she was also eager to communicate with the common reader. If it is true, on the one hand, that analogous ambivalent positions also characterised her response to certain literary genres (biography, for instance) or new artforms (photography), on the other hand it is noteworthy that Woolf deliberately used the literary press (publishing enterprises and magazines) to venture into territories she would hardly be associated with, thus traversing and challenging the cultural boundaries of the literary market. While scholars have traditionally viewed Woolf as a writer of highbrow texts published by the Hogarth Press and respectable periodicals for an elite readership, much research still has to be conducted on the interactions between Woolf and mainstream culture. This paper analyses Woolf’s frequent forays into the domain “betwixt and between” highbrow and lowbrow culture over the 1920s and 1930s, a time when the canon of modernist writing had not yet been fixed and the “great divide” between the “high” and the “low” was still to be established. Such boundary-crossings range from the introduction that Woolf specially wrote for the edition of Mrs Dalloway (1928) published by the Modern Library (a middlebrow institution that sold modern, high-quality literature to a large, middle-class audience) to the essays she contributed to such popular magazines as Vogue and Good Housekeeping (which represented lucrative publishing outlets). This shows that the sophisticated author was nonetheless eager to participate in the new middlebrow culture and reach ordinary as well as professional readers, without compromising her high intellectual ideals. In particular, the “Six Essays on London Life” (1931-32) certainly facilitated Good Housekeeping’s marketing of Woolf’s high-quality work as a cultural commodity, but the underlying critical assumption that she was forced to trivialise her writing for the sake of the middle-class, middlebrow readership of similar publications is called into question. An attentive analysis of these
descriptive sketches, framed as a fictional walking tour of industrialised London, reveals interesting stylistic analogies with her short fiction. Moreover, by figuring her speaker as a female flâneuse in the modern city, Woolf subtly contradicted, and at the same time perpetuated, the popular image of herself as a privileged aesthete aloof from the masses.

**Fenice, Andrea** (Università di Roma ‘La Sapienza’)

*Questioning Definitions: The challenge of Rhythm analysis*

This paper discusses a new approach to the theory of rhythm analysis, which makes use of several theoretical frameworks, merging perspectives from cognitive linguistics, narratology, semiotics, and literary studies. In narrative studies, the classic approach to textual rhythm derives from Gerard Genette’s definition of rhythm as anisochrony – the relationship between the time of the story and the time narrated in discourse. This method, although still widely accepted, is inherently flawed, as acknowledged by several scholars; Mieke Bal for instance, notes that “Much as narrative media, especially film, work with rhythm, the analysis of it has not been successful at all”. The main issue with Genette’s definition is that the quantity of time narrated in a given portion of text is not necessarily a good indication of its rhythm. Through the years such perspective has narrowed the analysis of rhythm to a mere discussion about temporal exposition. However, a different approach is possible. As Daniele Barbieri puts it, a skilled narrator can create an intense rhythmic effect whether recounting a fast-paced combat scene or the evolution of humankind. Thus, he proposes a definition of rhythm which draws on the semiotic concepts of salience and textual relief, interconnecting rhythm with the iteration of tensive patterns and the expectations they create in the recipient. I expanded on this method in two directions: on the one hand devising means for identifying elements and structures in relief; on the other, using a cognitive approach to discourse to develop an accurate model of the recipients’ attention and reactions to the textual object. The resulting theory is extremely adaptable and effective. I have used it to study the rhythm of Joseph Conrad’s *The Secret Agent* and its numerous adaptations across several media. When applied to the novel, such innovative method highlighted the peculiar tensive structures devised by Conrad’s narrator, based on several co-occurring rhythmic layers, the iteration of discursive devices and the manipulation of time structures to create suspense and curiosity in the reader. Such discursive complexity has been transferred in the adaptations with varying degrees of success, which the new study of rhythm can examine in detail. Thus, my approach to textual rhythm is devised as an intersemiotic analysis, with the potential to overcome traditional media boundaries and bring the study of rhythm out of the box of traditional literature-centric studies.

**Fiasco, Valeria** (Roma Tre University)

*A novel approach to term extraction from a domain-specific corpus: compiling a trilingual fashion glossary*

The unstoppable globalization processes and multilingual and multicultural contexts have increasingly brought about and constantly reinforced new variations and developments in communication; this is particularly noticeable in the field of fashion and in the discourse of its community. Thus, the need for harmonized multilingual terminology that would ensure a comparable interpretation of different fashion texts, particularly for those working in the field and for language specialists. The language of fashion is a heterogeneous collection of very rich and highly creative terminology which includes both technical (e.g. cropped, cut-out) and semi-technical terms (e.g. open-toe, trench), typical of languages for specific purposes (LSP) (Cabré 1999; Gotti 2011; Sager 1990), along with general language words. This specialized language is closely connected with the language used by fashion professional groups and by experts, to reach out to the wider audience of fashion shows and of fashion publications. The purpose of this study is to offer new insights about the semi-automatic selection of lemmas for the compilation of a trilingual fashion glossary in order to provide a cross-linguistic perspective by way of a comparable specialized corpus drawn from two authoritative international fashion magazines: *Vogue* and *ELLE* (Sinclair 1991). Our investigation focused on three languages: Italian, French and British English by taking into account the linguistic interference phenomena in the language of fashion (Lopriore & Furiassi 2015). An experimental mixed approach to the extraction of the candidate list of lemmas from the corpus was used combining linguistic and statistical information (Ferraresi et al. 2010). In particular, two effective
statistical techniques applied to language data were adopted. In the initial stage, *cluster analysis* (Reinert 1983) was used to map the corpus and automatically classify its lexical content according to semantic similarities. The glossary was then structured into five semantic fields, i.e. clothes, accessories, textiles and materials, jewellery, and fashion industry. At a later stage, the *correspondence analysis* (Bolasco 2013) made it possible to semi-automatically extract the draft candidate list with the help of the textual analysis software, TalTac2. The powerful combination of these two statistical techniques with the qualitative contrastive investigation of candidate terms radically improved and refined the selection of the final list of 375 terminological entries to be included in the fashion glossary while ensuring the linguistic consistency of the candidate terms and of their equivalents. Main features of this innovative procedure will be presented and the outcomes discussed during the presentation.

**Fiorato, Sidia** (University of Verona)

*Artificial Intelligence in Fairy Tales: Merissa Meyer’s Cinder*

Fairy tales have always proved powerful tools in illustrating cultural development and change, articulating man’s anxieties and fears, as well as hopes and desires. Marissa Mayer’s *Cinder* (2012) uses the traditional story of *Cinderella* as a framework for reflections about the contemporary posthuman anxiety. The protagonist is the best mechanic of New Beijing, a dystopian futuristic society ruled by humans who coexist with cyborgs and different kinds of androids which are continuously improved thanks to ongoing technological advancements and which occupy a subordinate position in the society. Cinder is a cyborg and her hybridized body, characterized by bionic parts which augment human faculties, is inscribed at a crossroads between traditional cultural tenets (according to which she is cast a subhuman status and remains at the margins of society) and claims for a multiplicity of existence (she is capable of human feelings, she demands notice and claims agency). Her interactions with the other characters and in particular with her (step)-family’s android Iko, who seems to lead an autonomous existence due to a “programming error”, lead to phenomenological and ontological reflections on the definition of personhood in a technologically mediated society.

**Fois, Eleonora** (Università di Cagliari)

*Translating foreign space and landscape: The Mother by Grazia Deledda*

This paper focuses on space and landscape in Grazia Deledda’s works translated into English, by employing the methodological framework derived from ecostylistics. The spatial turn in translation studies (Italiano 2015: 4) is currently pointing out that translation is not just a matter of cultural transfer but a place where new spaces are created (Wolf 2002). In narrative texts, the text world is negotiated by both the author and the reader through discourse, but the translator makes such negotiation more complex. The translation of space and landscape can shape the image (hence, the reception) of foreign authors in the target culture, thereby reinforcing the current interest in translation as a key player in world literature (Bassnett 2018).

These theories can successfully be verified in the translations of the novels by Grazia Deledda. Many studies discussed the connection between Deledda and Sardinia (Miccinesi 1975; Fuller 2000; King 2005; Magistro 2007); few of them focused specifically on the stylistic and narratological features and on the functions of the Sardinian landscape in Deledda’s writing (Johnson 2009, 2010). None of them explored the outcome of such a presence in intercultural communication, where the Other needs to be reinterpreted and, if necessary, domesticated: the study of the way in which Deledda’s spatial narrative, rooted in a precise but peripheral space, was transformed in translation has not been undertaken yet.

Landscape refers both to the description of physical worlds and to the experiences of those worlds (Douthwaite, Virdis and Zurru 2017). The description of a landscape and the experiencing of that landscape, in personal and social terms, are inseparable. Consequently, Deledda’s language of space is more than an objective description of natural elements, it is a subjective perception with a narratological function. In translation, however, the source author’s identity coexists with the translator’s subjectivity, which impacts on the target text with political and ideological repercussions (Venuti 1995). The reinterpretation of space and the rewriting process are then affected by three elements: the translator’s identity, the relationship between central and peripheral cultures and the consequent ideological and cultural issues: does Sardinia change when filtered through the translator’s mind, culture and language? This paper will focus on a contrastive analysis of *The Mother (La Madre)*, published in 1923 and prefaced by D.H. Lawrence. The translational choices related to space, nature and landscape — as
features affecting intercultural communication and the reception of foreign authors — will be analysed with a view to discussing if and how the perception of Sardinia changes from source to target text.

Francesconi, Sabrina (Università di Trento)

*Challenging approaches to audio-visual adaptation: Boys and Girls by Don McBrearty*

This presentation seeks to discuss intersemiotic translation, with a focus on *Boys and Girls* by Don McBrearty (Atlantis Films 1983), the film transposition of Alice Munro’s short story “Boys and Girls” (1968). The theory derives from Linda Hutcheon’s reconceptualization of adaptation, intended as processes of “intertextual engagement with the adapted text” (Hutcheon 2013: 8). The audio-visual transposition should be, accordingly, approached as developing horizontal relations between the two texts, and should be examined in the lines of continuity and discontinuity it traces. To this aim, sociosemiotic multimodal analysis seems to provide a suitable methodological framework (Bateman & Schmidt 2012), as it illuminates the meaning-making potential of socio-culturally negotiated and medium-related semiotic modes and modal resources. The presentation focuses on cinematographic strategies, which shape the narrative stance and narratological instances of agency and perspective (Ue 2014). Audio-visual patterns are explored in their intersemiotic configurations, as they socio-cultural construct Margaret’s female character and viewpoint in rural and patriarchal south-western Ontario.

Fruttaldo, Antonio (University of Naples “L’Orientale”)

*Stance and evaluative resources in the construction and negotiation of an ELF identity in ESP contexts: a corpus-based genre analysis of EURAM conference proceedings*

The present study wants to investigate how identity construction and representation in ELF contexts are enacted and conveyed in specific genres representative of given communities of practice. Identity has been traditionally seen as “a public phenomenon, a performance or a construction that is interpreted by other people” (Benwell & Stokoe 2006: 3). Such a construction, however, does not occur in a void or as a pre-fixed series of traits but “takes place in discourse and other social embodied conduct, such as how we move, where we are, what we wear, how we talk and so on” (Benwell & Stokoe, 2006: 3; see also Balirano & Rasulo 2019). In other words, following Benwell and Stokoe (2006: 9) once more, one’s identity is “whatever it is agreed to be by other people involved in the discourse at a given time and place”. Given this view, doing discourse and, more broadly, genre analysis is primarily investigating the seminal role that language plays in the enactment of a specific identity. In ESP contexts, an important focus for debate in the literature (see Berger & Luckmann 1966; Bourdieu 1977; Giddens 1991) is represented by the intersection between identity and agency, that is, the issues related to what extent individuals in given communities of practice are actually free to construct their own identity, and to what extent their identity discursively constructed is actually controlled by contextual forces and social structures (Gotti 2009; Flowerdew 2011; Hyland 2012a; Flowerdew & Wang 2015; Bhatia 2017).

In line with previous research on issues of identity expression in academic genres (Matsuda 2002; De Montes et al. 2002; Biber 2006; Englander 2009; Kirkup 2010; Hyland 2011, 2012a, 2012b; Olinger 2011; Zareva 2013), this paper focuses on a corpus of papers published in the proceedings of the European Academy of Management (EURAM) International Conference in order to investigate the way in which language mediates between the adherence to specific rules linked to the specialised language of Academic Discourse (more specifically, Business English) and the expression of the inner world of a given individual. More specifically, the following corpus-based investigation focuses on the tension between the specialised community’s expectations for members to display proximity and adherence to given rules and conventions, and the individual scholars’ desire to claim their own agency and express their unique identity.

Furiassi, Cristiano (University of Turin)

*Thinking outside the island: the Americanization of Barbadian English*

Barbados, the eastern-most sovereign island nation in the Lesser Antilles, covers an area of over 431 square kilometers and, according to the 2010 census, is inhabited by an estimated population of 277,821 (Browne 2013: i). Barbados, independent from the British Crown since 1966, is a speech community where Bajan, the English-based “intermediate Creole” (Winford 2000: 215) and mother tongue of most speakers, coexists with Barbadian English, the local variety of English (Fenigsen 2003: 461).
Despite the existing wealth of literature on Bajan (Burrowes & Allsopp 1983; Cassidy 1986; Rickford 1992; Rickford & Handler 1994; Blake 2004; Fenigsen 2007; Belgrave & Denny 2013), Barbadian English has not yet received adequate attention from scholars (Roberts 2007; Van der Aa 2012). In addition, due to the colonial past of Barbados, it is often inferred that this variety derives from the English imported by sailors, plantation owners and laborers coming from the British Isles since the 17th century.

In fact, the aim of this piece of research is to highlight how the vocabulary of Barbadian English, originally based on British and Irish English (Holm 1986: 6; Rickford 1986: 252), seems to have been recently moving towards American English – similarly to other varieties spoken in the Caribbean (Van Herk 2003: 261-264). Especially as far as younger generations are concerned, the introduction of American elements in Barbadian speech is due to the spread of global avenues of communication and the importation of American-made cultural products, namely movies, TV shows, the broadcasting of sports events and music.

Data are drawn from field research, more specifically from a questionnaire submitted between November and December 2015 to 200 Barbadian-born students, namely 5% of all Barbadian undergraduates, attending various degree courses at the University of the West Indies at Cave Hill, Barbados. By analyzing the answers provided, despite the respondents claiming that they attained and are still receiving formal education in British English, their use of vocabulary seems to include an equal proportion of Briticisms and Americanisms (Algeo 1989: 156), or at least a creative alternation between them.

By taking stock of the massive presence of Americanisms, findings are hoped to shed new light on the linguistic assumptions about Barbadian English, especially its recent lexical development, and emphasize the discrepancy between Barbadian English, traditionally conceived as resembling British English, and the actual use of vocabulary made by younger generations of Barbadians, which is conspicuously closer to American English.

Gaballo, Viviana (University of Macerata)

*Translation in CLIL: mission impossible?*

Translation in CLIL? It may seem a contradiction in terms. CLIL means Content and Language Integrated Learning, and is based on the assumption that content is taught through the second/foreign language (or an additional language). Little or no room is left to the learners’ mother tongue, which is either declared off limits or used in very limited cases. So, what is the role of translation in CLIL? Is there any place for it at all?

In the past few years, there has been a series of hectic efforts put in by schools and universities to organize CLIL programmes and teacher training courses, and a number of studies have appeared to help with the process (Bentley 2010; Dale & Tanner 2012; Deller & Price 2007; Mehisto, Marsh & Frigols 2008). In spite of the wide support that is now being given to the use of the first language in language learning, CLIL proponents (Coyle 2006, 2007; Coyle, Hood & Marsh, 2010; Dalton-Puffer, Nikula & Smit 2010; Mehisto, Marsh & Frigols 2008) tend to neglect the role of translation in language [and content] learning (Cook 2012). Coyle, Hood & Marsh (2010), for instance, mention the use of the first language in a curricular variation of CLIL involving code-switching between languages, which has been termed *translanguaging*; however, this use of the two languages for specific types of activities never implies translation. Cook (2012) questions this neglect, and argues that translation in language learning should be re-considered, to the benefit of language learners.

Drawing on current research on CLIL (Coyle, Hood & Marsh 2010; Dalton-Puffer, Nikula & Smit 2010) and on the pedagogical uses of “the 5th skill” (Cook 2012; Gaballo 2009b), this study sets out to investigate the nature of the contribution that translation makes to language and content learning. The work is grounded on research conducted on empirical data drawn from CLIL courses taught since 2005, inspired by social constructivist pedagogy (Kiraly 2000) in a networked learning environment, and a collaborative translation approach (Gaballo 2009a).

Gamberi, Cristina (Università di Bologna)

*Autobiography as a contested genre. A gender and postcolonial reading of Doris Lessing's Alfred and Emily*

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Gender has become an important sphere within autobiography, the genre used by women writers to illustrate new ways to represent gendered and racial subjectivities with alternative models of self-representation (Woolf 1929; Rich 1980; Stanton 1987; Smith 1993; Gilmore 1994; Anderson 2000; Broughton 2007). While gender roles are culturally produced and reproduced, this genre has allowed for transgression of the boundaries of conservative social norms. The relation between the author’s subjectivity, its linguistic representation and the transgression of gendered social discourses has called into question which life stories can be spoken and what are the social and cultural discourses that make some life stories capable of being narrated and those that remain unspeakable personal narrations (Cosslett, Lury, Summerfield 2000). This presentation aims at retracing the intense debate within feminist criticism on the contested concepts of autobiography and life writing — and how these are related to the themes of women's writing and subjectivity— in order to demonstrate that the notion of gender, sexuality and literary authority still matter. Drawing on this recent debate on women’s autobiographies from a gender and post-colonial perspective, I will analyse the case of one the autobiographical texts of the Nobel Laureate Doris Lessing (1919-2008), paying particular attention to Alfred and Emily (2008), her last book and an experimental life narrative, that despite having received comparatively little critical attention, marks one of Lessing’s most explicit intervention in the genre of life writing. Her return to African childhood memories, the story of her family in the colony of Southern Rhodesia and her recollections of the impact of the British Empire shed new light on the overlapping of genre, gender, class and geo-cultural location: showing how colonialism can impact the very possibility for self-definition where subjectivity is produced, imagined, scripted and resisted through external gendered dominant discourses. While it is indeed true that Lessing’s autobiographical accounts inscribe her life within a wider cultural narrative in which she restored the contested past of her country, the hypothesis informing this presentation is that her life accounts succeed in confronting the trauma of the First World War and the impact of colonisation and Empire in Africa through its narrative inquiry into the relationship between mother and daughter.

**Gasperini Anna (Università di Venezia Ca’ Foscari)**

**Anatomy of a prejudice: challenging misconceptions about the Victorian Penny Blood using medical history**

In the 1830s, the Victorian penny blood made a sensational entrance in the new mass-publication market. These lurid serialised tales of murder, cannibalism, monsters and scantily-clad damsels in distress, matched by crude woodcut illustrations, were a huge success among the increasingly-alphabetized and fiction-thirsty working-class readership. By contrast, the middle class waged a veritable war against them, branding them as dangerous and “poisonous”. A notable feature of penny bloods were their uncannily lively corpses: dead bodies seldom spent a night in the grave, resurrecting and/or resurfacing at the hand of unscrupulous surgeons and bodysnatchers. This is unsurprising, considering that the rise of this genre coincided with the passing of the 1832 Anatomy Act: this controversial law sanctioned the use of “unclaimed” people (i.e. those who could not afford to pay for their funeral) as dissection material. Previously, dissection constituted an additional punishment for executed murderers; it was a shameful fate, and therefore anatomists could only source bodies from the gallows or purchase stolen corpses from bodysnatchers. The medical fraternity secured the support of the middle class in their search for a legal, steady, and free source of dissection material. Their objective, which they attained, was that the poor should supply anatomy schools with their bodies. This provision affected an already powerless category, who also constituted the readership of the lurid penny bloods.

Academia is currently rediscovering this almost-forgotten genre, which a long-lasting stigma had reduced to a mere (often disparaging) line in scholarly texts. Arguments in favour of applying to popular fiction different stylistic standards than those of so-called “high-brow” literature (James, 1963; Moretti, 1983), caused such scholars as Humpherys (1983), Mack (2007), and Crone (2010) to re-frame penny bloods within the popular culture, working-class context from which they stemmed, demonstrating their complex elaboration of socio-cultural issues relevant to their audience. Building on the work performed by these scholars, this paper uses New Historicism, Discourse theory and Spatial theory to challenge the assumed “worthlessness” of penny bloods, addressing their discussion of the Anatomy Act trauma. Looking at selected episodes from The Mysteries of London series (1845) by G. W. M. Reynolds through the lens of the history of anatomy in Victorian
London, I demonstrate how penny bloods, while entertaining their audience with sensational tales, addressed the trauma the pauper experienced in being compelled to give up their bodies for dissection.

Gatto, Maristella (University of Bari)

*Out of the (sand)box: developing translation competence via Wikipedia*

In recent years, attention has been drawn on the notion of translation competence as defined within the DG Translation in the context of the EMT programme. The proposed set of integrated competences, sub-competences and skills includes language and intercultural issues, information mining, thematic understanding, and, for the first time, explicitly acknowledges the special role of technology in translation training. It is the harmonious interplay among all of these competences that eventually leads to the achievement of a more comprehensive translation service provision competence (Gambier 2009; Toudic – Krause 2017).

It is against this background that the present paper aims to discuss the impact of a teaching experience based on the translation of Wikipedia articles, in line with similar experiences carried out at UCL and Durham University in the UK, Universitat Jaume I at Castellón, in Spain, and at Università degli Studi di Padova in Italy.

The rationale behind this experience is the potential relevance of Wikipedia to linguistics and translation studies. As far as linguistics is concerned, the project of a cooperative encyclopaedia has long been studied in terms of the changing face of authorship and of the evolution of genres (Ray-Graeff 2008; Clark et al. 2009; Gatto 2012; Lukač-Gutounig 2015). Similarly crucial appears the connection of the world of Wikipedia to translation studies, owing to the inherently multilingual nature of the Wikipedia project as a whole. Certainly Wikipedia can be seen as a very peculiar multilingual corpus where texts are in a hybrid dynamic ‘comparable/parallel’ relationship to one another (some text are the translation of texts existing in another language, while some other texts are simply comparable to other texts, and some texts are in a translation relation to another text only at some stage in their lifetime). Furthermore translation seems to be at the heart of Wikipedia as testified by the very existence – to say the least - of the “Translate us” policy, of the “Wikitraduttori” category, and of a dedicated content translation tool.

Taking advantage of this convergence of interests, the project Translatathon@Uniba gave students from the MA programme in Specialized Translation the opportunity to test and further develop their translation competence by carrying out a real world translation task (the translation of Wikipedia articles on Sustainable Development), which proved to be a great opportunity for the development of all others subcompetences and skills required of the translator’s profession in the 21st century. While challenging and rewarding at the level of practice, especially as an experience in cooperative translation (Al-Shehari 2017) the project eventually provided invaluable insights into some specific aspects of translation and knowledge dissemination in the self-contained ecosystem of Wikipedia (Shuttleworth 2017; 2018) which might deserve further investigation in research on the didactics of translation, especially from the perspective of complexity theory and constructivist approaches and cooperative learning (Kilary 2000; 2006).

Gebbia, Chiara Astrid (University of Catania at Ragusa)

*Metaphorical competence in the classroom: a pilot study*

Metaphors help us shaping reality and are pervasive in daily-life language, conveying the cultural specificity of that language. Yet, learners mostly struggle to grasp figurative expressions, being not aware of the conceptual metaphors (Lakoff & Johnson 1980) that motivate them. Indeed, when learning English as a Foreign Language (EFL), while students’ discourse is grammatically appropriate, it usually sounds overliteral (Danesi 1995). This pilot study aims at identifying instruments to test and strategies to improve students’ metaphorical competence which is usually reported to be inappropriate.

Through six-hour classroom interventions, a sample of Italian EFL students (B2 level of CEFR) at the University of Catania (Ragusa) was given explicit instructions on how to notice, analyse and arrange metaphorical expressions according to the conceptual metaphor theory. Since they were attending a course in Tourism Discourse, the students also worked on a corpus of highly metaphorical texts gathered from Alitalia's Ulisse (edited in Italian and formal Global English) and Easy Jet's Traveller (edited in highly informal English). Despite being criticized for the lack of specialized discourse features, in-flight magazines combine tourism with advertising discourse, aiming at entertaining, informing and selling to
the reader experiences that are conceptualized metaphorically (Small, Harris & Wilson 2008). If metaphors are ubiquitous in any kind of text, in-flight magazines are no exception. In order to test if their metaphorical competence increased, students’ eventually answered a questionnaire with multiple choices and a cloze test for the comprehension part, and open-ended questions for the production part. These results, compared with the results of the pre-test that students took before the classroom interventions, showed that while their metaphorical competence increased in terms of comprehension, it did not in terms of productions. Concisely, if learners are familiar with metaphorical motivation of meanings, they can learn English vocabulary more efficiently (Boers & Lindstromberg 2009). As hybrid genre, in-flight magazines could also be exploited in EFL/ESP syllabuses to raise awareness of metaphors by means of contrastive analysis and tourism/advertising discourse analysis. Yet, this pilot study calls for more efficient strategies in the improvement of metaphorical competence. As Philip (2010) states, students of a language need to develop knowledge of the phraseological properties of metaphor, rather than concepts alone.

Gendusa, Ester (Università di Palermo)

Questioning the Canon and Re-centring the Female Colonial Subject: The Trope of Travel in Mary Seacole’s Wonderful Adventures and G.B. Shaw’s “The Black Girl in Search of God”

Albeit different in terms of formal solutions and conception, Mary Seacole’s Wonderful Adventures (1857) and G.B. Shaw’s “The Black Girl in Search of God” (1932) share an oppositional aesthetics which, in both cases, helps undermine any prevailing representation of the colonial Other. Indeed, Seacole’s and Shaw’s works, each for its part, manipulate the trope of travel in such a way as to overcome traditional conceptions of the literary canon as well as hegemonic visions of subjectivities. In Wonderful Adventures Seacole’s recasting of the trope of travel becomes instrumental in delineating a transnational view of literature, which, in turn, becomes the vehicle for a renewed female Black subject, able to converse with different cultural contexts, such as the British and the Crimean one. To this adds the mixedness of the protagonist, which further complicates received notions of national identity, within a formal frame marked by genre permeability. Less than a century later, in 1932, the Irish playwright George Bernard Shaw published his prose tale “Black Girl in Search of God”, which testified to the revolution represented by Modernism due to its being a real watershed in terms of forms and thematic motifs. In the story, the leading character, a mission-educated young Black woman sets off for a voyage across the forest in order to find God. The journey becomes the occasion for the girl to speculate on both religious as well as philosophical issues and, simultaneously, to openly attack the Edwardian colonial paradigm. This is primarily because in the story, in the context of an irony-pervaded reconfiguration of identity models, the “farthest” pole of the White/Black binary couple is de-homogenized, de-pathologized and given something more than a voice: a speculative faculty. It is my contention that Seacole’s and Shaw’s works are to be seen as oppositional literary products in which a renewed trope of travel, together with genre porosity, helps deconstruct Western hegemonic value systems and interrupt circuits of “racialized” knowledge, thus creating symbolic possibilities of political transformation. Indeed, deconstructing the traditional racist association of Blackness with corporeality and morally connotated deviance, Seacole and Shaw activate an imaginative reconfiguration of both ethnic difference and British identity whereby the colonial Other par excellence – the Black woman – is almost re-cast into a New Woman.

Gesuato, Sara (University of Padua)

To reduplicate or not to reduplicate? Nominalisation patterns of English phrasal verbs

In English, nouns that denote agents, experiencers or instruments may be formed by adding the –er/or suffix to verbs (e.g. teacher, lover, calculator). With phrasal verbs the process is not fully consistent in meaning or form: first, the nominalised form may assume a more specific meaning than the verb (e.g. run up ‘make something quickly’ – runner up ‘someone who comes in second in a competition’); second, the particle may show up before or after the –er-suffixed verb stem (e.g. passer-by; by-stander) or not be licensed in either position (e.g. *outputter; *putter out); finally, the deverbal noun may show double affixation, both on the verb stem and the particle (e.g. picker upper).
Previous studies observe that such reduplication nominalisations: show up more for morphophonological rather than semantic reasons (McIntyre 2013; Walker 2009); are stigmatised sociolinguistically (McIntyre 2013) or perceived as nonstandard (Walker 2009; Cappelle 2010); are infrequent (Walker 2009; Cappelle 2010; Chapman 2008); are mostly relevant to phrasal verbs with monosyllabic verbs and monosyllabic particles (Walker 2009; Lensch 2018); are more often attested in writing in the 20th century (Walker 2009; Cappelle 2010); are more frequent in American than British English (Lensch 2018; Cappelle 2010); are more lexically varied in British than American English (Lensch 2018); may be part of larger phrases (Lensch 2018; Cappelle 2010); and mostly denote volitional agents, but also instruments (Lensch 2018).

However, previous studies of reduplication nominalisations have not considered all possible verb+particle combinations or are not corpus-based. To shed light on this unexplored phenomenon, we examine it within a large amount of data. Our goals are to determine its frequency of occurrence, illustrate its lexical realisations, and describe its typical characteristics. We collected data from the English Web 2015 (enTenTen15) corpus (18,000,000,000 tokens crawled from the internet with a spidering tool) accessible through the Sketch Engine platform (https://www.sketchengine.eu/). By using the Corpus Query Language tool, we searched for occurrences of terms ending in –er followed by 33 possible –r/-er-suffixed particles (e.g. abouter), including their possible plural forms (e.g. abouters).

We then manually filtered out all irrelevant and ambiguous data. The findings show the following: 1) reduplication nominalisations are infrequent (22 tokens per billion words), with only 2 accounting for most of the data (i.e. fixer upper, picker upper), the former having a specialised meaning (‘rundown house’); 2) they may show up as part of larger phrases (e.g. fire putter outer); 3) they are attested with a few er-suffixed particles (i.e. around, at, away, by, down, in, off, on, out, over, up), of which only upper and outer are frequent (e.g. giver upper; sorter outer); 4) most suffixed particles are attested only once (i.e. with attor, awayer, overer), others up to 10 times (i.e. with arounder, byer, downer, inner, offer, on(n)er; e.g. Joanne is definitely not a ‘sitter arounder’).

The findings are in line with previous research: reduplication nominalisations satisfy the twofold grammatical need to add a derivational suffix to the head and the boundary of a word; they are productive and varied; they mostly represent agentive nouns; they often instantiate two trochaic feet; and they are typical of an informal register, being jocular in tone. Overall, our data suggests that: reduplication nominalisations are creatively coined to fit specific semantic contexts; and that they encode dispositional agents, roles denoting general roles/capacities, rather than actual involvement in events.

Giordano, Michela (University of Cagliari)
Piga, Antonio (University of Cagliari)

Beyond the boundaries: migration discourse in EU parliamentary debates

Immigration has emerged as a crucial and prevailing political issue throughout the whole of the European Union over the past few years. Hardly a day goes by without news stories of people fleeing the Middle East and Northern Africa to reach the shores of Europe, or without an act of violence, the emergence of a new association or political party, or debates on policy initiatives taken by EU Member States. In this respect, and in ways which were almost completely ‘unexpected’ some years ago, nearly every single aspect of political discussion has been affected by the issue of immigration. In every European country new movements have emerged, anti-immigrant political parties have obtained electoral strength and have altered the balance of political forces. This new balance has influenced policy changes in the EU as Members States have attempted to deal with the challenges that threaten understandings, agreements, social policy and the political and social construction of Europe itself.

By adopting CDA (Fairclough 1995 and 2013; Van Dijk 1984; Wodak 1997) and Zapata-Barrero’s distinction between re-active and pro-active discourse (2007), this work analyses a corpus of EU parliamentary debates on migration to ascertain whether and to what extent the interventions taken into consideration negatively react against the process of integration and multiculturalism following the arrival of migrants or, on the contrary, positively accompany the process and consider it a historic opportunity and not a threat. The ad hoc corpus, which covers a time span of three years – from 2016 to 2018 – will be investigated both quantitatively (Manca 2015) and qualitatively in order to identify the most frequent lexemes and their co-occurring patterns of usage, and the most recurrent phraseology in the verbatim reports will be taken into account. Going against the well-known and established
research practices and procedures which consider context paramount and inescapable in linguistic analysis, the present work specifically investigates the individual pre-determined interventions in English, daringly extracted and isolated from the general debate. Along with the individual interventions, blue card questions and answers will be investigated in order to determine whether the same or different patterns of discourse can be found in more extemporaneous and off the cuff conversational turns. Both interventions and blue card dialogues deal with migration issues, such as the flow of migrants legally or illegally entering the EU, asylum seekers, undocumented residents, borders and boundaries, security threats, regular migration and refugees, thus allowing for the exploration of re-active and pro-active discourse constructions.

Giordano, Walter (University of Naples “Federico II”)

*The role of language in corporate knowledge dissemination in annual reports*

Corporate knowledge encompasses a number of diverse domains: from marketing to accounting, logistics and administration. It has a Protean nature, as the way it is improved and disseminated, along with the people involved in such processes, evolve continuously. This study explores Annual Reports in terms of corporate knowledge dissemination, which involves taking a novel perspective on this genre, by investigating on the way corporate knowledge is managed, in corporate communication, using discourse analysis tools. The corpus analysed consists of 60 Annual Reports issued in the period 2012–2017 by 10 American listed companies. In particular, the focus of the investigation is on narrative sections.

This research draws on a study of Wieden (2006), who explores the role of language in the spread of corporate knowledge. He classifies corporate knowledge types according to criteria, some of which are particularly interesting in a communicative perspective: explicitness (knowledge that can be documented or explained – reflected knowledge), diffusion (knowledge deriving from people’s experience – personal knowledge – or referring to a community of experts – corporate knowledge), function (knowledge of the products and of the market – instrumental knowledge).

The research question is:
- can Wieden’s categories be applied to Annual Reports and what are the linguistic features that identify the various types of corporate knowledge?

So far, many scholars have investigated the internal structure of Annual Reports as a genre, or have looked at them from a metadiscoursal, rhetoric, intercultural and promotional point of view (e.g. Bondi 2004, Garzone 2004, Grove Ditlevsen 2016, de Groot et al. 2016). Little or no evidence can be found of research on corporate knowledge management from the point of view of the linguistic resources that realize it. The expected results provide possible indications on how corporate knowledge is encoded in Annual Reports, and also how linguistic resources vary as a function of corporate performance, geography, company size, etc.

Grazzi, Enrico (Roma Tre University)

*The convergence of intercultural communicative competence and ELF in English language teaching*

Globalization, once the key to a promising future, has shown its controversial nature in the aftermath of the financial crisis of 2007-09, which has been characterised by economic instability, warfare and international tensions. Hence, it seems appropriate to stimulate teachers’ critical thinking and reaffirm our beliefs and commitment to inclusive education and intercultural citizenship (Byram, 2008), with a vision of the strategic role that English as a lingua franca (ELF) could play to enhance mutual understanding, promote social engagement and help negotiate conflicts.

The aim of this talk is to explore the possibility of devising a blended approach to English language teaching (ELT) whereby the development of learners’ intercultural communicative competence and the reality of ELF as a contact language (Mauranen 2012) may converge within a comprehensive pedagogical framework based on the notions that a) English is plurilithic (Pennycook, 2009); b) it suits the different voices of international speakers; and c) it is developed cooperatively as a mediational affordance. The presenter will show the results of a survey that was administered to members of CultNet, the international network of interculturalists founded by Professor Michael Byram, in 1996. Findings foreground the fundamental link between ELF and the lingualcultural identity of non-native speakers, although they also indicate that the dominance of the exonormative Standard English model in foreign language education and the primacy of the native speaker are still perceived as axiomatic.
CultNet respondents' ambivalent attitude towards the pedagogical implications of ELF are representative of how problematic the transition towards an ELF-aware learning curriculum may be. Finally, the CultNnet survey may be useful to find out what the most urgent priorities seem to be for the reconceptualisation of the English subject in the light of ELF theory.

Guarda, Marta (University of Padua)
“*I think it's important that not only English is seen as the academic language*”: challenging the English-only ideology in Italian higher education?
As the phenomenon of English-Medium Instruction (EMI) gains momentum in Italian Higher Education (HE), questions arise as to the relationship between English and the local language in formal educational settings. What still seems to prevail, at least at a formal level, is an approach that favours the exclusive use of English over Italian. This implicitly supports the consolidated, yet highly contested, idea that content learning is best promoted through monolingual pedagogical practices (Doiz and Lasagabaster 2017). An English-only approach is also what seems to characterise the EMI provision of the University of Padua, where 49 programmes are now offered through English, but as yet no official language policy has been developed regarding classroom language use. Recent research on lecturers’ views showed that, despite some evidence of translanguage practices (as defined by Garcia 2009), lecturers have contrasting feelings as to the use of Italian alongside English (Ackerley, Guarda and Helm 2017), and a number of them are strongly convinced of the need to adopt English-only communication in class (Chellin 2018).

While previous studies focused on lecturers’ experiences, the present paper addresses the relationship between English and the use of the local language in HE by offering insights on translanguage practices as adopted by students in EMI programmes. The paper first looks at student attitudes and perceptions of translanguage through the analysis of semi-structured interviews and a focus group. The analysis of the responses given by the 40 participants in the study shows that translanguage is indeed activated on the part of both lecturers and students. Yet, the adoption of these practices seems to generate mixed feelings depending on a number of factors, including the nature and aim of the activity and the number and type of interlocutors involved. While, on the one side, negative attitudes appear to suggest a sense of adherence to a monolingual ideology, the students’ positive feelings may indicate a softening of the boundaries between languages in the educational context. The paper then draws on the analysis of the transcripts of a selection of EMI classes to unveil the activation of translanguage practices, with special attention given to students’ communicative aims. The analysis will highlight that flexibility in classroom language use can be beneficial both at a cognitive level, promoting deeper understanding of the contents, and at a social level, strengthening cooperation among peers. Based on this, the paper concludes by suggesting possible future directions to raise lecturers’ and students’ awareness of the positive pedagogical implications that translanguage may have in EMI teaching and learning.

Guarracino, Serena (Università de L’Aquila)
*The Sign and the Trace: The (Play)Text in Performance*

This paper explores the materiality of the theatrical text both as printed playtext and as mise-en-scene, in an attempt to map its trajectories outside the separate methodologies of literary and performance studies. While disciplinary boundaries may confine the analysis of plot, characters and dialogue to the field of literature while theatrical embodiments remain the main concern of theatre studies, this contribution follows a significant research tradition, developed in relation to the Shakespearian canon and including among others Keir Elam, Agostino Lombardo and Alessandro Serpieri, which has fruitfully intersected the two in order to identify a space out of the box where a more integrated approach to theatre – both as a textual and as a performing practice – may be elaborated. Here I will attempt to broaden the scope of this methodology to contemporary theatre and in particular to plays with a limited staging history in order to identify a toolkit intersecting theatre semiotics (and in particular Erika Fischer-Lichte’s *Aufführung*, which allows to interpret the many signifying practices engaged in performance as a varied but still specific textual form), and Raymond Williams’ “dramatic imagination”, a rather obscure but essential concept to the understanding of the many signifying processes embedded in the printed dramatic text. The final aim is to register the trace of performance in the sign of the printed text, in order to make it an integral part of scholarly and research practices.
Guccione, Cristina (University of Palermo)
Canziani, Tatiana (University of Palermo)

Tourism discourse meets migration discourse: a linguistic analysis of mafia-tour promotional websites

In recent years, an increasing film-induced tourism has been promoting tours of film locations around the world through several websites or travel agencies providing the essential tips on hotels, restaurants, attractions and whatever tourists can expect to see and visit about their favourite film. The pull factors for visiting these locations often depend on a wide range of tourists’ motivation drivers such as the special qualities of a landscape, the self-identification with film characters, the emphatic involvement, the symbolic and specific cultural value that some tourists convey to film locations themselves (Riley & van Doren 1992; Kim & Richardson 2003; Connell 2012).

Among the film locations that have long fascinated the US tourists in Sicily, The Godfather tour or ‘mafia-tour’ seems to be one of the most favourite. Unlike what many people take for granted about Mario Puzo’s best-selling novel (1969) and its 1972 American crime film, directed by Francis Coppola, several scholars (Camon 2000; Hart 2007 et al.) have recently observed that The Godfather saga has encapsulated the ambivalent stereotyped image that Americans have of Italian-American immigrants, always swaying between violence and sentimentality. The film also represents the mafia boss inflected by the status of an immigrant who, reacting against isolation and defending his identity, tries to realize the American dream (Messanger 2002; Warner & Riggio 2012).

The paper will compare and contrast the discursive devices, the linguistic persuasive strategies and the stereotypes that seem to influence travellers’ decision-making. The focus will be on the promotional tourism language that elicits the southern Italian-American identity, viz. the tourists’ Sicilian roots and their immigrant experience. A corpus of around four hundred American and Italian websites, promoting tours of The Godfather locations in Sicily, has been investigated adopting a cross-disciplinary approach that aims to be linguistic but also sociological and psychological. The authors will provide a quantitative and qualitative analysis, taking also into consideration the CDA perspective for the socially relevant issue that the mafia-tour topic refers to.

Guidotti, Francesca (Università di Bergamo)

The novel-as-mashup: re-thinking Jane Austen’s classics “out of the box”

The very recent phenomenon of mash-up literature explicitly addresses the issue of “thinking out of the box” as it creatively deals with both the permanence and the restyling of literary classics. The term “mash-up”, originally pertaining to the jargon of web design and, above all, of music industry, refers to the blending of two or more sources into a newly conceived and partly self-standing object. Caroline Kellogg transferred the term to literature in her review of Jane Austen and Seth Grahame-Smith’s Pride and Prejudice and Zombies (2009), the first “novel-as-mashup” distributed by the American independent publisher Quirk Books: a work of fiction whose unexpected persistence on The New York Times bestseller list for more than 50 weeks, as well as its filmic remediation in 2016, sparked a lively scholarly debate. As in the case of Austen and Grahame-Smith’s co-authored text, mash-ups are often a combination of a pre-existing classic, such as a novel of manners, and some fresh interpolations classifiable under a different genre: mostly horror, although that is but one of many possibilities.

Austen’s celebrated characterization and dramatic irony were the first victims of – and, later, the most frequent prey to – this monstrously parodic aggression, for a number of reasons. In the first place, Austen’s full-length novels are now all in the public domain, which makes it possible to avoid legal action or the payment of royalties to the copyright holder – a crucial issue since mash-ups include between 60 and 85 percent of the original text. Also, Austen’s rewritings boast a long and encouraging tradition, from Helen Fielding’s Bridget Jones Diary (1996) to Waterstones’ Austen Project (2013-2016), not to mention an exceptionally vibrant fanfiction online community. But then, why is Austen so liable to undergo such hybridizing retellings, whatever they might be – either respectful revivals, or irreverent transformations, or both? Which features of the original text are retained and which are reshaped? Does the mash-up help us gain an alternative perspective? Does it
shed light on any of Austen’s less obvious implications or subtle undertones? To answer these questions we shall closely examine the first chapters of *Pride and Prejudice and Zombies* and of Jane Austen and Vera Nazarian’s *Mansfield Park and Mummies* (2009), where the narrator forms and upholds a pact with his sophisticated ideal reader: a reader who is supposed to be acquainted with the original texts, but also ready to embrace the struggle between contending forces that are newly conceived.

**Ingravallo, Tiziana** (Università degli Studi di Foggia)

**Across Borders: Charlotte Smith and the émigré novel**

In a period of intense upheaval, global migration and revolution, Charlotte Smith calls in question and reinvents the concepts of national identities and community in terms of new forms of internationalism and cultural exchange. Smith’s transnational scope of her literary enterprise brings about a new idea of citizenship. She broadens and changes the perception of geographical and cultural space in literature by modifying and removing borders and introducing a new reflection on nationality and cosmopolitanism. As political debate intensifies in the wake of the French Revolution, Smith perceives that novel is suitable to support the cause of radical reform (she becomes acquainted with Godwin’s political circle). At the peak of her literary fame, her texts become abruptly non-canonical and marginal for their transcultural horizons and suffer the exclusionary effects of the emergent ideas of nation and national canon.

The novels Smith wrote during the 1790’s (*The Banished Man, The Letters of a Solitary Wanderer, Old Manor House*) were her personal response to the exodus of political refugees from revolutionary France. The exceptional circumstances of the forced migrations caused by the Revolutionary wars and the dispersal of émigrés across the Continent change the revolutionary novel into the émigré novel very soon. English writings on migrations are mainly female. They stress a new interplay between politics and sensibility providing sympathetic portrayals of displaced protagonists condemned to wander in acute isolation and in search of refuge and safety.

Emigration was a subject that had divided opinion from the beginning of the Revolution across Europe. In Britain the *Alien Act* (1793) stripped émigrés of their possessions and led to a system of surveillance for subjects, British and foreign. Smith’s concern over the status of the refugees refers to their double plight, between an inhospitable asylum (a register of foreign residents was kept) and a homeland to which they can no longer return. Her stories of social persecution have universal purview. Worlds of despair and rootlessness are exhibited in a variety of places and historical moments in order to show a comparative critique of legalistic and institutionalized intolerance and violence. Very often, in the land chosen as a refuge, the wanderers and the political exiles make groups of outcasts or gather together in international enlightened communities Smith terms as cosmopolitan ‘circles of friends’ that come close to utopian alternatives. Female writings on migrations contributed to a modern project of transnational communities. Being located at the ‘margins’ of the nation-state, they decentralize it geographically.

**Katan David** (Università del Salento / University of South Africa)

**Recreating Narrativity in Translation**

This paper will investigate creativity in translation through narrativity. The general thesis is that while machines may ‘translate’ texts, only humans can narrativise, ‘to enable an understanding of the characters, events and experiences that are the subject of the discourse’ (Alleyne 2015: 62). Narrativity, as Baker tells us (2006: 9) is ‘the principal and inescapable mode by which we experience the world’. The question then is how can human translators recreate narrativity to ensure that texts are understood. There is much discussion in translation studies about how pernicious or otherwise the use of narrativity might be in translation (e.g. Baker 2006, Pym 2016), but precious little on how the judicious use of recreating narrativity might be the way to allow the reader to experience another world. The paper will continue by suggesting the judicious use of Metamodel theory and cultural informers to detect the personal and the collective narrative; and will focus on manifesting, relevancing and cohering through both overt stance and through covert or stealth procedures. The MetaModel theory originates in NeuroLinguistic Programming (in Katan 119-163) and is a model designed to investigate full linguistic meaning from the generalised, distorted and deleted surface structure. generalised,
distorted and deleted surface structure. The suggestion is that the Metamodel can be used to access the extra-contextual personal areas of the weltanschauung that are tacit or assumed in the text, while cultural informers will be more useful for the collective narrative; and both will be essential in recreating narrative for the target text readership. Given that it is in the created narrative rather than in the ‘translated’ text that engagement with the text is ensured, it will be argued that the ability to successfully recreate the narrative will be what separates the highly respected translator from the machine.

Khalaf, Omar (Università degli Studi dell’Insubria)

When language teaching goes outside the box. English learning and censorship in Fascist and post-Liberation Italy

My paper focuses on a hitherto neglected aspect related to the history of English teaching in twentieth-century Italian secondary schools and the ideological and political revision it underwent in the period between the instauration of Fascism and the application of the policy of ‘defascistization’ immediately after the Allied landing in Sicily in 1943. Contrary to primary schools where Mussolini’s government had imposed the so-called Testo Unico di Stato (‘State Unique Text’), the plurality of programmes in secondary schools made necessary a thorough revision of schoolbooks, which had to be aligned to the Fascist propaganda. A similar yet opposite situation occurred in the last phases of World War II. The National Liberation Committee, who was in charge of the creation of the new government in collaboration with the pedagogist Carleton Washburne, started to ‘purge’ schoolbooks from any ideological or historical reference to the fallen regime. This operation of censorship – here intended in its most operational acceptation – determined dramatic changes in the Italian teaching system as well as in the editorial panorama of that time. This initiative also affected the tools for the teaching of English. The Elenco ufficiale dei volumi esaminati dalla Commissione ministeriale per la defascistizzazione (‘Official record of books examined by the Ministerial committee for defascistization’), published in 1944, offers precious insights. It lists schoolbooks considered so fascist-oriented that their circulation and use in the new Italian school had to be prohibited – the only example for English is Federico Ventura’s Corso pratico di lingua inglese per tutte le scuole medie – or other books whose sections or even single pages had to be removed before they might be reissued into the market. The publishers’ reactions were various: while some decided to indulge the Ministry’s impositions and publish a revised text – an example is Giuseppe Orlandi’s Raccolta di passi per esercizi di versione in inglese – others opted to cease the production of the book, as in the case of Guido Fornelli’s Antologia inglese and Letture inglesi. The schoolbooks selected for this paper will be investigated with special attention to the elements that were censored by the Committee, the consequent changes in content, and the effects these modifications had on the books’ teaching strategies.

Kollamaggi, Liis (University of Calabria)

Corpus stylistics – resource for analysing style changes in translation

Biber (2011) refers to corpus stylistics as a research area corresponding to the ‘scientific study of language’ that concerns the analysis of literary language employing computational/quantitative methods. Corpus approaches to the study of literature are widely used, as far as to talk about a ‘corpus turn’ in stylistics (Mahlberg 2013; Balossi 2014). Recent research in this field deals with the identification of authors’ linguistic choices and how these create literary worlds and themes, i.e. Text World Theory (Gavins 2012). It highlights how discourse creates mental representations or fictional worlds in the mind of the reader whose interpretation of the text becomes central. Corpus methods are increasingly employed also in translation and according to Bernardini and Castagnoli (2008, 39) “translation is in many senses an ideal field for corpus applications”. Corpora may give examples of typical language usage and terminology across different language registers and text types. Additionally, corpus methods may be employed to analyse the source text in order to identify linguistic patterns and structure, including stylistic traits. Mastrogiacomo (2017) provides an overview of the intersection between corpus stylistics and translation studies highlighting both the quantitative and qualitative aspects of such stylistic analysis of translation. One of its goals is the identification of style changes as a result of translation.
The paper aims to apply corpus stylistics to the study of The Power by Naomi Alderman and its Italian translation Ragazze elettriche. The main research question relates to the representation of gender, due to the highly provocative content of the novel entirely based on the subversion of gender roles. The first step concerns the analysis of the source text and how gender-related themes are constructed. For this purpose, I identify in the wordlist the words carrying gender meaning such as woman, mother, girl, man, he and she (not in order of frequency) and analyse their frequency and concordance patterns. Moreover, I carry out a keyword analysis using ICE-GB as a reference corpus to investigate if and how keywords contribute to gender representation. The second step focuses on the Italian translation of the novel and – similarly to the source text – explore how gender-related words are distributed in the target text. The study represents a novel and interdisciplinary example of how corpus stylistics can contribute to the study of literary translation. It combines different methods from corpus linguistics and stylistics to produce a fresh approach to translation practice.

Laudando, C. Maria (Università di Napoli ‘L’Orientale’)

The provocative ‘novelty’ of Sterne’s sentimental ‘vehicle’: the endless translation and consumption of literary fragments

In one of the essays collected in Imaginary Homelands and devoted to his inspiring books, Salman Rushdie speaks of his fascination with books in terms which compellingly re-inscribe the connection between reading and writing as diasporic travels through multiple unsuspected thresholds and strange imaginative doors. Indeed, he focuses on the very process of reading as “a kind of passport”, arguing that a seminal work enables sensitive readers to recognise their vocation as writers – a category suggestively redefined here in terms of “would-be migrants” eager to embark on their own travel from the “World to the Book”.

Drawing on this forceful metaphorical field, my paper starts from the famous chapter/fragment of Yorick’s Shakespearian ‘Passport’ in the Sentimental Journey as it stages a complex relationship between Laurence Sterne, his authorial persona Yorick, and his ambidextrous manipulation of Shakespeare’s transnational legacy, thus performing a provocative flamboyant acrobatics between stage and page, spoken words and dumb signs, life and fiction across different layers of narrative structure. The equivocal and palimpsestic arrangement of this narrative tableau lends itself perfectly to a discussion of the subtle intertextuality underlying the ‘Novelty’ of Sterne’s sentimental ‘Vehicle’ as it is embedded and disseminated throughout the speculative and emotional detours as well as the equivocal affiliations/debts of Sterne’s authorial ambition. Even if the book was conceived as a sort of ‘redemptive’ act after the offensive buffoonery of Tristram Shandy, the Sentimental Journey still pursues a most Shandean devious funambulist course – forwards and backwards – ‘translating’ all the time from one textual fragment to the next (one may think of the Fragment ‘written in the old French of Rabelais’s time’ and ‘in Gothic letter’), from performing selves to printed characters, in a delicate precarious balance of mixed tunes, theatrical postures and inter-medial relationships.

Laviosa, Sara (University of Bari)

Straying beyond the boundaries of James S. Holmes’s map of translation studies: a multilingual approach to English language studies (ELS)

In his famous paper “The Name and Nature of Translation Studies,” presented at the 3rd World Congress of Applied Linguistics (Copenhagen, 21-26 August 1972), the Amsterdam-based American literary translator and theorist James Stretton Holmes (1924-1986) set two main goals for the discipline as a whole. The first is to describe the phenomena of translating and translation(s). The second is to establish general principles that explain and predict these phenomena. Translation description and translation theory constitute the two branches of pure research. The third branch, applied translation studies, concerns itself with translator training, translation aids, translation policy and translation criticism. Holmes recognized that translation teaching aimed at educating professional translators constituted a major research area within the applied branch of the discipline, but the investigation of pedagogic translation was solely confined to policy research, and the two domains of scholarly enquiry were to be kept separate. Current trends in applied translation studies suggest that this dichotomy is no longer tenable, particularly in the wake of what has been named the ‘multilingual turn’. Engendered by concerns raised in globalization, cosmopolitanism and migration studies (cf. Bielsa 2016; Inghilleri 2017), this new orientation foregrounds ‘multilingualism, rather than monolingualism, as the new norm
of applied linguistic and sociolinguistic analysis’ (May 2014: 1). The multilingual turn is endorsed and promoted by such political forces as the Council of Europe. The companion volume to the Common European Framework of Reference for Languages with new descriptors underscores the importance of mediation as a communicative language activity that fosters - alongside reception, production and interaction - plurilingual and pluricultural competence. And “in mediation, the user/learner acts as a social agent who creates bridges and helps to construct or convey meaning, sometimes within the same language, sometimes from one language to another (cross-linguistic mediation)” (103). Against this backdrop, the present paper examines the ‘instrumental’ and ‘hermeneutic’ models of translation (cf. Venuti 2017), and expounds on how they underpin current pedagogic approaches and methods in English Language Studies (ELS). The pedagogic practices the study focuses on fall within the realm of applied translation studies, this being conceived as a branch of the discipline that fruitfully interfaces with educational linguistics and extends beyond the boundaries marked on the map drawn by Holmes.

Leonardi, Angela (Università “Federico II” Napoli)
“Depression on a screen”: The Love Song of J.A. Prufrock in the light of current psychometric theories
This study aims at analysing The Love Song of J. A. Prufrock in the light of some widely used diagnostic criteria for evaluating the severity of depression, such as, first and foremost, the “Beck Depression Inventory” developed by the American psychiatrists A.T. Beck, G. Brown and R. Steere (I will make reference to BDI-II, the currently used version, published in 1996). The motivation for this study is the belief that literary works can be seen as a medium to support psychological medical research, furthering a more in-depth understanding of the symptoms of psychological disorders. Patients affected by depression will be asked to describe their symptoms, obviously never with the same precision and lucidity as a poet. The Love Song of J.A. Prufrock was written during a period of a personal crisis of the author, who was psychologically devastated by a sense of “creative impotence” that caused a deep depression. The structure of the poem is made up of a juxtaposition of images that gives shape to a real documentation of what could be defined as the poet’s free association of objective correlatives – a sort of stream of consciousness in verse. An analysis of Eliot’s imagery carried out while taking into account the symptoms listed in the BDI-II could lead to impressive results from both a psychological and a literary point of view and could therefore be considered an example of the kind of literary-psychological interpretation we are pointing to. The first four symptoms listed in the BDI-II (“agitation, worthlessness, loss of energy, concentration difficulty”) are recognisable in the structure of the poem (the “somnolent” rhythm, delayed by figures of speech such as anaphoras or repetitions), whereas most of the other symptoms (“sadness, pessimism, past failure, loss of pleasure, punishment, feelings, self-dislike, self-criticalness, loss of interest in sex”) are clearly identifiable throughout the poem both in the global atmosphere and in the objective correlatives created by Eliot. We can therefore assume that an analysis of the poem that takes into account psychometric theories and their results could, on the one hand, provide psychologists with a more comprehensive range of signals which may prove useful when interpreting the descriptions their patients give of their depressive states and, on the other hand, bring to the surface significant details about both the inner meaning of the poem and the level or nature of the author’s depressive state.

Leonardi, Vanessa (Università di Ferrara)
Fighting bullying in schools through children’s and young adult fiction: the role of bibliotherapy
Children’s and Young Adult Fiction is a fast growing field of modern publishing. These novels feature a large variety of topics, which appeal strongly to both children and young readers respectively because they directly address their concerns. One of the most controversial, yet very common, issues is that of bullying. Bullying is being increasingly viewed as a critical public health issue affecting too many children and teenagers in their formative years. Bullying can be defined as a series of violent acts directed towards an individual or group of individuals standing in an inferior position. It includes physical bullying (e.g. pushing, hitting, or kicking), psychological bullying (e.g. spreading false rumors), verbal bullying (e.g. calling names and verbal harassment), cyber-bullying, racial bullying and sexual bullying. Even though the majority of cases of bullying occur during school years, it leads to serious long-term consequences for the victim and/or the victimizer. In fact, in some cases it creates emotional, psychological and physical harm that may scar the victims and the bullies for their rest of
their lives. Bullying is a pervasive problem which has gained a great deal of attention on behalf of educators and teachers worldwide, thus resulting in a plethora of resources, brochures and other informational sources addressing this problem. Although bullying can be experienced both inside and outside the classroom, this work calls for the inclusion of children’s and young adult fiction dealing with bullying in schools, especially at early stages. The current assumption is that children’s and young adult fiction on bullying can help improve situations of crime and violence if taught in schools. This work is part of an ongoing research project designed to assess the feasibility and effectiveness of using children’s and young adult bullying fiction in schools as a means of raising awareness about this fast-growing problem, thus attempting to reduce, and even stop, this phenomenon. The methodology is based upon the notion of bibliotherapy, that is, the therapeutic use of books to facilitate insights about the problems, increase awareness, stimulate a discussion about problem solving strategies, and teach students appropriate ways to handle problems. Books on bullying provide interesting portrayals of bullying and harassment and, therefore, can serve as valuable instructional tools for helping teachers address these problems that occur too frequently in the lives of children and adolescents.

For the purpose of this conference, this work shows the results of an experimental study carried out in an Italian primary school in Rome between 2017 and 2018.

Leotta, Clara (University of Catania)  
Di Gregorio, Giuseppina (University of Catania)  
Learning by LOL: a qualitative and quantitative study on the effects of cartoons on English language learning for preschool children and parents

Over the past two decades, in trying to meet learners’ needs, ELT research has focused on the role of ICT in learning, especially for classroom activities. Dealing with digital natives, attention has been paid to all the forms of social media, as well as other materials that can maintain high levels of interest, as for example videogames and cartoons. In this way, learning motivation can be sustained through amusement. In particular, cartoons have been crucial for the designing of lesson plans, since they can be used to create warm-up or follow-up activities. Moreover, they present a combination of verbal and non-verbal language, offering the opportunity to develop different levels of analysis, favouring either a linguistic or cultural focus.

If the positive effects of cartoons on learning are proved by the existence of websites for teaching activities, as for example the one provided by the British Council for both young learners and adults, this background of references must be re-structured when pre-school children’s learning is to be considered. In fact, notwithstanding the publication of several studies on English literacy activities (Roberts 2009; Lopez 2015; Calderon 2011; Morrow 2007), further research is needed in order to define a learning that is both formal and informal, taking into consideration both classroom activities and the time spent by children watching television at home. In the latter case, this is an activity linked to spontaneous learning. Moreover, determining the typology of cartoons is fundamental, because they can be didactic products (British Council cartoons), translations (Il Trenino Thomas) or bilingual products (Dora and friends). In order to address this diversity, the present research will muse on the effects that different typologies of cartoons have on the English learning process for children aged between 3 and 5. Through interviews and data provided by kindergarten teachers, speaking skills, vocabulary knowledge and motivation have been assessed.

Finally, thinking out of the box, since children’s learning is determined by the context in which it happens, this study has considered the role played by parents, in order to detect a potential function of facilitator of their children’s learning process, and whether their own knowledge and motivation is influenced by the same cartoons.

Leproni, Raffaella (Università di Roma Tre)  
How to select a reader (or building a reader up, when not ready-available). Linguistic and cultural strategies to cope with Terry Pratchett’s Disc-World

What happens when, in the middle of reading a book, in the middle of those Emotions Recollected in Tranquillity which the story evokes, lulling the reader into its well-gearred universe, something triggers the attention to an unexpected-almost-disturbing though perfectly fitting element? Skilled readers (first selection criterion) perceive that their collaboration is politely urged to give a further meaning to the scene developing in their own mind. Then they pick up another book by the same author, to discover
some familiar details thrown here and there, winking at them, reassuring them as to the degree of conspiratorial familiarity they have established with the author. Or is it the narrator? Or the universe of the book itself?
Terry Pratchett skilfully addresses to readers, making them feel “chosen” because able to establish the right connections in-and-out of the text, within and outside the Discworld system, and rebuilds their confidence in their own knowledge (does he?), constructing them as “his” readers, partaking in the same feeling of Narrativium, giving words/expressions/textual features a shared meaning. So readers are doomed (second criterion) to investigate these details, inquiring the words they meet along their reading path, establishing new connections with other texts, internal and external to the cultural system they belong to – accordingly changing their perception, the picture of the world they are reading.
And of their own.

Lonati, Elisabetta (University of Milan)
“GRAMMAR, or the consideration of LANGUAGE”: metalinguistic assumptions in 18th-century dictionaries of arts and sciences
At the start of the Eighteenth century, a new emerging genre helped change the representation, the conceptualisation, and the vernacularisation of the world: this turning point was marked by the publication of universal dictionaries of arts and sciences, or encyclopædias, arranged in alphabetical order. These reference works were mainly addressed to a lay, non-expert audience of educated readers, and promoted the dissemination of traditional ‘knowledges’ and new ideas in eighteenth-century British society and across Europe (Yeo 1991, 1996, 2001, 2003; Kafker 1981 and 1994a-b). The alphabetical order made topics easily retrievable, and a complex system of cross-references established connections between terms and disciplines. Language and metalinguistic issues – terminology and ideas – represent one of the major fields of interest, due to the contemporary debate on variation and variants vs. regularisation and standardisation.
The general aim of this paper is a survey of the most relevant headwords/entries concerning language and metalinguistic awareness. The starting point are general notions as defined and discussed within individual entries, e.g. s.v. language, grammar, English, dialect, idiom, word, syllable, letter, vowel, consonant, pronunciation, writing, orthography, etc. across encyclopædias. A further step would emphasise the network of ideas established by cross-references, to make a more comprehensive discourse on (meta)language emerge, and to verify traditional approaches vs. innovations throughout the century.
The sources consulted are British dictionaries of arts and sciences published between 1704 and 1788. The following works are the most relevant over the century, and the main focus of the study: Harris’s Lexicon Technicum (1704, 1-folio vol., hereafter LT), Chambers’s Cyclopaedia (1728 [1727], 2 in-folio voll., hereafter Cy), Encyclopaedia Britannica (1768-1771, 3 in-quarto voll., hereafter EB), and Rees’s Cyclopaedia (1778-1788, 5 in-folio voll., hereafter ReCy). The reference is usually to the first edition of the preceding works, where different, it will be marked by a left superscript number (e.g. 5thCy, 5thLT). The discussion will include extracts drawn from paratextual and prefatory matter, this section mainly concerns the general principles. More detailed examples will be drawn from the main body, that is to say the entries (see above). This will highlight both specific contents and (meta)language issues, and intra-textual connections to further headword/entries, in order to systematise an apparently fragmented discourse on (the English) language.

Lopriore, Lucilla (Roma Tre University)
Sperti, Silvia (Roma Tre University)

English and beyond: a cross-country investigation of teachers’ and learners’ awareness of and attitudes to English
As a result of increasing global mobility, the sociolinguistic reality of English, and its different realisations, the growing diffusion of World Englishes and of English as a Lingua Franca (ELF), have become much more complex and controversial than those of other languages in the world. Issues of identity, standards, proficiency levels, intercultural communication and language awareness of English language learners and teachers, demand for a paradigmatic orientation and a reconsideration of English language education and classroom practice. The recent tidal migration flows, together with the diffusion
of technologies and social networks, have created new sociolinguistic environments where languages are undergoing a transformative process widening centres and reaching out peripheries. The purpose of this presentation is to report the preliminary findings of an investigation of English language teaching practices in different countries as well as of teachers’ and learners’ awareness of and attitudes to current realizations of English. The study is part of the Erasmus+ project “English as a Lingua Franca Practices for Inclusive Multilingual Classrooms” (2018-1-EL01-KA201-047894), a research project investigating realities of English language teaching and learning in five different countries: Greece, Italy, Norway, Portugal and Turkey. The needs analysis aimed at identifying ways to respond to ELT new needs, was carried out among English language teachers (over 600) and adolescent learners (over 500) via individual questionnaires and younger learners (25) via focus groups in diverse multilingual school contexts and age levels in the five countries. The findings have unveiled the widening of traditional teachers’ and learners’ needs in the emerging periphery of a new multilingual society where new forms of English are questioning assumptions and demand for new approaches in ELT classrooms and in teacher education. The research study and the preliminary conclusions will be illustrated and discussed.

Lorenzetti, Maria Ivana (Università di Verona)  
Political rhetoric inside the box: an analysis of populist discourse strategies on social networks  
Populism is a constant element in nowadays global political landscape and an apparently hard category to define, conveniently labeled as an ideology, a political logic or a style (Canovan 1981; Taggart 2000; Mudde 2004; Moffitt 2016). Current forms of populism have proved successful in gaining electoral consensus, also thanks to a skillful use of communicative strategies (Chilton 2004; Van Dijk 2006). Emerging populist leaders on both sides of the political spectrum reflect today’s ever-changing society even in their communicative style (Moffitt 2016), relying heavily on social networks as a tool of political communication and propaganda. This socially-mediated communication allows leaders to bypass journalists or any type of gatekeepers and foster the viral diffusion of populist contents and the exacerbation of tones (Lorenzetti 2018; Mazzoleni and Bracciale 2018). Beyond the direct usage of mass-microtargeting of susceptible voter groups, social networks play a fundamental role in political protests with their exponential capacity for dissemination. Moreover, their simplistic structure allows users to reaffirm their beliefs, but at the same time social networks become an echo chamber, molding our world view and simplifying an otherwise complex reality. Political posts on social networks thus become an invaluable propaganda vehicle, complex constructions in which the verbal and the visual element are integrated in the aim to persuade and often manipulate the addressee.

Immigration is a crucial issue in the agenda of right-wing populist parties and leaders, who exploit the web resources to delegitimize some “dangerous others over an alleged “cultural incompatibility” (Van Dijk 1987; Van Leeuwen and Wodak 1999; Taguieff 2001; Wodak 2015). Relying on critical discourse analysis and in particular on the socio-cognitive framework by Van Dijk (2011) and on the discourse-historical approach (Reisigl 2017), this paper presents an “out of the box” analysis of political rhetoric with reference to the topical phenomenon of immigration, whereby politicians speak “inside the box” using social networks as new propaganda platforms to spread their messages. In particular a comparative analysis of how different right-wing populist parties and politicians, in the USA (Donald Trump), in the UK (Theresa May, Nigel Farage) and in Italy (Matteo Salvini) exploit the social networks Facebook and Twitter to get their messages through to voters in a corpus of posts in the period 2016-2018 is presented, identifying the relevant discursive strategies employed, and analysing the linguistic means and the specific, context-dependent linguistic realizations adopted.

Maglie, Maria Rosita (University of Bari “Aldo Moro”)  
An alternative approach to media in ESP teaching: the case of Ask-the-Expert websites for prospective psychologists  
Research on the discourse of healthcare regarding question-and-answer (Q&A) websites plays a pivotal role for future generations of professionals, who need to learn linguistic and discursive practices of this new, emerging form of professional communication, which has been changing the relationship between patients and healthcare providers (Maglie 2017: 80-81). For this reason, the objective of this paper is to present an alternative approach to media in language teaching, as it considers Q&A websites to be a teaching tool in the training of future healthcare professionals. The results of corpus-assisted discourse
studies, carried out in the field of Computer-mediated Communication (CMC), could be useful in clinical practices, as well as in health and education policy (i.e. Harvey 2013; Maglie 2015, 2017; Pounds 2018). In fact, classroom discussion blended with web technology was the key pedagogical strategy used in the training of prospective psychologists attending a post-degree course in Clinical Psychology at Aldo Moro University of Bari (academic years 2016-2017 to 2018-2019). By so doing, not only have the students become more acquainted with the great potential of online communication in professional fields, but they have also had the opportunity to study the linguistic and discursive practices of professionals, in addition to developing their competence in English for Psychology. By approaching the Question-posts (Q-posts) collected from four different Q&A websites (i.e. GoAsk Alice!, Kinsey Confidential, Teenage Health Freak, and NetDoctor) they learnt that information-and-advice seekers structure their requests around a special requirement for personal and relational matters because they have a real person in mind when writing the post. After reading the Answer-posts (A-posts) taken from the same aforementioned Q&A websites, these students discovered that A-posts are dictated by a sense of responsibility, and the healthcare providers show they are genuinely concerned about the information-and-advice seeker’s health condition. For example, when considering occurrences of depression, anxiety, and stress, they understood the importance of an empathic approach (Pounds 2011 and 2018) to the Q-post writers’ mental turmoil, and they also experienced how a healthcare professional can establish a mutually supportive and caring relationship with the information-and-advice seeker, even though s/he is not physically present. On most occasions, addressing Q-posts in class was something humanely edifying for the students involved because they shared the same embarrassment of telling someone about experiencing mental health problems, and feeling the same urgency to take measures against misinformation and misconceptions regarding mental health. The students finally agreed upon the effectiveness of Q&A websites for providing accurate information and advice, mainly to adolescents. The Q&A websites applied to the teaching of English for Psychology foster new educational pathways in the training of future professionals, who need to be encouraged to learn how to adjust their communicative styles, and how to use a language suited to virtual interaction in order to promote understanding and implement behaviour for good mental health among the younger generations.

Manca, Elena (University of Salento)

Figurative language in wine tasting notes: analysing and translating cross-linguistic behavior

Wine tasting notes can be considered a genre within the discourse of wine writing and also a key instrument in the process of wine acculturation (Caballero 2009: 75). They are a short text usually organized in three distinct sections containing the three steps of the evaluating procedure, that is to say the assessment of wines’ colour, smell, taste, and texture. Tasting notes may also provide information about date of vintage and bottling, drinking advice, food pairing, as well as storing recommendations. What is standard in wine tasting notes is the use of a highly figurative language (Caballero 2009: 76), due to the fact that they are a recontextualization and a transformation of the experience of sensory perceptions into descriptions of knowledge representations through language (Paradis and Eeg-Olofsson 2013: 22). Figurative language also induces the reader to think ‘out of the box’ by offering a range of different interpretations and associations. Descriptions and labels are strategically elaborated in order to persuade potential customers, to change their thinking, their behaviour or strengthen their belief. Indeed, a number of studies have identified that the information on the label directly influence people’s perception of the quality and attributes of wine (Morgan and Tresidder 2016: 200), thus confirming the importance of tasting notes. For this reason, even though wine labels seem to be structured according to general and universal features, similar concepts related to taste and nose, particularly those conveyed through metaphors, may be differently communicated by different cultures. In order to check this hypothesised cultural bias inherent in the linguistic behavior of words used for describing tasting notes and to check if cultural differences are reflected in the Italian tasting notes translated into English, a comparable corpus has been assembled by downloading wine tasting notes from Australian, American, and Italian winemakers’ websites.

The analysis carried out will focus on concept-based metaphors (Charteris-Black 2004; Musolf 2006) by considering those conceptual domains which have been identified in previous studies on metaphor in wine discourse (Suarez-Toste 2007; Caballero and Suarez-Toste 2008; Caballero 2009), and by
considering the wordlists and the keyword lists of the three corpora selected for analysis as well as the concordances of those words which are used figuratively in both the English and the Italian corpora. Results will shed light on the similarities and differences of the figurative language used by different cultures in tasting notes and on the degree of cultural adaptation of the translated texts selected for analysis.

Manzolillo, Monica (Università di Salerno)  
**Forcing back into the box: T. S. Eliot's Preface to Djuna Barnes’ Nightwood**

On 1 May 1936 T. S. Eliot wrote to Djuna Barnes that Faber & Faber would publish her *Nightwood* subject to some deletions and alterations. The novel was issued in the following year with a preface by Eliot that Djuna Barnes later admitted to have found “acceptable” only because it was written by the famous modernist poet.

In his preface in fact Eliot doesn’t highlight the elements that make *Nightwood* an absolutely original work, which stands outside any given literary pattern. In his few introductory pages, Eliot insists on the stylistic and moral cohesion of the novel in such a way as to preventively reject any possible accusation of excess and indecency. Surely Eliot had identified in the choice of unconventional characters (such as delericts, homosexuals, transvestites, circus actors and impoverished nobles) and in the voluntary usage of ambiguous language the most vulnerable elements of *Nightwood*. But Eliot’s preoccupations were only partly concerned with the risk of censorship or of an editorial failure. The modernist cantor, that in his *The Waste Land* had given voice to the sense of loss of an entire generation, was baptized in 1927 proclaiming himself: “classicist in literature, royalist in politics, anglo-catholic in religion”. Since then his interests as a poet and literary critic had moved more and more in the direction of the moral philosophy of F. H. Bradley based on the assumption that the ideal self can be realized through religion, and on which he had written his PhD dissertation at Harvard. In his unwillingness to give justice to such an intense and unconventional novel, Eliot does not only show a certain “lack of imagination”, as Barnes said when she had to explain to him the important symbolical significance of the last chapter, which he originally meant to completely cut off. The vast kaleidoscope of “inverted” characters depicted by Barnes holds an implication as opposition to Aryan essentialism, forecasting Nazi racial and gender cleansing. Reactionary Eliot deliberately overlooks Barnes’ antifascist polemic, which indeed appears quite clear since the very first chapter.

Both the preface and the several deletions thus largely correspond to Eliot’s deliberate intention to “canonize” a novel which stands out of any possible convention, to “domesticate” Barnes’ voice while presenting it to the reader as “harmless”. Unfortunately *Nightwood* has not been given justice in most recent times, even when it became mostly a cult lesbian classic. Patriarchy, from Eliot to Kenneth Burke, has had deleterious effects on this highly imaginative and revolutionary novel.

Marino, Elisabetta (Università di Roma ‘Tor Vergata’)  

Born in a Punjabi family settled in Derbyshire in the 1960s, Sunjeev Sahota was selected by Granta as one of the twenty best young British novelists in 2013 for his debut novel, *Ours Are the Streets* (2011), and was shortlisted for the Man Booker Prize for his second novel, *The Year of the Runaways* (2015), which also received several nominations and awards. Sahota’s career as a writer, however, started following alternative paths: indeed, the author holds a degree in mathematics, he worked in the insurance business until his first narrative was released and, quite surprisingly, he read his very first novel (*Midnight’s Children*, by Salman Rushdie) when he was eighteen.

Sahota has emphasized the pivotal role of literature in restoring the complexity of reality, in allowing for nuances beyond oversimplifications, especially when it comes to sensitive subjects such as the global migration crisis, illegal immigration, and the subordinate position of women in patriarchal contexts. As he states, “The media and government want a simple narrative that comes with easy hooks, and gets easy catchwords and slogans out there” (Shaw 266). In his opinion, therefore, literature is entrusted with a significant social function: by voicing different views, by contemplating alternative options, by uncovering what is often overlooked, it prompts readers to think critically, *out of the box*. This paper sets out to explore the challenging way Sunjeev Sahota has tackled the issues of immigration and identity in *The Year of the Runaways*, a novel set mainly in Sheffield and in India, around 2003,
and focused on four characters: three migrants from India, just settled in the UK – one of whom, a *chamaar* (a dalit sub-community), enters the country illegally – and a second generation Punjabi British woman, eager to take a more active role in her own life. As will be shown, Sahota avoids the customary depiction of immigrants as lost in their *imaginary homelands*: the expected binary oppositions between *us* and *them*, *here* and *there*, experienced by freshly arrived migrants, are actually replaced with general feelings of uprootedness, precariousness, and isolation, and with a notion of restless mobility that acquires a global dimension. As for the female character, Sahota shuns the simplistic clash between *tradition* and *modernity*, thus showing how fractures may be recomposed by *thinking* and, then, performing one’s identity *out of the box*.

Judith Butler’s notions of *precarity* (2009) and *gender performativity* (1988), and Guy Standing’s idea of the *precariat* (2011) will provide the necessary theoretical framework to better understand and analyze the novel.

Marino, Luisa (Università di Napoli “L’Orientale”)

**Dis-Covered. Book cover design and the representation of African female narratives in Chimamanda Ngozi Adichie’s books.**

In the Chimamanda Ngozi Adichie Website maintained by Daria Tunca of the University of Liège, it is possible to find the most complete and updated list of translations of Adichie’s books. A note explains “Adichie's work has been translated into more than thirty languages”, showing how in the last sixteen years the writer has entered the international literary scenario neither just as a member of the so-called third generation of Nigerian female writers, nor just as a feminist writer trying to show the limitations of a patriarchal society. Thanks to her books, but also to her ability to use several forms of communications (TED talks, lectures, blogging) Adichie can nowadays be considered as a transnational author; an author whose words can reach heterogeneous audiences and whose narrations can be addressed to very different reading publics through translation. Literary translation is surely one of the most effective ways to make narrations circulate among different linguistic, social and cultural environments, but the publication of a literary translation involves aspects that go beyond the act of repurposing a text into alien languages and cultures. As commodities, and not just as works of art, books are subject to marketing choices that can affect the way in which readers are confronted with the narratives presented by the texts they contain (Drew and Sternberger 2005). Drawing on Gerard Génette’s work on paratexts (Génette 1982), the paper intends to focus on Chimamanda Ngozi Adichie’s book covers as paratextual elements which encourage to look at readers as consumers and not only as addressees of narratives. The paper aims at examining hardcover and paperback editions of both the English editions of Adichie’s books (USA, UK and Nigeria) and the Italian and Portuguese ones (Portugal and Brazil) in order to see if they can possibly be recognized as “condensed” representations of the texts they represent (Sonzogni 2011). Furthermore, through the methodological instruments of semiotics (Eco, 1975), visual rhetoric (Kress and Leeuwen 2006) and gender theory (Butler 1993, 2004) the paper intends to offer comparative insights on the covers’ choices of color, images, typeface, presence of reviews and their arrangements on the book surface. Dealing with both verbal and visual elements, the paper aims at investigating if these elements are culturally bound and if they play a role in conveying stereotyped and/or gendered images of African narratives by female writers that reflect specific trends in the market of African literatures.

Martino, Pierpaolo (Università di Bari)

**From Velvet Goldmine to The Happy Prince: portraying Oscar Wilde’s outsideness in contemporary cinema**

Oscar Wilde acknowledged the truth and relevance of masks not only in art but also (and most importantly) in everyday life (Coppa 2004). His, was a theatrical approach to life, which famously turned his existence into a work of art. Today, the strength of Wilde’s life and work resides in its capacity to easily translate into non-literate modes: music, visual arts, cinema (languages which are generally perceived as working outside the realm of literature). This very link has also emerged in a number of films produced in the two last decades.

In this connection, Todd Haynes’s 1998 *Velvet Goldmine* features two kinds of Wildean performance, or reproduction: the character of Oscar Wilde, as well as a number of other male characters, moving within the world of 1970s’ British glam culture, who because of their interest in artifice, gender-bending
and self-construction, can be considered, “of the Oscar Wilde sort” (E.M. Forster 1971). In the film, the infant Wilde is significantly brought to earth on a glittering spaceship that moves like a shooting star, for Haynes considered Wilde’s genius to be so otherworldly that it could only be extra-terrestrial. Interestingly, in the heritage-obsessed 1990s Todd Haynes’s film celebrated Wilde’s outsiderseness, in relation to Victorian culture, rewriting him as the first pop idol of British history (Bracewell 1997). At a different level Rupert Everett’s very recent film The Happy Prince (2018) recounts Wilde’s outsidersness focusing on his last days as a pariah and an exile, first in France and then in Italy. Everett rewrites Wilde, starting from the very years and experiences which are usually left outside conventional narratives on him. These very experiences will turn Wilde into Saint Oscar (Eagleton 1989), the first homosexual martyr of history. Everett’s film focuses on Oscar’s magnificent fall, portraying the alterity of a writer whose very outsidersness could stand as a lens through which to read and deconstruct our (identity-obsessed and self-centered) age.

Masoni, Licia (University of Bologna)

Compelling folk narratives in the EFL classroom: comparative readings of The Peasant’s Clever Daughter

This paper reports on a case study which is part of an ongoing research project on the employment of traditional folk narratives in the EFL classroom. During a series of four encounters, a group of university students (thirteen females and one male, with proficiency ranging from B1 to C1) were exposed to multiple examples of a folktale known as The Peasant’s Clever Daughter, including some unpublished Scottish versions which present many interesting differences when compared to most continental variants; for instance, a markedly assertive heroine who bears little similarity to the female protagonists of many popular fairy tales.

It was felt that the startling contrasts amongst these versions, as well as the general theme they display (deemed very relevant to young women) could represent compelling input (Krashen 2011) for classroom discussion and promote the co-construction of meaning through the foreign language.

The study aimed to:

- Test the power of folk narrative to lower inhibitions to communicate in the foreign language (Mercer 2011), as its ‘humble nature’ (Noyes 2016) constitutes a topic everyone feels equipped to discuss, resulting in learners feeling entitled to criticise the provided narrative input and expand on it in individual and creative ways.
- Establish whether working with folk narratives that address issues dear to the students could help empowering students and raising their level of engagement with the learning process, as well as their capacity for independent learning (MacMahill 2001)
- Promote the emergence of a new storytelling context in which we could observe students’ oral narrative skills in the foreign language, from the point of view of performance, storyability – as in “what gets told as a story” (Shuman 1986) – and use of the “creative aspect of language” (Hymes 1971), regardless of sometimes limited proficiency.
- Analyse the students’ linguistic performance and assess it from the point of view of clarity, ability to put messages across, receive and use corrective feedback from peers, in the spirit of effective storytelling.

The students reported on their experience in a questionnaire that posed specific questions and also included open questions. The study has important implications in terms of students’ engagement and learners’ empowerment and their perceived ability as communicators; it also sheds light on the importance of using unofficial narratives to promote a passion for the English language (and for language as culture, see Byram and Kramsch 2008), while fostering learners’ perception of narrative rights in the target language.

Mastrofini, Roberta (University of Perugia)
Bagli, Marco (University of Perugia)

The metaphorical shift in English light verb extensions

Within “The Light Verb Jungle” (Butt, 2003), Light Verb Extensions (LVEs) emerge as an interesting phenomenon that is yet poorly investigated in literature. Like prototypical Light Verb Constructions (Jespersen 1954), they stem from the combination between a verb and an eventive noun (Lyons 1977; Kiefer & Gross 1995; Kiefer 1998). Unlike Light Verb Constructions, they make use of fully lexical
predicates that, under certain syntagmatic conditions, may turn into mere aspectual devices (i.e. to embrace in to embrace an emotion; to breed in to breed resentment; to close in to close a relationship). The basic idea is that any predicate can turn “light” in relation to metaphorical shift in meaning.

The analysis of LVEs has been limited to a series of contributions in French (Gross 1981), and Italian (D’Agostino 1995; D’Agostino & Elia 1998; Cicalese 1999; Mastrofini 2005; Ježek 2011); but to the best of our knowledge no work has been carried out in English (with the exception of Mastrofini, forthcoming). The aim of this work is to analyze English LVEs, and to account for this phenomenon from an aspeutical-semantic viewpoint.

Firstly, using the “Corpus of Contemporary American English,” we retrieved 104 instances of LVEs, then classified them according to the different aspectual configuration licensed by the pattern (i.e. inchoative: to adopt an idea; process: to cultivate a feeling; transition: to deliver a performance). The terminology we employed for our aspectual classification is borrowed from Pustejovsky (1995) and Bertinetto et al. (1995).

Secondly, ten of the verbs retrieved from CoCA were used to build an online survey in which 200 native informants participated. The survey asked to produce a real syntagmatic context in which the verbs that appear in an extension could be collocated. The results show a clear metaphorical pattern that motivates these verbal constructions. Therefore, we analyzed the findings in keeping with Conceptual Metaphor Theory. The aims of our study are manifold: 1) to verify the entrenchment of these extensions, i.e. the extent to which these constructions are used in metaphorical and/or literal meaning; 2) to explore the interaction between different theoretical frames of analysis, to justify the semantic shift that makes the extensions possible; and 3) to analyze the nominal element in the construction in order to identify the conceptual metaphor underlying its linguistic realization.

Mattiello, Elisa (University of Pisa)

Formal, semantic and pragmatic motivations for blending in English

Blending has for long been regarded as an irregular and unpredictable mechanism in word-formation studies (Aronoff 1976; Bauer 1983; Plag 2003), not deserving the attention of linguists, who have denied blends a place in regular morphology (e.g. Dressler 2000) and relegated them to extra-grammatical word-creation (Ronneberger-Sibold 2010). However, recent studies on English lexical blends have shown that they display regularities in their prototypical features (Bauer 2012; Mattiello 2013), prosodic structure (Arndt-Lappe & Plag 2013), and formal and semantic properties (Beliaeva 2014). Moreover, unlike other extra-grammatical operations, such as clipping or acronymys, lexical blending has contributed to the process of linguistic innovation and lexicalisation (Milroy 1992; Brinton & Traugott 2005), in that it is used to create new words (e.g. econobox ← economical + box ‘an economical car’), not alternatives to existing ones (cf. digibox ← digital box). The growing number of blends observed in English (Lehrer 2007; Connolly 2013) indicates that this phenomenon is an important characteristic of the living contemporary language, and therefore, it cannot be ignored in a morphological description of the English language.

This study investigates the formal, semantic and pragmatic motivations for blending in English. It examines a collection of 245 new English blends (1950-2010) drawn from the OED with the goal of reassessing the importance of blends for lexical innovation, especially in English (cf. Thornton 2004 for Italian). In particular, the study aims at showing that blending is governed by several principles:

1) From the formal viewpoint, it obeys Zipf’s (1949) Principle of Least Effort and Martinet’s (1955) Principle of Linguistic Economy, according to which shorter and simpler words are preferred over redundant ones. This is especially evident in the formation of overlapping blends, such as sext (← sex + text).

2) In addition, some blends obey the Principle of Analogy (Mattiello 2017). For instance, smaze (← smoke + haze) is created by surface analogy with smog (← smoke + fog), and Trumponomics by similarity with the schema of Nixonomics, Reaganomics, Clintonomics, etc., all sharing the splinter - (o)nomics ← economics.

3) From the semantic viewpoint, blending conforms to the Principle of Iconicity elaborated within Natural Morphology (Dressler et al. 1987): e.g., in coordinate blends of the hybrid category (e.g. gasohol ← gasoline + alcohol, beefalo ← beef + buffalo, skort ← skirt + short?), the fusion of mixtures, cross-breeds, or garments mirrors the fusion in the process of formation of their names.
4) From the pragmatic viewpoint, blends comply with two main principles, i.e. Prominence and Naming. Blends with a prominence effect are especially nonce forms found in newspaper headlines (e.g. advertique ← advertisement + antique). On the other hand, blends with a naming function are more stable neologisms that occur in product names (e.g. Pinotage™ ← Pinot + hermitage) and specialised contexts (e.g. computing knowbot ← know + robot).

As a theoretical goal, this study presents a new approach to the distinction between blend words and the neighbouring morphological category of clipped compounds (e.g. sitcom ← situation comedy). In general, by identifying the most prominent features and formal/semantic regularities of blends, the study addresses the issue of whether they should be considered word creativity or productive word-formation.

**Meledandri, Francesco** (University of Bari “Aldo Moro”)

*Out-of-the-(ballot)box: legitimation of a new popular will in Brexit-related social media engagement*

Digital communication widens the range of interactions via different channels of communication. The framework provided by the so-called Social Media Networking tools, also known as “social media”, represents one of the most populated channels within the “Digital Global Village” (adapting a celebrated expression by Marshall McLuhan, 1964). Social Media gather a growing number of users who share similar interests or communication needs (Zappavigna 2012); at the same time, a number of topics discussed through these forms of communication tends to be divisive and spark off an intense debate both in a ‘real’ environment and in ‘digital arenas’. In this sense, politics is a case in point (Cohen and Ruths 2013; Bentivegna 2014, 2015). Social media generate more disapproval-oriented forms of communication, particularly in some online platforms that ensure (semi)anonymity (i.e. Twitter, a micro-blogging social networking tool) (Miro Llinares 2016). Within the framework of Social Media Studies (Vittadini 2018), the present analysis focuses on digital interactions that are triggered by ‘real’ events and adopt the same disapproving tone. More specifically, this research focuses on Brexit, or the withdrawal of Great Britain from the European Union. This has been a highly debated topic since 2016 and is having considerable repercussions on British society and culture. The object of study consists, first of all, of the official statements digitally issued by some leading political figures involved in delivering Brexit, especially in its crucial (and still ongoing) stages. Next, in a completely reversed perspective, the reactions (in terms of digital verbal acts – or simple comments/reactions) by ‘common’ users are examined. This form of engagement is considered to be more interesting since it expresses popular sentiment, which tends to be critical of the so-called Establishment. Therefore, taking ‘institutional’ tweets issued by British politicians as a reference point, users’ reactions (voiced in tweet-based replies) are collected and assembled in a small corpus that is analysed using word frequency lists and KWIC concordance lines. The results show how popular discontent is conveyed through new forms of online discourse.

**Meyer, Anja** (Università di Verona)

*Social Media as Digital Bookshelves: the Case of Insta-Novels*

The exceptional growth of audio-visual media and digital texts over the last decades has deeply changed the modes of diffusion and reception of literature. The continuous production of new kinds of multimodal reading, emerging both in print and on screen, represents a great challenge for researchers, who constantly need to redefine the boarders of today’s visual culture. From the “pictorial turn”, theorized by W.J.T. Mitchell in the ‘90s and the raise of visual literacy as a basic competence for understanding meaning, to the more recent theories about the visual grammar of multimodal texts (G. Kress, 2003, T. Leeuwen, 2006), it is increasingly clear that new reading practices and technologies are reshaping the borders of readability of our contemporary culture.

In the last years, Internet has become the most popular platform for the creative realisation of new stories under the form, for instance, of fan fictions and Twitter novels (“Twitterature”), leaving the consumption of literary ‘classics’ to more traditional channels. In 2018, however, the New York Public Library has announced the launch of the series “Insta Novels”, and started to share classic novels like Carroll’s “Alice’s Adventures in Wonderland” (1865), Gilman’s short story “The Yellow Wallpaper” (1892) or Dickens’ “A Christmas Carol” (1843) on Instagram, today’s most popular social media platform visited by millions of people every day. In order to engage the attention of virtual instagrammers, literary novels are accompanied by original images and animations specifically realised by artists with large followings. The aim of this paper is to analyse the way such novels, chosen for
their highly visual nature, have been addressed to a vast digital audience through a new media tool, in
the attempt to make the practice of reading classics a new experience of visual literacy.

Milizia, Denise (University of Bari)

Out-of-the-box politics in Europe and beyond: moving forward or backward?
The British with the Brexit, the Americans with Donald Trump, and the Italians with the victory of two
anti-establishment parties made possible the impossible, allowing for possibilities previously not even
imagined. These events are the clearest recent manifestation of the populist surge in Europe: the
unpredictable and unpredicted success of populism has transformed anxieties into legitimate
apprehension and fear, a ‘cosmic fear’ that is turned into ‘official fear’ by God’s plenipotentiaries on
earth: politicians (Bauman 2016). Politicians’ agenda is, by now, a fear-driven agenda, a fear that is
haunting the Western world in general: a fear of the “Other”, of the outsider, of the foreigner, of the
stranger, of what Wodak (2015, 2017) calls “the post-modern stranger”, i.e. migrants and refugees, fear
of losing control, of disappearance of territorial sovereignty, a fear of losing traditions and national
identities, a fear of the single currency, of the EU, of “an ever closer union among the peoples of
Europe” and now, with the Brexit chaos, also a fear of a leap into the unknown. Fear finds its expression
in racist prejudices and hostility towards the unknown, and rather than establishing a ‘fusion of
horizons’ through dialogue (Bauman ibid.), the only way out of this crisis of humanity, and out of the
diffuse anxiety we experience in the face of uncertainty, is pull up the drawbridge, close ports or build
a wall.

The aggressive rhetoric and tough talk, typical of populism, is a typical example of how current leaders
think and act outside the box, relying on a rude and vile language, also offensive at times; yet, as Lakoff
(2017) points out, the people did not vote for these politicians despite their vile behavior and utterances,
but because of them.

Thus, what unites the policies of populist parties is the tendency to keep specific people out, as well as
the promise to break free of constraints: Brexit, for instance, was seen as the liberation from a trap, a
straitjacket, as well as a divorce (Đurović and Silaški 2018) from a failed marriage to a partner who was
in bad shape and had proved to be tired and sterile (Musolff 2018).

This study is a corpus-driven investigation that relies on a corpus of American, British and Italian
politicians. The US and the UK speeches are retrieved from the respective institutional websites,
www.whitehouse.gov and www.number10.gov.uk, whereas the Italian data comes from Facebook posts
and tweets published by members of the Five Star Movement and the League (Manucci and Amsler
2017). The software used to interrogate and compare the three corpora is WordSmith Tools 7.0 (Scott
2017).

Monello, Valeria (University of Catania)
Vigo, Francesca (University of Catania)

Passion and affection in soul food discourse
Nowadays, food is probably living an unprecedented fame in its nature related to both its 'performance'
and nutrition and health. Accordingly, discourse on food is equally popular. Studies on food discourse
increase, mostly aiming at describing its features (Barthes 2008) or exploiting it within the more general
feminist approach to analysing food and food-related-jobs (Avakian 2014). From a linguistic point of
view, research on food discourse mainly exploits the analytical tools provided by Discourse Analysis
thus focusing on how language is used and how food discourse is structured and organized. Conversely,
seldom has food discourse been analysed from a different point of view to include the role of affection
in its construction. In the paper we would like to present, a new framework of analysis, namely the
affective framing framework, will be applied to analyse a special kind of food: soul food. The affective
framing framework stems from the well-known framing theory as devised by Bateson (1972), Goffman
(1974), Lakoff (2001) and Weland (2011) and was developed by Maiese (2011) and Van der Sluis
(2008) among the others. As expected, it was mainly used to investigate informative and political
discourse: all the same, we consider it a productive tool to analyse food discourse too. As already
mentioned, we will focus on soul food, for its twofold nature of having a subjective and an objective
dimension. Soul food is a variety of cuisine popular in Afro-American culture that was developed by
African slaves mainly from the American South. Recently, internal and external community
perspectives have stigmatized soul food as one of the main culprits of obesity and related diseases such
as hypertension and diabetes disproportionately affecting Afro-American population. Stemming from Byron Hurt’s 2007 documentary Soul Food Junkies, whose title effectively evokes Black people’s dilemma between food culture and health, the presentation will aim to analyze the affective framing of soul food in the online versions of Ebony and Essence, two of the leading magazines for African American audiences. Drawing on Van der Sluis’ techniques (2008) for realizing positive and negative slanting of texts, we will try to verify whether the analyzed articles deploy such strategies to conjure up passion and affection in the readership, or, rather, other kinds of textual cues can prove more effective.

Monti, Silvia (University of Pavia)

Cross-linguistic and cross-cultural encounters on the screen: overcoming linguacultural differences in polyglot films and their Italian dubbed version

The pervasive multilingualism characterizing contemporary multicultural societies proves to be an outstanding presence also in contemporary European and American multicultural films, whose fictional worlds mirror real-life multiethnic communities and capture the centrality of their multilingual discourse practices. Indeed, in polyglot films, the linguistic otherness distinctive of the cross-cultural encounters they revolve around represents a key element (Bleichenbacher 2008) and code-switching (Myers-Scotton 1993) stands out as a dynamic conversational strategy in negotiating and re-negotiating identities in intercultural and interlinguistic interactions, leading to the emergence of new intercultural and interlinguistic scenarios within which otherness is embraced and linguacultural difference overcome (Monti 2018).

Starting from these observations, this paper aims at looking contrastively and diachronically at how language alternation phenomena, occurring on a regular basis when references to ethnic culture-specific elements (Díaz Cintas, Remael 2007; Díaz Cintas 2012) are made, have been dealt with in the original version and in the Italian dubbed version of twenty commercially-successful European and American multicultural films, released between 1997 and 2018. In these films, the foreign (mostly immigrant) multilingual protagonists build and maintain their cross-cultural relationships by extensively referring to their background sociocultural specifics in instances of intrasentential code-switching from they-code to we-code (Myers-Scotton 1993), using terms that, seen from a translational perspective, belong to third languages/L3s, i.e. languages different from both the language of the original film and the language of the film’s dubbed version (Corrius, Zabalbeascoa 2011), and are often considered, in terms of “translation crisis points” (Pedersen 2005: 2) or “translational hurdles” (Chiaro 2009: 155), as untranslatable lexical items.

This leads us to focus our attention on whether L3 culture-bound references relevant, in particular, to material, social and ethnolinguisitc culture, forms of address, pet names, greetings and formulaic expressions, religious and spiritual traditions, places and geographical landmarks, food and local products, are either left unaltered or lost in dub in the films’ Italian version. Such empirical, comparative analysis primarily aims at verifying whether specific translation, or non-translation, strategies are adopted to faithfully re-create the original films’ translinguistic and transcultural interactional dimensions or some sort of linguistic manipulation is applied in re-narrating the original films’ multicultural essence for the Italian audience, thus also pointing out what can be achieved by screen translation in terms of cross-cultural and cross-linguistic mediation, re-mediation and transmission.

Montori, Irene (Università di Roma ‘La Sapienza’)

Samson Agonistes in the formation of the English canon

It is a scholarly commonplace to identify John Milton as one of the founding authors of the modern English canon as well as to describe him as the “severe father of the Sublime mode” (Bloom 1976, 21). The eighteenth century was the age in which Milton was first celebrated as the supreme exponent of the English sublime, so much so that in 1787 Mary Wollstonecraft declared, “I am sick of hearing of the sublimity of Milton” (Wollstonecraft 1787, 52). The reason for the connection between authorship and sublimity in the figure of Milton is that the rediscovery of the classical sublime in the sixteenth and seventeenth centuries is central to the formation of modern authors (Cheney 2018).

While Paradise Lost is recognized to be the perfect instance of the Miltonic sublime, the sublimity in Samson Agonistes has been overlooked. This neglect has its foundation in Milton’s early criticism, mainly, because of the political implications of Samson’s final catastrophic act of pulling down the temple. Understanding Samson’s massacre of the Philistines as a heroic deed would have consequently
legitimized any subversive act by minorities. This partly explains why critics have always ignored the presence of the sublime in *Samson Agonistes*. This paper argues for a new reading of Samson’s final act as a performance of sublime authorship. In this context, the sublime is not a critical term to designate elevated thoughts in a lofty language, nor does it appear as a specific word in Milton’s drama, like in *Paradise Lost*. The sublime emerges in Samson’s destruction as an experience of the author, and the character alike, to achieve literary greatness and, therefore, to rewrite the canon of modern English poetry.

The emergence of the category of the ‘sublime’ in seventeenth century Britain is typically related to the circulation of the Hellenistic tract *Peri Hupsous*. Innovative work by James I. Porter and Patrick Cheney, however, has demonstrated that the sublime also encompassed a whole range of concepts, images, meanings, and *topoi*, which did not exclusively originate in the ancient tractate. Drawing on this groundbreaking research in the history and theory of the sublime, this paper aims to reconsider Samson’s experience as an important, yet overlooked, example of early modern sublime authorship and it invites us to reassess the importance and the meaning of the category of the sublime in English modern literature.

Musacchio, Maria Teresa (University of Padua)

*Training children to prepare for emergencies through translation: beyond vague notions of clear, effective language?*

Managing emergencies from natural disasters such as floods, earthquakes and tornadoes is an increasingly international effort requiring mediation across languages and cultures as disaster-hit areas may have populations and visitors of different nationalities while international relief operations are frequently organized. In these circumstances, successful communication where one or more languages and cultures are involved depends on information and training during the preparedness and planning phases and reinforced through effective mediation. This is claimed to be better achieved through clear, simple messages. Though general advice in the form of dos and don’ts is available to help emergency operators when they draft documents, there are no comprehensive measures and tests of language clarity and effective communication and no guidelines are available for the translation of disaster-related texts across languages and cultures. The role of translation in emergencies is still underexplored; investigations largely focus on translating and interpreting in conflicts or humanitarian crises (Federici ed. 2016) or deal with general translation policies of emergency management organizations (O’Brien et al. 2018). This paper focuses on the translation of brochures or leaflets providing information to children and helping them to prepare for emergencies. The corpus consists of brochures and leaflets for children published online by the US Federal Emergency Management Agency (FEMA) in English and translated into Spanish, by the German Bundesamt für Bevölkerungsschutz und Katastrophenhilfe (BBK) in German and translated into English, and by the Italian Protezione Civile in Italian and translated into English. Brochures or leaflets for kids are a hybrid genre as they mix communication strategies found in popular science and children’s literature in a very broad sense. Information and entertainment (infotainment) is provided by combining science with games and cartoons that are supposed to involve and train children as to what to do in emergencies. Research on translation in the context of natural disasters is interdisciplinary, as it draws on investigations on emergency management communication (Haddow and Haddow 2014), plain language (e.g. Cutts 2013), text complexity (Castello 2008), science popularization (Garzone 2006, Gotti 2011) and scientific translation (Montgomery 2000, Byrne 2012, Olohan and Salama-Carr 2011, Olohan 2016). Translation strategies of emergency agencies in their intercultural, multilingual communication with varying disaster-affected communities can be explored with reference to gatekeeping to monitor content, plain language to aid comprehension and the use of iconic examples to affect audience attitudes (Musacchio and Panizzon 2017). Translations for adults are often seen as an aid to people with limited access to the main national language and as a guide to more detailed material in the main national language. As they need to be maximally communicative, translations for children need to have the status of original texts. Reflecting trends in Translation Studies, this paper sets off from current analyses of what are clear, effective texts based on qualitative assessments and quantitative measures of readability, lexical density and lexical variation to explore other determinants of effective communication for children, with special reference to cohesion, choice of terminology, examples, images and infographics. Textual data are triangulated with O’Brien et al.’s 4-a Standards framework – availability, accessibility, acceptability and
adaptability – to test how and to what extent emergency management organizations approach their obligations to provide information to prepare for disasters children belonging to culturally and linguistically diverse groups.

**Natale, Aureliana** (Università “Federico II” di Napoli)

**Minds who think out of the box. Storytelling across cognitive science and the humanities**

Storytelling has recently gained a central position in an area which sees its borders presided by fields and discourses as disparate as, for instance, literature and politics, the arts and marketing, mass communication and chronicle. Aim of this paper is to explore one of such transitional spaces between different fields of knowledge, namely cognitive science and the humanities, looking for a possibly fruitful reciprocity of involvement and contamination. Adopting the definition of the human being as “the storytelling animal” (Gottshall 2012), the ensuing concept of storytelling as a constitutive practice for *authoring the self* proves a precious guide to explore collaborative and overlapping methodologies between and across these two disciplinary fields. Not only has psychology, since its birth, found in literature its first and most natural area of exploration, in following also a trajectory which goes the other way round, we find innumerable examples of *self-narration* techniques for studying, analysing and eventually curing the human. Figures such as Judith Butler, Susan Sontag and Julia Kristeva, and more recently Franck Rose or Johnathan Gottshall, speak and operate from the midst of this area carrying out a practice of continuous cross-fertilization between the arts and philosophical and psychological approaches. In my paper I’d like to focus upon the figure and the works of Oliver Sacks, whose methods in dealing with psycho and neuro-pathologies fully resorted to combining the cognitive-philosophical attitude with the language and the techniques of the storytelling, as his most famous bestsellers (*The Man Who Mistook His Wife for a Hat* (1985) and *Awakenings* (1973)) amply demonstrate. The theoretical framework will include also Paul Khalaniti’s *When breath becomes air* and the work by Henry Mash, *Do no Harm*, which has been defined by Ian McEwan as “a superb achievement” in inviting the readers to observe apparently dysfunctional realities with a radical change of perspective aimed at identification and understanding.

**Nicolosi, Maria Grazia** (Università di Catania)

**“She lives now in two worlds”: Re-placing the embodied other in Caryl Phillips’s The Lost Child**

As the idea of vulnerability being the constitutive condition of the embodied self’s worldliness (Butler 2015; Ahmed 2014) has gained currency, postcolonial studies have readily grasped what its ethico-political implications may be for those who “have their involvement in the world called into crisis” (Ahmed 2006: 159) on account of gender, sexuality, ethnicity or ‘race’. Ahmed describes the erasure of racialised others from the ‘white’ postcolonial and postimperial imaginary as a literal loss of place marked by violence under many guises (160). And yet, precisely the vulnerable materiality of embodied life ensures that spaces are shaped by the bodies that inhabit them (Ahmed 2014: 36), just as “histories surface on the body, or even shape how bodies surface” (Ahmed 2006: 112) when they are most emphatically ‘out of place’.

Echoing the AIA Conference’s chosen metaphor, “Thinking Caryl Phillips Out of the Box” was the title of a special issue of *ariel* (2017) which challenged Phillipssian critical orthodoxies, both the “determinisation tendencies of diaspora discourse [...] that situates migrant subjectivities outside locality, region and nation” (Procter 2003: 14) and the weaknesses of Paul Gilroy’s transnational “Black Atlantic” model (1993). Assuming “the temporally noncoincident ontology of the flesh” (Butler 2015: 169) to be “implicated elsewhere from the start” (168), Phillips’s 2015 novel *The Lost Child* interrogates the local and global alignments between ‘race’ and place that allow occluded colonial histories to reappear across time and space in the British literary imagination. “As the making present of something that is now absent […] ‘loss’ itself,” Ahmed stipulates, “is not empty or waiting; it is an object, thick with presence” (2006: 158). Phillips’s novel materialises this inheritance of ‘loss’ out of the (un)written lines of *Wuthering Heights*. Inverting the ‘nesting’ procedure of the Victorian classic by starting from a temporally and spatially distant narrative of slavery and then zooming in onto a modern “Yorkshire noir,” *The Lost Child* denaturalises notions of proximity and distance spatialising the heterological interferences of its “polytemporal” intersections (Browne 2014) unto Brontë’s “unforgiving setting.” stripped of its Victorian ‘heritage’ aura through its recursive proximity to the twentieth-century narrative of violation and disappearance.
Ahmed’s phenomenological hermeneutics, Butler’s “relational ontology” and the affect-driven art of black Britons from the North will guide my reading of Phillips’s novel “out of the familiar critical box” by first examining the ways in which it reconnects the broken lines of unrealised solidarities through shared vulnerability and then considering how mixed inheritances might re-articulate ‘loss’ as contingent upon contact (Ahmed 2006: 196) through the recognition that “contemporary mode of proximity reopen prior histories of encounter” (Ahmed 2000: 13).

Nikitina, Jekaterina (University of Milan)

On the definitory crossroads: legal, medical and popularized definitions of (human) gene editing

It is imperative that when a term is used that all parties understand it the same way. This is especially true when the term in question denotes a highly controversial new technology with a great and multifaceted potential for change, such as gene editing. Such fixing of meaning can occur in a legal context, by means of legal definitions. Yet, today gene editing is not defined in any specific international legal instrument. As a result, it can fall under a variety of labels, ranging from “genetic modification” (ECJ Case C-528/16) and “interventions on the human genome” (The Oviedo Convention 1997) to “eugenic practices” (The EU Charter of Fundamental Rights 2000), all open to different interpretations and different legal consequences.

A wave of recent studies has called for an unconventional regulation of human gene editing, uniting a plethora of perspectives and a “broad societal consensus” (Lander et al. 2019: 165-166; see also Hulburt et al. 2018; Saha et al. 2018). Currently, the definitions that circulate are those created by medical professionals and popular press. These definitions form the public opinion in a “meaning-to-me” way (Bois 1973). Medical definitions tend to be less discrete than legal definitions (Truog 2018) and definitions found in popular press frequently rely on metaphorical language (O’Keefe et al. 2015) and buzzwords (Bensaude Vincent 2014). They also lack the constitutive and regulatory functions of legal definitions (Palashevskaya 2017: 132), which would provide a clearly defined legal “box”.

This study analyses existing legal definitions that are applicable to gene editing and, specifically, human genome editing in a corpus of international treaties, legal recommendations, statements and other legal sources and compares them with definitions used by the scientific community (medical and genetic publications) and definitions used in popular press in English. The research pursues the specific goal of analysing existing definitions in English through the combined paradigm of cognitive semantics and discourse analysis, with a view to identifying possible definitions of gene editing and preparing the ground for future analysis of emerging interlinguistic and international codification of this technology. The research relies on the theory of definitions in terminology and terminography (Montero-Martínez and García de Quesada) tapping into the local grammar of definitions (Barnbrook 2002). Specifically, the study draws on the literature on legal definitions (Jopek-Bosiaccka 2011; Palashevskaya 2017; Garzone 2018), on medical definitions (Namer and Baud 2007; Pastrana et al. 2008) as well as on their intersection (Smith 1990; Armani 2017). Literature on (re)definition strategies in popular press (Calsamiglia and Van Dijk 2004; Gotti 2014) is also part of the analytical toolkit deployed in the research. The analysis is carried out in a quasi-qualitative vein, using methods of corpus linguistics for text search and data processing, and methods of discourse analysis for the analysis of definitions.

Pennisi, Giulia Adriana (University of Palermo)

Stability and change in legislative drafting techniques in UK legislation. A recent debate on gender-neutral language

Gender-neutral language, also called non-sexist, gender-inclusive, or non-gender-specific language (UNESCO – Priority Gender Equality Guidelines 2011), refers to language which includes words or expressions that cannot be taken to refer to one gender only (OED). During the late twentieth century, gender-neutral language in legislation has been a much pronounced demand, and the need to reform the way in which laws have been written for more than one-hundred years was particularly felt in English-language jurisdictions. In the UK gender-neutral language has been applied to all government Bills and Acts since 2007 (Greenberg 2008; Stefanou and Xanthaki 2015). But what exactly does a switch to gender-neutral language entail in legislative drafting? The gender-neutral language recommended by the UK Office of the Parliamentary Counsel (OPC) generally requires “[i] avoiding gender-specific pronouns (such as ‘he’) for a person who is not necessarily of that gender; [ii] avoiding nouns that might appear to assume that a person of a particular gender will do a particular job or perform a particular role.
(e.g. ‘chairman’)” (Drafting Guidance 2018). Gender-neutral language is possible and practicable, provided that ‘it comes at no more than reasonable cost to brevity or intelligibility’ (Drafting Guidance 2008). This OPC’s provision has generated an interesting debate on the applicability of some gender-neutral drafting techniques (i.e., terminology, pronouns, ‘singular they’, repetition) particularly when their application comes at the cost of clarity and precision of the statutory provisions.

The aim of this paper is to analyse the recent changes (or evolution?) in UK legislative drafting techniques, focusing on the lexico-grammatical and discoursal strategies adopted by drafters over the last decades, who are asked to write legal sentences aiming at gender fair and symmetric representation of men and women. Anything that causes drafters to challenge fixed old habits (formulaic expressions, grammar rules and social norms, repetitive use of form-meaning associations, common patterns of thought) might be seen as an opportunity for innovation and improvement (unusual collocations, unpredictable compounds). That must be welcome in the environment of legislative drafting techniques where considerable reliance on precedent is inevitable, a factor which certainly introduces a resistance to change in legislative language and makes it inclined to archaism. One of the purposes of this article is to discuss whether certain techniques adopted to implement legislative drafting may appear rather innovative, since they use ‘grammatical errors’ to draw the reader’s attention to gender neutrality, or it may mean going back to old practices (‘singular they’).

Perletti, Greta (Università di Trento)
‘The stream of life that will not stop’: the palimpsestuous nature of the streets of London
This paper intends to ‘think out of the box’ by showing how the combination of different media can prove an especially apt means to investigate the cultural discourse on the return of the past in the present. If the Western imagination of memory has always shown a powerful connection to a diversity of media (the wax tablet, the photograph, the computer), this paper will be focussed in particular on the representation of the streets of London as palimpsestuous, that is as places that creatively blur the boundaries separating the present from the past, and the visible from the invisible. In works as diverse as Geoffrey Fletcher’s book The London Nobody Knows (1962) and its film adaptation by Norman Cohen (1967), the East End photographs by Don McCullin (1960s), Clare Strand’s photographic series Gone Astray (2002-2003), Ian Sinclair’s London Orbital (2003) and William Raban’s short film Houseless Shadows (commissioned for the exhibition Dickens and London at the Museum of London, 2011-2012), as well as in the literary/photographic blog Spitalfields Life (run by an anonymous ‘Gentle Author’) we find the belief that the streets of London may be recognized as a privileged site for an exploration of the complex relations between the different cultures inhabiting the present and the past, suspended between transience and permanence. While the palimpsest has proved an invaluable critical tool to investigate post-modernism, these works actually seem to invite us to take up Anna Maria Jones and Rebecca Mitchell’s recent suggestion (in their “Introduction” to Drawing on the Victorians: the Palimpsest of Victorian and Neo-Victorian Graphic Texts, Ohio UP, 2017) that we trace the palimpsest back to its 19th-century origins. Among other things, the palimpsest was in Victorian culture a powerful metaphor deployed to make sense of the mysterious processes of the human mind. If the palimpsest was believed to be especially apt to describe the interplay of memory and imagination for creative work, it was also often associated (most notably in De Quincey’s essay "The Palimpsest", but also, less famously, in Charles Dickens's work and in Charlotte Brontë’s Villette) with urban (and often, specifically, London) flânerie and with the encounter with the stratified diversity of the metropolitan space. Therefore, putting together a range of diverse and apparently heterogeneous texts, this paper aims at investigating the hypothesis that at the core of the protean fascination with London’s palimpsestuous streets we may find their ability to offer themselves as a mental space, haunted by past images and words and in turn haunting any attempt to erase the ambivalent legacy of the past.

Peruzzo, Katia (“Ca’ Foscari” University of Venice)
National court decisions and legal translation training: reflections on a parallel corpus of Italian Constitutional Court judgments
In little more than a decade, the Italian Constitutional Court has shown an increasing interest in translation. Indeed, since 2006 its most relevant judgments have been translated into English and published on the Court’s official website (https://www.cortecostituzionale.it/actionJudgment.do). This is understandable against the background of a constant interaction among national and international
judicial systems, which is made possible through so-called “transjudicial communication” (Slaughter 1994). This form of communication, which is – unsurprisingly – conducted predominantly in English or through the translation into English, leads to the dissemination of legal knowledge beyond national boundaries and to an increasing cross-fertilisation of legal and judicial systems.

This paper presents a study conducted on an Italian-English parallel corpus of 71 judgments delivered by the Italian Constitutional Court in the 2008-2011 period (Schiavi 2017-2018). The study will investigate the legal notions belonging to the Italian legal and judicial system in the English “legal translation for informative purpose” (Cao 2007: 11). In particular, the study will focus on the terminological relationship established by translators between a source-language term referring to a concept embedded in the legal system expressed in the same language and the target-language term to refer to the same concept when no absolute, near, substantial, partial or functional equivalent is available. This type of relationship, which has long gone unrecognized in the literature, will be referred to as “stipulative correspondence” (Magris 2018: 7).

Stipulative correspondence is generally established at the lexical rather than conceptual level (Magris 2018: 17) via secondary-term formation (Sager 2001: 251). Instances of stipulative correspondence are mostly created on a case-by-case basis during the translation process. However, the resulting terminological units may be reused in future translation tasks, especially in certain translation-mediated communicative settings such as the one under examination. For this reason, it is believed that the creation of these units must be given careful attention during the training of prospective legal translators.

It will be argued that legal translation trainees should be first exposed to various legal language corpora to be used for different tasks. One of the tasks to be performed on parallel corpora could be the identification of different types of terminological equivalence and, if the corpora used allow so, of instances of stipulative correspondence. Based on the examples extracted from the corpus mentioned above, it will be claimed that the study of stipulative correspondence should become part of the terminology training provided to prospective legal translators.

Petillo, Mariacristina (Università di Bari)  

From Arrigo Boito’s libretto to English surtitles for the stage: Falstaff by Giuseppe Verdi

Starting from the definition by Yves Gambier (2003: 74), who labelled surtitling as a “particularly challenging” type of audiovisual translation – together with scenario/script translation, intralingual subtitling, live (or real time) subtitling and audio description – the aim of this paper is to discuss the artistic challenges of translating opera librettos from Italian into English and to shed new light on opera surtitling, a relatively young and highly specialized branch of research which should deserve further attention by scholars and professionals alike, also due to its strategic importance in terms of social inclusion and accessibility.

Owing to its peculiarities, this innovative mode of language transfer has been immediately compared to the more traditional process of subtitling, but it is necessary today to reconsider this hasty judgement because: 1) “[a] surtitle is not a subtitle” (Palmer 2013: 29) and 2) “a surtitle author resembles an interpreter more than a translator, as s/he transfers meaning, not words” (Page 2013: 37). Actually, many more constraints are involved in “the art and craft” (Burton 2010: 179) of surtitling and are responsible for the translation choices and for the editorial policies found in surtitles (timing, action on stage and props, music, vocal line, director’s demands etc.).

Since an opera performance is a complex example of textual and cultural multimodality where different semiotic codes are at work simultaneously (sung, spoken and written words if there are surtitles, not to say of music, gestures and visual elements), this paper will provide an analysis of the translation strategies adopted by Aloma Bardi, Mauro Conti and Elisabetta Babbucci, from Prescott Studio in Florence, who very generously made available for this research the surtitles they realized for the production of Falstaff at Teatro Alighieri in Ravenna (conducted by Riccardo Muti and directed by Cristina Muti Mazzavillani), for the 24th Ravenna Festival in 2015.

The paper will also explore the linguistic and poetic features of Arrigo Boito’s libretto (Buroni 2013), which is now considered among his masterpieces, together with the one he wrote some years earlier for Verdi’s Otello. Since translating Boito’s lexical and morphosyntactic choices is not an easy task, particular attention will be given to such strategies as ellipsis, text reduction, adaptation and condensation, thus showing that surtitling is not merely an act of translation, but also and foremost an act of interpretation.
**Petrina, Alessandra** (Università di Padova)

*A huge translation of hypocrisy*: Representation and translation in Shakespeare

We are used to thinking of translation as a prominent Elizabethan activity, remembering Matthiessen’s famous dictum – “A study of Elizabethan translation is a study of the means by which the Renaissance came to England” (Matthiessen 1931: 1) – but it is equally true that translation in the Elizabethan age would not have the strength and resonance we attribute to it if it hadn’t been the result of two previous centuries of translational activity. The English Renaissance did not of course invent translation, but it woke to the consciousness of the translation act and its cultural implications.

Within this context, the relationship between Shakespeare and early modern translation is an area of research that can still surprise us. In his plays we can find the results of a reflection on the different modalities of translation that were being developed, and that in some cases had already reached a notable level of sophistication – from the semantic exploration into contemporary foreign vernaculars promoted by lexicographers such as John Florio to the re-creation and merging of different literary sources so obviously present in many of Shakespeare’s “Italian” plays. The very word *translation*, as used by the playwright, evokes different modalities of transformation and rebirth. Shakespeare thus moves away from a number of conventions on translation practices established in his time in order to explore new possibilities, whose development can be charted in the progress of his dramatic writing. In this paper I analyse Shakespeare’s exploration of the meaning of translation by looking at a number of plays, focussing especially on *Love’s Labour’s Lost*.

**Polatti, Alessia** (Università di Verona)

*Caryl Phillips and his subversive “female” re-writings: beyond literary (neo)colonialism*

“If you read and interpret modern European and American culture as having had something to do with imperialism, it becomes incumbent upon you also to reinterpret the canon in the light of texts whose place there has been insufficiently linked to, insufficiently weighted toward the expansion of Europe” (Said 1993: 60).

The function of the colonial subtext in some of the most important XIX-century “canonical” texts such as *Mansfield Park* (1814) by Jane Austen has notoriously been examined in Edward Said’s celebrated essay *Culture and Imperialism* (1993). The same inference can be traced back in *Wuthering Heights* and *Jane Eyre* (1847); and a first attempt to write back to this kind of colonial heritage as well as to import the colonial space into the British literary scenario has notoriously been embodied by Jean Rhys’s *Wide Sargasso Sea* (1966).

Black British writer Caryl Phillips, however, has overcome these forms of what can be called “literary neo-colonialism” by destroying the intricate interrelationships among colonial and postcolonial authors and their works. Through three of his novels – *A State of Independence* (1986), *The Lost Child* (2015), and *A View of the Empire at Sunset* (2018) – he has called into question literary (neo)colonial influence in postcolonial era and tried to go beyond it by re-conceptualizing the function of two masterpieces of English literature – *Mansfield Park* and *Wuthering Heights* – and of their authors.

The aim of the paper is, therefore, to consider Phillips’s use and “abuse” of the colonial past in his dismantling of the personal and fictional imagery linked to the narration of the British Empire. In *A State of Independence*, indeed, Phillips reconsiders the role of one of Austen’s most orthodox characters, the landowner Sir Thomas Bertram. In his novel, he actually transposes (and upsets) the Austenian character’s features to his protagonist Bertram Francis, a Caribbean man who has come back to his ancestral homeland (probably St. Kitts) after twenty years in Britain. In *The Lost Child*, chronicling literary-historical events in the present tense and connecting the life of the Brontë family to the protagonists of *Wuthering Heights* is for the author one way of calling into question the real sense of canonical literature. It is for this reason that Phillips constructs a cyclic narration in which characters repeat patterns from the past: the central character for his personal re-reading of British culture and history is Branwell Brontë, fictionalized by his sister Emily in Heathcliff and, in turn, reflected in *The Lost Child* in the character of young Tommy. In *A View of the Empire at Sunset*, he definitely thinks outside the box of colonial categories and goes beyond the same notion of “canonical texts” by reassessing the life of Dominican-born writer Jean Rhys through a return journey to the Caribbean which sums up the experiences of both the two “Betrams” of *Mansfield Park* and *A State of Independence* and the protagonists of *The Lost Child*. 
Ponton, Douglas (Università di Catania)

Stammering and singing in popular culture; a study of emotional effects

Although it has been studied as a medical and psychological phenomenon, the speech defect known as stammering has received little attention within linguistics. A rare exception is Edwards (2009), who describes it alongside other speech defects such as stuttering, hesitations and the like, as an identity marker. This study thinks across disciplinary boundaries by reviewing some contemporary theories about stammering and integrating insights from linguistics, cultural studies and social psychology (e.g. Watson 1987, Furnham and Davis 2004).

There appears to be some consensus that the problem has an emotional basis (Ashley and Tran 2006), and the paper explores the phenomenon in cultural artefacts such as film (the King’s Speech), a short story (P.G. Wodehouse’s The Truth about George) and a song (Lightnin’ Hopkins’ Mister Charlie). It suggests that the particular nature of the affliction may account for the pathos of such narratives; a speaker’s difficulty in communicating is inevitably perceived by their would-be audience, and the stuttered sounds of attempted speech create tension and impatience. The listener is compelled to work harder than normal to decode the eventual message, and the knowledge of this worsens the stammerer’s plight. This was the case of King George VI, whose situation was aggravated by his public role, and by the dramatic circumstances of the time (Logue and Conradi 2010).

The idea that stammerers may be able to resolve their communicative problems through singing has featured in popular culture, and several well-known singers (B.B. King, Carly Simon, and others) are known to have struggled with stammering, and found that singing has helped them overcome the defect. In the song Mister Charlie, the protagonist of Lightnin’ Hopkins’ narrative is a homeless boy with a severe stammer. The story is told in ordinary speech until the boy tries to communicate by singing; and, at this point, Hopkins too begins to sing.

From another perspective, the stammerer is frequently a figure of fun, and the paper explores Wodehouse’s treatment of this theme, from the perspective of humour studies (Attardo 1994). As in the Blues song, the protagonist of his story is temporarily cured of his malady by singing.

The main methodological approach is provided by conversational pragmatics (e.g. Grice 1975, Kecskes 2016), and recent work within linguistics on the emotions (Dewaele 2010). Through this integrated approach, the paper attempts to account for the various emotional effects produced in these different cultural artefacts, and discusses their socio-cultural and cognitive implications.

Raffi, Francesca (University of Macerata)

Retranslation as resubtitling: studying film translation from a diachronic perspective

While research on retranslation in the literary domain has been carried out extensively and is “usually regarded as a positive phenomenon” (Tahir-Gürçülar 2009: 233), retranslation within the context of audiovisual products — identifying a subsequent translation of the same source text in the same target language (Chaume 2007: 50) — tends to be either negatively received (Zanotti 2015: 110) or neglected (O’Sullivan 2018: 269). Retranslation in the form of re-subtitling, in particular, (i.e. the production of a new subtitled version of the same audiovisual text) has not attracted considerable attention in audiovisual translation studies and has very seldom been viewed diachronically (i.e. comparing two or more sets of subtitles of the same source text, dating back to different periods). However, the increasing paratextual visibility of retranslated subtitles in promotional materials, such as websites, DVD extras and packaging released by ‘prestigious’ publishers (such as Criterion Collection in the US or the British Film Institute in the UK), has the potential to increase awareness of re-subtitling issues from a diachronic perspective among researchers (O’Sullivan 2018). Moreover, it is frequently made explicit that these subtitles are ‘new and improved’ or ‘newly translated’, thus implying that previous subtitles were of poorer quality (Ibid.). Thus, the present paper aims to address the issue of resubtitling from a diachronic perspective using two Italian films as an empirical basis: two sets of retranslated English subtitles produced for the British Film Institute re-releases of Vittorio De Sica’s Ladri di Biciclette (1948), 48 years apart, and Fellini’s La Strada (1954), 37 years apart, will be analysed according to a two-level analytical framework, technical and translational.

The shift from analogue to digital technology had a profound impact on the profession, and new guidelines have been developed over the years to tackle the emerging issues of a technical nature. The subtitles will then first be contrastively analysed in terms of layout, spatial issues (including
punctuation), and subtitling conventions in order to trace the type of technical changes made within the 42-year time span (on average), limiting the conclusions to the data here analysed. As for the translational analysis, a comparative study of the Italian original and the two sets of subtitles, for each film, will then be carried out. The analysis will show that, while major improvements can be observed on a technical level, the more modern retranslations departs farther from the original, with respect to the older subtitiles. Therefore, this study (limiting the conclusions to the data here analysed) questions the idea of ‘retranslation as improvement’.

Ranzato, Irene (Università di Roma La Sapienza)

*Accented Shakespeare: linguistic and translational insights into the use of dialects in Shakespearean films*

Film historians have tended to think of films based on Shakespeare’s plays as works forming a distinct genre. There is a past era of what film studies scholars call ‘direct’ or ‘straight’ Shakespeare, a model they associate with the efforts of film directors such as L. Olivier and O. Welles, succeded by a one in which “the playwright couples creatively with popular culture” (Keyishian 2002: 72). It is generally in this second category that Shakespearean characters featuring a marked regional accent can frequently be found, even if no direct justification for this exists in the respective original plays.

In the late 1960s period, British stages came to incorporate non-U, non-upper class accents. This is epitomised by Nicol Williamson’s intentional lower class Northern accent in Hamlet by Tony Richardson. It was the first important performance to impose the counter-regionalism of a Northern accent and to escape from John Gielgud’s regionalism (Shaughnessy 2006: 72). This type of research has naturally reverberated in the film versions of Shakespeare’s plays, which, regardless of the actual presence of dialects in the original texts (scant, as we know), have often relished the use of regional voices.

If the few examples of dialectal speech in Shakespeare have received due attention (see for example Blank 1996, Delabastita 2014), the subject of the (wide) use of regional accents in Shakespearean films has been underexplored to say the least. Counter to this general tendency, my contribution will analyse a substantial corpus of audiovisual texts which have portrayed characters speaking with marked accents and/or in dialect even when in the original texts these same characters are not identified by any regional trait, in an attempt to detect reasons and regularities of behaviour relative to this sort of typecasting. It will also reference relevant examples of the handling of these accents in the Italian translations.

Ravizza, Eleonora (Università di Bergamo)

*“Put Milton on Milk Cartons!” Carol Ann Duffy and the Popularization of Poetry*

As social media and new technologies are making poems easier to access and share, and “Instagram-poets” like Rupi Kaur are leading the best-sellers list, poetry is now becoming an ever more mainstream literary genre. This paper will address the popularization of poetry as a trend whose roots are to be found both in recent experiences – such as that of the Liverpool poets, a group of artists active in the 1960s whose aesthetics was characterized by a simple language suitable for live-performances, and concern for contemporary issues – and in a return to the most ancient roots of the genre. It will be argued that, while ever since the Romantic Age poetry has often been associated with the expression of personal emotions and feelings, the recent surge in sales and public interest is linked to a growing awareness of its social and political function.

The quote in the title is taken from an interview which Poet Laureate Carol Ann Duffy gave to The Independent in 1999. Duffy, who was briefly involved with the Liverpool poets in her youth, is a passionate advocate for a wider and more democratic dissemination of poetry. Yet, a radical questioning and mobilization of stereotypes, clichés and representation strategies underlies her apparently easy and intelligible poems. This paper will analyze how her work combines poetry with philosophy of language and investigates the superficiality of linguistic structures and codes to instil a sense of alienation and disorientation in readers and literary critics, who are forced to reconsider distinctions such as highbrow/lowlbrow, and to think of poetry as a genre “out of the box”.

Reggiani, Enrico (Università Cattolica del Sacro Cuore, Milano)

*A more ample method*. Textual soundscapes and Irish canonicity in Yeats’s Countess Kathleen (1892)
In Irish literature in English, textual soundscapes can be considered one of the most important and fascinating manifestations of “the state of Ireland as a stepping stone, a land ‘betwixt and between’, which implies such concepts as identity and difference and conveys feelings of separation, marginality and (re)assimilation”.

Yeats experienced, practiced and elaborated on complementarity and liminality in this (textual, literary, cultural, etc.) domain as well, since his soundscapes – both those elaborated in the precious shrine of Ireland’s mythological traditions and those conceived in the sweeping flux of its tormented and passionate historical events – interrogate canonicity itself by “constantly cross[ing] and re-cross[ing] boundaries between the material and the immaterial, the historical and the transhistorical, the national and transnational world”.

My paper will examine Yeats’s textual soundscapes and their exploitation as a lyrical and dramatic resource in the original 1892 version of his Countess Kathleen. Yeats’s play will be seen as a “moving” song inspired by “a more ample method” (1892 Preface to CK, 8) – i.e., as a poem as song in a dramatic vehicle, complementarily based on the updated union between a more comprehensively rational (i.e. Arnoldian) design and its emotional (i.e. Moorean) counterpart, and characterized by personally innovated transnational features that, according to Yeats, were worthy of the same (political, ethnic and identitarian) respect as their nineteenth-century (Young Ireland) predecessors.

Righetti, Beatrice (Università di Padova) con Silvia Tosetti (Università di Parma)

Alice and the Classroom: how literature can help teaching logic

This paper aims at investigating the use of the same literary works in teaching both humanistic and scientific subjects in Italian high schools. Alice’s Adventures in Wonderland (1865) and Through the Looking-Glass, and What Alice Found There (1871) by Lewis Carroll were chosen as they both feature topics that prove usually thorny to students: the difference between nominal, lexical, and stipulative definitions, the understanding of syllogisms, the use of truth tables and logical operators, and nonsense.

Firstly, we would like to analyse the logical apparatus underlying the writing of these works and whether they have been used in grammar classes, given their obvious linguistic content. Then, the focus would shift to a research program carried out by the Department of Mathematical, Physical, and Computer Sciences of the University of Parma, which developed a teaching unit based on these books to help first-year students understand the aforementioned arguments. By blending exercises of textual comprehension and mathematical explanations, we would aim to help straightening logical and deductive skills as a first step towards the development of a personal argumentative ability. Moreover, the paper would also highlight how interdisciplinarity and cooperation among different academic fields may ease the solution of practical problems, as those linked with teaching, and open to new possible directions in research.

Rizzo, Rosalba (University of Messina)

Verbal and non-verbal patterns in TED talks: a multimodal pragmatic perspective

Communication is based on verbal and non-verbal interaction (Sindoni 2013). Public speakers, in both face to face and video recorded or broadcast contexts, use language, in combination with non-verbal cues and kinesics patterns, such as posture, facial expression, gaze, gestures. Vocal and prosodic features, such as tone of voice, pitch, rhythm, and emotional expressions contribute to how meaning is constructed and information is packaged and distributed to a specific audience.

This contribution investigates the effect of non-verbal communication on success in giving information using the findings of an analysis on the relationship between conversational behavior and the communicative purpose of the text articulated around a set of investigated linguistic strategies to see if and how they are successful in communication.

With the aim of accounting in explicit terms how it is possible to make meanings with non-verbal modes, the author will use a sample from a corpus of TED talks (Ludewig 2017; Compagnone 2014) on social media to show how different strategies are used to maximize communicative impact on the projected audience. Adopting a multimodal pragmatic approach, attention is first paid to conversational implicature (Levinson 1983) and the most recurrent principles of co-operative interaction. Assuming that communication goes beyond verbal communication, the interplay between verbal and non-verbal strategies will be examined from a threefold perspective. First, considering how the linguistic behaviour encodes communicative intentions (Grice 1975, 1978), and seeing how the non-verbal mode may
influence verbal production. Secondly, the organization of the repertoire of non-verbal modes will be considered in light of the construction of “a giant global audience” (Holly 2013), in which both verbal and non-verbal modes project identity of the audience in the fully-performed mock talks. Thirdly, the research will reflect upon the interplay between audio and textchat modalities in the verbal mode. More specifically, the focus will be on whether the textchat plays a role during the talk, considering it in competition not only with the audio modality, but also with several nonverbal modes.

Rolli, Chiara (Università di Parma)

*Trespassing Boundaries: Jung Chang’s Wild Swans*

Around the mid-1980s a considerable number of Chinese authors started to write, beyond geographic and linguistic boundaries, about their traumatic experience during the so-called Chinese Cultural Revolution (1966-1976). The mention of Angophone Chinese diasporic literature dealing with twentieth-century China’s tumultuous history immediately brings to mind Jung Chang’s best-known and controversial work, *Wild Swans: Three Daughters of China* (1991). The first memoir in English from a child of high-ranking officials in communist China, *Wild Swans* covers the years 1909 to 1978 and chronicles the eventful lives of three generations of Chinese women (Chang’s maternal grandmother, mother and Chang herself). Translated into thirty-seven languages and selling more the thirteen million copies over the world, *Wild Swans* has been awarded prestigious literary prizes, among which the NCR book award in 1992 and the 1993 British Book of the Year Award. In spite of its worldwide success, Chang’s work has triggered mixed reactions in the West. Where literary critics and journalists, such as the *Washington Post* reporter Judith Shapiro, have described it as “probably the best account we have of the power struggles on the provincial level during the Cultural Revolution”, many political scientists—among whom Lin Chun, Professor of Comparative Politics at the London School of Economics—have criticized Chang’s account of the Cultural Revolution for being “somewhat distorted”. Setting aside political and ideological controversies, Jung Chang’s narrative constitutes an interesting example of “thinking out of the box” in many ways. To start with, *Wild Swans* challenges our idea of national literature and forces us to address key questions, such as what happens when we cross not only geographic, but also linguistic boundaries? Does our relationship with our fatherland change when we write in a language other than our mother tongue? Also, does Chang’s text belong to the preserve of English literature or Chinese literature? Although the efficacy of Chang’s personal approach to China’s complex history can arguably be questioned, *Wild Swans* represents a challenging case-study that prompts us to interrogate the paradigm of national literatures, as well as our cultural assumptions.

Romagnuolo, Anna (DEIM, University of Tuscia)

*SLiDing into combined language teaching approaches and interdisciplinarity: a multi-project EFL experiment*

The greatest effect of the 1999 Italian Higher Education reform on foreign language teaching at university level was a differentiation between the taught courses of Foreign/English Language and Translation and courses of Foreign/English Literature, which until then had been considered a single discipline in the Faculties of Foreign Languages and Literatures. The division has given some good results: on the one hand, the courses of foreign literature have been able to focus on literary and esthetic criticism, being freed from scanty reflections on language, and, on the other, the courses of foreign language and translation have gained the necessary space and time to develop CEFR levels and related research (Ferreri 2008), henceforth acquiring a discipline status and encompassing the teaching of and research on language structure (at macro and micro levels), usage and functions, language acquisition, intercultural communication and socially determined discourse practices. The reform has, however, also revealed some controversial aspects and outcomes: an unscientific distinction of interrelated fields (isn’t literature the most creative and durable, if not the best, cultural expression of any language?) which the recent regrouping of the separated disciplines in macro sectors within a wider common Area 10 for “Humanities” is trying to overcome, a lack of precise, unambiguous national regulations defining the specific educational objectives, linguistic levels and organizational structure of foreign language courses, especially in non-linguistic degree courses (Daloiso & Balboni 2012), and a subsequent and inevitable reliance of language instructors on course-book prescribed syllabi. Nowadays, this is anachronistically defying CoE recommendations and EU requests to rejuvenate educational methods,
acknowledge and stimulate informal learning experiences and improve foreign/intercultural language competences while contributing to the development of the soft skills needed by 21st-century citizens. This paper will report on the author’s experiences teaching English language and translation skills in three EFL University courses where Dogme (Zakime 2018) and coursebook-less oriented approaches have been combined with TBL, CALL and Moodle-based blended learning, and literary criticism notions and analysis have been applied to non-literary characters (the protagonists of SLiDE, a multiplatform and multimodal Australian 10-episode teen-drama) by involving Italian students in traditional and less traditional foreign language development activities – from episode review to fanfiction writing, from dialogue translation and subtitling to cinema jargon and youth/urban slang analysis besides reflections on cultural and language variety differences. It will show lesson summaries adapting literary analysis strategies to film reviews, students’ activity guidelines, and some of their outputs displaying engagement and creativity. The experiment produced positive learning outcomes in terms of acquisition of literary criticism notions and meta-language as well as of modern youth lingo, together with improved listening skills and awareness of cultural references.

Ruggiero, Alessandra (Università di Teramo)
“Scored for Irish voices to sing”: travelling texts in Brian Friel’s Russian plays
Brian Friel, in his notes for the festival that celebrated his seventieth anniversary (1999), addressed the issue of translation and explained his fascination with Russian writers of the late nineteenth century, whose characters were “maybe a bit like people of my own generation in Ireland today” (Friel 1999: 179). At that time he had already translated Chekhov’s Three Sisters (1981) and Uncle Vanya (1998), Turgenev’s A Month in the Country (1992), and adapted for the stage Turgenev’s novel Fathers and Sons (1987). The aim of these translations – in which the playwright used several pre-existing standard English translations to create his own Hiberno-English rewritings – was to produce “a play scored for Irish voices to sing” (Battersby 1992: 235), thus implicitly underlining the idea that these rewritings resist incorporation into the standard English literary mode. Within the framework of postcolonial translation theories suggesting that “the study and practice of translation is inevitably an exploration of power relationships within textual practice that reflect power structures within the wider cultural context” (Bassnett 1996: 21), these Irish English translations are important as a means of intellectual decolonisation.

Later on Friel dramatised Chekhov’s short story “The Lady with the Lapdog” in The Yalta Game (2001), and in 2002 produced his version of The Bear and a short play set in Chekhov’s world (Afterplay) that features two of his characters, Andrey Prozorov from The Three Sisters and Sonya Serebiakova from Uncle Vanya, meeting in a Moscow café some twenty years after the action of their respective plays. The protagonists of Afterplay discuss their personal pasts and invent some different selves to be performed. In so doing, they turn away from the issues of public responsibility and political commitment that had characterised Friel’s first translations, and seem to consider “only romantic passion in a type of ideological vacuum from which all references to patriarchy, generational struggle, and cultural tensions have been eliminated” (Boltwood 2007: 203).

This paper aims at discussing the role of Friel’s Russian plays in his engagement with Irishness and the literary canon, as well as his late questioning of the concept of home (Kurdi 2003). The latest plays’ settings which seem to avoid issues of history and nationality “mark a rupture in Friel’s career”, as Scott Boltwood (2007) argues, and are symptomatic of a retreat from Ireland that can be attributed to his ideological disillusionment with his homeland.

Salvati, Gerardo (Università di Salerno)
Out of the frame: the sonic quality of James Joyce’s and Virginia Woolf’s fiction
In her study on visual culture in the Victorian age, Flint maintains that photographs and images became so crucial that “Victorians were continually being invited to engage in the active interpretation of what they saw”. Indeed, from Greek philosophy to the Enlightenment, sight had always been the main sense on which many systems of thought and artistic movements had been based. Traditionally associated with knowledge and rationality, sight implies that an individual keeps a distanced and analytical perspective of an object or a topic. Nevertheless, from the last decades of the nineteenth-century to the first thirty years of the twentieth-century, there was a partial loss of importance of sight and vision in favour of hearing and audition which became the distinguishing features of Modernism and disclosed
an innovative way of describing the self and the world. Starting from this assumption, I shall argue that pre-eminent modernist authors such as James Joyce and Virginia Woolf were thinking out of the box because, while the eye had not lost its importance in their novels, the ear became increasingly significant in order to guarantee an extensive auditory experience which implemented the visual one. Indeed, thinkingimaginatively instead of using conventional ideas or approaches, in Joyce’s and Woolf’s fiction sound becomes the formal device through which characters evoke past memories or know the world. As a consequence, rejecting the equation of knowledge with vision, Joyce and Woolf implied that the self—defined in terms of hearing rather than sight—was an entity imagined as a channel through which voices and sounds travelled. In this way, they challenged the conventional idea of subjectivity as well as the traditional way of describing the world—an operation that made Joyce and Woolf the quintessential representation of two innovators who defined themselves in opposition to the literary fashion of their time and abandoned the traditional approach to literature in pursuit of their artistic freedom. Indeed, in a historical moment in which, due to political causes and scientific discoveries, the crisis of the belief in the correlation between seeing and knowing caused modernists to overtake the limitations of the human eye, it was quite natural that alternative forms of perception were developed. If sight was unreliable then the only chance to see truth was to close eyes and listen.

Samson, Christina (University of Florence)

*Letters in conflict. A corpus linguistic analysis of point of view during Indian mutinies*

Letter writing is a very ancient practice which has facilitated the development of states and empires, but it has also helped destroy them (Goodman 2005). The letter as a genre has attracted consistent attention from literary scholars since at least the eighteenth century. More recently, the relationship between historical letters and letter writing has given rise to several studies which explore the culture of epistolarity through the analysis of different documents from diverse perspectives. Linguists have devoted much attention to the correspondence of immigrants (Dossena 2012), business letters and notes (Del Lungo 2014), circulars and memos (Earle 2010; Pahta *et al.* 2010) held in private collections or stored in libraries and archives, as the data, given their private and exclusive information, enable us to analyse everyday men and women in society, their linguistic knowledge and behaviour, as well as their social inscription. Although they are written texts, letters are very close to the informal tenor of spoken utterance and are, thus, seen as ‘frail papers’ (Marquilhas 2014) which are written to convey information, make appeals, or just ‘chat’ with relatives and friends without any apparent thought to publication.

This paper extends extant studies, by focusing on letters written during 1857-1858 when several mutinies took place in India. However, unlike previous studies, it focuses also on letters from women experiencing the dramatic events in India. The aim of the study is therefore to shed light not only on men’s but also on women’s discursive representations of the particular context through personal points of view. The methodology adopted is a mixed one. It starts with a quantitative analysis of the data emerging from the corpus and it proceeds with a qualitative interpretation of the recurring lexis and phraseology typifying and distinguishing the authors’ letters in a dramatic historical period.

Santini, Laura (Università di Genova)

*“Speaking” multiple identities, languages, and aims in a Facebook scrapbook*

To trace the evolution of a creative art-meet-science programme, a mediation across discourse communities is required as language and communication boundaries are trespassed via intralingual and interlingual translation. Implemented and developed through a Facebook page in Italian and English, a digital scrapbook, named “L’Atlante del gesto Genova”, was launched in January 2017 and updated throughout the whole year to transfer, mediate, metaphorically interpret or linguistically reshape an original and cutting-edge research context. Three parties and their very distinctive languages and aims were meant to feature: Virgilio Sieni, dancer and choreographer and his company; the computer engineer Antonio Camurri and his staff at InfoMus Lab-Casa Paganini (a research centre of the University of Genoa); and a community of 150 citizens that volunteered on the multipronged project. As for each party’s goal, Sieni was carrying out a research in contemporary dance aimed at improving an alphabet of gesture inspired by Warburg’s Mnemosyne Atlas; Camurri was collecting and studying data for a repository of multimodal recordings of motion capture on expressive qualities of movement, so that, for instance “lightness” in movement could also match a sound; the 150 citizens were committed
to a three-month programme supervised by Sieni and his company, aimed at a public performance; in addition, they supported the collection of data by computer engineers. Conceptually the multidisciplinary collaboration (also involving a sound designer, other dancers, visually impaired people, and other partners) was deeply rooted in questioning the limits of linguistic conventions, creating collisions or tangential thinking while turning movement into sound, exploiting an alphabet of gesture to re-create a community, or making the 150 participants learn how to re-connect through their bodies acting out prototypical gestures and eventually being enabled to inhabit familiar spaces as protagonists rather than visitors or witnesses. In the digital scrapbook, different voices were collected and shown, while the players were engaged in disparate activities and in an evolving relationship that lead to a new hybrid community. Samples were collected and translated to communicate and represent the enterprise in its wide cultural and scientific network and its rich scope transferred exploiting texts, handwriting(s), pictures, videos, and by purposefully adopting tools among those provided by the social media (intersemiotic translation). An objective of this study is to investigate translation proper (Jacobson 1959) but also intersemiotic translation by briefly describing the design and implementation of the Facebook page, while critically examining translation as a broader category to scrutinize productive contact zones, transactions, and/or interfaces between humanities and sciences.

Santonocito, Carmen Serena (University of Naples “Parthenope”)  
*Gender and sexual dimensions in EU directives. Lexical choices to express neglected and intersectional realities*

The last decades have seen the international spotlight on human rights of gender non-conforming diversities and traditionally overlooked sexual dimensions, i.e., transgender people and women among others (Motschenbacher 2010). This has triggered awareness-raising movements advocating for the urgent need to mainstream gendered and sexual perspectives into everyday action and language-use. The commitment of such grass-root campaigns has affected the high circles of transgovernmental institutions like the EU, forcing them to take into consideration the existence of alternative and complementary realities in need of formal recognition and, ultimately, of appropriate linguistic designations.

Being at the crossroad of discourse studies, terminology and translation studies, the present contribution aims to identify terms related to the diverse ways of expressing gender and sexual dimensions within highly codified LSP texts like EU Directives (Gotti 2016). The texts considered are EU Directives in their English and Italian versions whose content overtly addresses matters related to the enhancement of gender and sexual equality. Specifically, Directives 2000/78/EC, 2004/113/EC, 2006/54/EC, 2010/18/EC, 2010/41/EC, 2011/36/EC, 2011/99/EC and 2012/29/EC will be scrutinized.

In order to locate the specified terms, quantitative and qualitative analysis are combined with the objective of producing fine-grained results. Firstly, the close-reading of texts is employed to qualitatively locate terms related to gender and sexual dimension; secondly, the results are triangulated with the output offered by the keyword analysis obtained via the combination of the two concordancers WordSmith Tools and SketchEngine.

In addition to being the output of complex delicate and political negotiations, EU legal texts are equally considered mirror versions (Biel 2017); hence the attention is also focused on the different translation strategies adopted. In the end, a contrastive analysis between the English and the Italian terms allows to verify how sexual and gendered dimensions are lexicalized in the EU institutional discourse. The ultimate purpose is to inspire further discussion for the creation of a multilingual glossary of keywords related to gender and sexual diversities.

Sarnelli, Debora A. (Università di Salerno)  
*Murder and Modernity: The Golden Age of detective fiction as lowbrow Modernism*

The Golden Age of detective fiction and Modernism occupy coinciding stages of history, but, whereas the latter is identified with highbrow literature, detective novels are commonly categorised as lowbrow fiction, as a literature of entertainment and convalescence (Light 1991: 69). The development of the Golden Age subgenre, as it occurred with its coincident high Modernist movement, is interrelated with the social context in which it took shape.

This paper shall investigate how both the Golden Age and literary Modernism offer diverse narrative responses to modernity and to the deep changes occurring at the beginning of the 20th-century. They
have both developed out of a desire to break away from the conventions of the previous established literature; the desire *to come out of the box* of the literary burden of the past. Therefore, whereas Modernist writers detached themselves from Victorian and Edwardian literary modes of expression, the whodunit was born in the aftermath of the First World War with the attempt to modernise the Holmesian canon. Hence, what has come to be labelled as a conservative subgenre, originally sprang up as a revolutionising form that emerged out of the box of the conventions established by Edgar Allan Poe and Conan Doyle.

The main features of the Golden Age denote that the whodunit *thinks out of the box on a double level*. It breaks from both the 19th-century tradition of detective stories and, simultaneously, it detaches itself from the box of popular literature. Starting from these premises, I shall discuss how the whodunit displays features that are commonly categorised as modernist. It depicts a world of uncertainties, where the detective is often socially and geographically an outsider. The anti-heroism of the detectives, the unreliability of the first-person narrator, the fact that identities are always constructed as mere illusions, the narrative device of multiple perspectives together with the question of time – the final solution can only be understood in retrospect – are the features that the whodunit shares with the Modernist novels. In this regard, Alison Light sees Golden Age fiction as a conservative Modernism. Although the whodunit never mentions the fragmentation and the precarious stability of the interwar years, the uncertainties of an elusive epoch are embedded within the novels. The contradictions and the fragmentation of a slippery reality coexist with the nostalgia for a past where the self was cohesive and reality was fully knowable and understandable. Hence, this nostalgic feeling can be interpreted as a denial of the new modern condition. The fictional utopian universe the whodunit depicts, where order and stability are temporarily resumed in the last chapter, becomes an escape from the anxieties and the ugly realities of that period. The happy conclusion, however, is revealed as an illusion; it provides a provisional and fragile relief from the uneasy relationships the modern epoch offers.

**Sasso, Eleonora** (Università di Chieti-Pescara)

*Trespassing cultural boundaries in audiovisual media: aboriginal female discourse and cultural heritage in Maina*

In the last decade, an interesting cultural phenomenon occurred in Canadian film as a result of the flowering of an indigenous Inuit cinema. In the so-called “cinema of minorities” non-Inuit viewers are taken into a cultural and contextual limbo, where they find themselves positioned in a culture which they can hardly relate to and faced with legends they are not acquainted with. From this perspective, intralingual subtitling can be described as a foreignising, or overt, type of translation since the foreign nature of the source text is foregrounded. As a multimodal and interlingual form of discourse subtitling Inuit films in Canada means in George Melnyk’s words, “embracing that internal foreignness which prevents Canadians from accumulating a simplistic or exclusionary sense of self” (2004: 263). This paper takes as its starting point the conceptual metaphor “subtitling is cultural heritage” in order to advance a new reading of subtitling, one which sees this medium as a new audio-visual narrative category which is able to preserve the ethno-cultural diversity in Canada.

Such a film with subtitles as *Maina* (2013), not only envisions its own detailed blueprints of Inuit communities, but is also an audio-visual narrative examining the relationship between media and minority cultures. A Canadian aboriginal woman, Maina, Innu chief Mishotenapuu’s daughter, journeys to the Arctic in search of a missing member of her tribe, Nipki, and falls in love with a man from a rival clan. All extra-linguistic geographical and ethnographic references, defined by Rabadán as “referential vacuums” (1991: 164), such as limestone totems, string games, stone landmarks, oil lamps, igloo, facial tattoos, and throat songs are presented through a constant interaction between image (still and dynamic), language (speech), sound (sound effects) and music (performed). I intend to track through these references and look at the issues – the role of subtitling in the preservation of cultural specificity, subtitling strategies for rendering culture-bound terms, etc – which they raise.

But my central purpose will be to re-read the aforementioned subtitled film from a cognitive perspective projecting such a conceptual metaphor as “Inuit women are survival women”. I will analyse the linguistics of subtitling in order to demonstrate that native femininity may be conceptualised in subtitling and that Inuit oral narratives are reproduced faithfully by audio-visual media. Through such an Inuit movie as *Maina* (2013), I suggest, subtitling may be considered as an extreme form of foreignisation in audio-visual media.
Sedehi, Kamelia Talebian (Università di Roma La Sapienza)
Witnessing the Unspoken Truth: On Residential School Survivors’ Testimonies in Canada
Residential schools functioned from 1876 to 1996 in Canada in order to assimilate Indigenous children to Euro-Canadian culture. By implementation of Indian Act (1876), the Indigenous children were taken away from their parents and sent to these schools. The trauma that these kids underwent as a result of physical, mental and sexual abuse at these residential schools has not been discussed by the survivors for many years. Therefore, the current research will focus on ten testimonies by the survivors of residential schools which have been selected from YouTube in order to indicate how their school days experience was narrated to the listener. The survivors of residential schools were witnesses of those incidents and they need a listener to vocalize what remained unspoken for long. The concept of trauma by Judith Herman and testimony and witnessing by Laub and Felman will be discussed while listening to these testimonies by the survivors.

Sigona, Concetta Maria (Universidad de Burgos)
Sense of belonging and multicultural identity in Caterina Edwards and Licia Canton
Unlike previous generations in which the Italian-Canadian identity always had to deal with generations of parents, traumas and depression, creativity and healing, the new generation of Italian-Canadian writers share a common heritage (De Gasperi, Seccia, Canton, Mirolla 2015), that inspires their writings and forges their characters with a new way of experiencing the reality in which the literary artistic interest takes on a new form due to the new identity of these writers. As Licia Canton says: “The Italian-Canadian writers have much to say, much more to write and more to publish”. Contemporary Canadian identity is multicultural and multilingual (Casagrand 2008). Multicultural identity can also be seen in the language inherited from these writers mixed with that used in their writings. Language, histories and identities are constantly subject to mutation (Ferraro 2011). As a Canadian writer with English and Italian origins, Caterina Edwards has been constantly living among three different realities that have shaped her sense of belonging and identity. Canadian—British and Italian. She says: “We belong to something if something belongs to us”. Sense of belonging and consequently a new identity built within one cultural dialectic between the two contexts involved in the migratory phenomenon, in our case, that of origin, Italy, and that of arrival, Canada.”

Simi, Nicoletta (University of Pisa)
The processing of concrete and abstract words in Italian young adults with dyslexia who learn English as a second language
This paper discusses the abilities of 32 university EFL learners with dyslexia to store, reanalyze and recover the meaning of concrete and abstract words. The study aimed at verifying whether people with a learning difficulty learn concrete words better than abstract words, and if the way in which they recover and reanalyze these words in complex sentences is correlated to their low working memory capacity, as well as to their vocabulary knowledge, since this might potentially affect their comprehension of texts. Firstly, the learners underwent a training programme in which twenty concrete words and twenty abstract words were introduced. The words were presented and manipulated throughout the course to be certain that the two sets of words were eventually learnt by the participants. Secondly, twenty anaphoric sentences were created and then displayed on a screen and the participants’ eye movements were recorded through an eye-tracking device. The sentences were ambiguous and the concrete and abstract words were alternated in the main clauses. Preliminary results show lower reaction times in retrieving concrete referents, and higher reaction times and longer fixations when the participants had to retrieve abstract referents, especially when in subject position. The overall goal of this study is to raise awareness on how the vocabulary learnt in EFL classes may be difficult to reanalyze in complex structures especially for people with specific learning differences. Based on my findings, to enhance learners’ comprehension it is fundamental to a) systematically repeat the target words, b) create opportunities for learners to use these words in new syntactic structures and c) use reiteration to emphasize grammatical patterns. Moreover, the results of my research point to the importance of reconsidering the texts we use for language assessment in terms of their syntactic structure (i.e. their referential cohesion) and their semantic and lexical feature (i.e. word concreteness).
Sindoni, Maria Grazia (University of Messina)

How linguistics can change the world: a critical multimodal discourse analysis of hate speech in British tabloids

Popular discourse on humanities in general, and linguistics-related disciplines in particular, is increasingly restricting the value of studying languages to the mere communicative goal of speaking languages. Linguistics studies are in some quarters downplayed if not directly involved with teaching how to speak. This presentation argues the case for the beneficial impact that linguistic, multimodal and metapragmatic awareness has in society at large by discussing a case study that will show how hate speech is disseminated in some media outlets and how metapragmatic awareness is a powerful weapon to fight back hatred and discrimination, by adopting a multimodal critical discourse analysis approach (Fairclough 2003; Machin and Mayr 2012).

After the 2015 Paris attacks, hate speech against Muslims seemed to be gaining in momentum and further legitimized in popular media outlets across Europe. After “decades of sustained and unrestrained anti-foreigner abuse, misinformation and distortion”, the United Nations accused some British newspapers of “hate speech” (ECRI 2016). Following on previous research (Sindoni 2016, 2017), this presentation will investigate how hate speech in mainstream British media is constructed both verbally and multimodally, with particular reference to the investigation of rhetoric inducing anti-Muslim and Islamophobic hatred. As a case study, the “1 in 5 Brit Muslims’ sympathy for jihadis” Sun’s editorial reporting on a poll conducted by Survation and related visual texts will be investigated to unearth 1) linguistic strategies, such as classification of social actors, including, but not limited to, personalisation vs. impersonalisation, data aggregation, and structural opposition (van Leeuwen 1996; van Dijk 1993); 2) visual strategies (Kress and van Leeuwen 2006; Bednarek, Caple 2012, 2015), including representational techniques (e.g. reactional processes, dimensional and quantitative topography), interactive perspectives, and organisational distribution of visual items.

Accounting for the combination of linguistic and visual news values (Bell 1991; Bednarek and Caple 2014), this presentation will suggest that 1) resources need to be investigated in their reciprocal interplay to reveal the covert agenda of media outlets and that 2) linguistic, multimodal and metapragmatic awareness should be actively promoted in all educational contexts, also beyond humanities, to counter the current siege mentality that draws upon the “us/them” divisive rhetoric.

Sperti, Silvia (Roma Tre University)

ELF-oriented mediation strategies in cross-cultural communication: pedagogical implications on ELT

In the last decades, mediation in its multi-faceted operational representation has received great attention in different social-science fields such as sociocultural theory (Lantolf & Thorne 2007), language learning and language socialization (Duff & Talmy 2011; North & Picardo 2017), intercultural communication and translation strategies (Beneke 2000; Byram, 2008; Hynninen 2011), and English as a Lingua Franca (ELF) intercultural communication in migration contexts (Guido 2012, 2018; Sperti 2017). In 2017 new descriptor scales related to the notion of mediation – already mentioned in the 2001 Common European Framework of Reference as a fundamental aspect of the co-construction of meaning – have been developed in the CEFR latest edition (in terms of strategies and activities for mediating texts, concepts, and communication). The present study aims at illustrating the implementation of language mediation strategies through the introduction of specific tasks and activities within ELF-aware academic ELT courses for language and cultural mediation and international communication. Emerging real-world ‘hybridization’ processes, employed as learning tools in ELT practices, are particularly useful for enhancing learners’ conscious use of mediation skills and strategies in multicultural settings. Tasks, materials and learners’ feedback on their own learning are presented and findings on pedagogical implications examined with a special focus on ‘relational’ and ‘cognitive’ mediation strategies and activities (such as explaining new concepts, overcoming conceptual unavailability, negotiating intentionality, reformulating a text, adapting language, ELF-aware processing of information structure, visually and multimodally representing meaning) applied to spoken/written interactions in specialized contexts (from migration to legal settings, from international relations to marketing and advertising) typical of intercultural communication. The exploration of different textual, discourse and register actualizations in authentic spoken encounters as well as written productions reveals its effectiveness in raising students’ awareness of their own metalinguistic abilities in detecting ELF users’ native
linguacultural ‘schemata’, and specific pragmalinguistic purposes as well as facilitating cross-cultural accessibility.

Spinzi, Cinzia (University of Bergamo)

*Visual art translated into words. A cross-cultural study of analogies in museum audio descriptions*

As the Translation Studies community advances in an increasingly networked globe and the new market needs change the range of interests of translation as a discipline broadens, new proposals are put forward by the market stakeholders and new challenges are discussed in academia. The challenges discussed in this paper come from research on Audio Description (henceforth, AD) that is seen as a type of Audio Visual Translation (Diaz Cintas 2007) “aiming at making any kind of (audio)visual product accessible to visually impaired people by translating visual and unclear aural information into a verbal narration” (Vercauteren 2016: 14). This study looks in particular at museum AD that is an intersemiotic translation which pursues the aim of disseminating knowledge and helping social integration “by performing inclusive practices” (Hurtado et al 2015).

Pursuing the intent of recreating artistic nuances, this translational practice has also been considered as a form of transcreation in that it gives birth to a “multi-sensory text that recreates the style and emotions of the first” (Neves 2012: 290).

Starting from the assumption that the language used by audio-describers is a special language shaped by the communicative needs of its users, this research focuses on issues of discursive representation, construction and mediation across English and Italian Audio Descriptions. As stated in the American guidelines (Snyder 2010), “certain kinds of visual phenomena, such as shadows or clouds, may be best described with a well-chosen analogy or metaphor”. This implies that figurative language plays a crucial role in the verbal narration of the visual in that they contribute to make art descriptions more accessible to the target visitor (i.e. the visually impaired).

While the existing literature has shed some light on this type of translation and its main features (i.e., verbal and adjectival constructions; see Neves 2012; Hurtado et al 2015), analogies do not appear to have been investigated. Thus, this paper seeks to address this gap by focussing on the use of analogies that is any linguistic forms that draw attention to resemblances between domains from a cross-cultural perspective.

The empirical data come from an *ad hoc* comparable corpus of ADs made up of audiodescribed texts of museum exhibits, descriptions of galleries and buildings in both languages English and Italian. The corpus is comparable in terms of topic (i.e. AD of fine arts), of time span (2018) and of places, namely museums in the UK, in the USA and in Italy that have adopted practices of accessibility. In the context of museums, audio guides are usually scripted in house by curators and museum teams such as in the case of the Italian museums (i.e. Anteros museum, Museo Civico in Turin and Omero in Ancona) or outsourced to specialized companies as in the case of the British Museum and of some American museums.

This cross-cultural study adopts an integrated multi-method framework which combines quantitative and qualitative analysis. The empirical research implemented here enhances our understanding of the intercultural aspects of this multi-sensory experience. Preliminary findings show how the function of analogies goes beyond the mere description, above all when dealing with works of art.

Steenson, Allison Lindsay (Università di Padova)

*Unboxing Manuscript Ephemera – Is It Time to Rediscover “Worthless” Literature?*

This paper encourages the audience to take a long and detailed look into the box of a specific kind of written testimony, that is, manuscript ephemera produced in the Early modern period. It is only relatively recently that written ephemera have come to the surface as a subject of literary study worthy of critical attention. Before and for the longest time, ephemeral literature was largely considered void of any scholarly interest and only fit for amateur tastes and eccentric private collections. This is especially true of what Carlson terms “true ephemera”, *i.e.* the kind of writing that was only supposed to last as long as it fulfilled its limited, practical purpose. Things have changed in recent decades, with the rise of new historicist tendencies in literary studies and, consequently, of a heightened sensibility towards cultural products outside of the established canon. The effect has been to re-evaluate ephemeral literature, which, scholars now agree, represents an important repository for information on language, literature and cultural circumstances in a specific period of time.
The information that can be gleaned from ephemera is indeed of a different kind than the one we used to get from other sources. Due to their being almost by definition extra-canonical, ephemera have enlightened scholars precisely on the sort of issues – popular taste, everyday business and family life, women-related matters – where canonical literature has traditionally been found lacking. Codicological and bibliographical analysis, focusing on the material features (writing, paper, marks) and on the material context (binding, state, textual companions) of an ephemeral text, is of the utmost importance in collecting information on the place of ephemeral literature in the cultural economy of the time.

Up to now, studies have consistently privileged printed ephemera, often focusing on Early Modern pamphlets and playbills. The interest in anything politics-related brought on the rediscovery of newsletters and separates in manuscript form, of which a huge number exists, but which had previously been almost ignored by scholars. The category of manuscript ephemera is a wondrously varied one, and includes texts, literary and not, as well as images. They can be found in manuscript collections, where they often coexist with more canonical material, or written on loose leaves and embedded in material culture (as is the case of verses engraved or painted on objects). This paper will focus on this latter category of true ephemera in manuscript form, mainly made up of very short texts, focusing on their material aspect form a codicological point of view, to highlight the information they can yield about the social and cultural environment that produced them.

This kind of literature has barely been investigated, and lies uncatalogued and undiscovered in high numbers. With their abundance, coupled with their potential to reveal unknown facets of Renaissance and Early modern culture, ephemeral manuscript pieces represent prime territory for those who can think outside the box of “literature”.

Stelzer, Emanuel (Università di Bergamo/Verona)

_Leaves and Lives of Paper: Reconstructing the Works of Minor Authors. The Case of Richard Andrews (1575-1634)_

The study of minor authors can often be very rewarding: these unsung friends/children/tutors/etc. of more influential writers can make us reconsider intertextuality, webs of patronage, and cultural tendencies. In the aftermath of the ‘canon wars’, scholars are often invited to rethink the influence and reception history of poets, novelists, and dramatists while, on the other hand, the competitiveness of contemporary academia often leads scholars to look at obscure or eccentric authors to fill the gaps in our knowledge about a given period. Palaeography and textual studies can prove invaluable instruments to reconstruct the lives and works of such authors. However, depending on the scholar’s interpretative competence, the biographical narratives that can be spun about these authors can vary greatly – “maybes” and “reasonable assumptions” are inevitable. Very frequently, scholars can garner information about such authors only from their own works (be they in manuscript or printed form) and a hasty assessment runs the risk of being replicated in journals and online until the image of that author becomes completely distorted.

As a case study, I would like to discuss what we can know about Richard Andrews (1575-1634). He was a physician, a friend of John Donne (who dedicated to him one of his few Latin poems), and a member of the Cavendish circle to whom more than 80 poems are attributed in the Newcastle Manuscript (BL, Harley MS 4955). Regularly confused with the great divine, Lancelot Andrewes, it was only in 1993 when the late Hilton Kelliher published an article that identified him. Andrews is represented as the Cavendishes’ family doctor, someone who appreciated the therapeutic virtue of spa water on the Continent (researching in Padua, residing in Brussels, visiting Spa), and the deputy to the great scientist William Harvey. Kelliher managed to find copies of his poems in a couple of other manuscripts and there are also some extant letters and a few printed dedicatory poems. Much remains to be understood of his life and works. Whereas he seems to have spent his life working in London, his poems are filled with references to several regions of England, including the Cotswolds and the Peak District. What should we make of the fact that a number of poems attributed to him are confessional poems of an evident Catholic nature? How intimate was he with John Donne and, for that matter, the Cavendishes’s other protégés, Ben Jonson and Thomas Hobbes? His works bear the mark of the typical Oxonian poetry of the Jacobean era, but is he the “Rich. Andraeas” at Oxford who addressed two letters?

in 1606 to Jean Hotman, a renowned French diplomat? These letters would portray Andrews as, at least, acquainted with such eminent personages as Isaac Casaubon and Alberico Gentili. Finally, an anonymous modern annotator has made the dubious claim that the mysterious “Hadrian Dorrell”, the editor of *Willibie His Avisa* (1594, the text which first refers to Shakespeare as a poet) may be an encrypted form of Richard Andrews’s name.

Taronna, Annarita (University of Bari)
Centonze, Laura (University of Bari)

*Speech (in) action(s). Pragmalinguistic creativity in ELF settings*

The cultural turn in linguistic studies, begun in the 1980s, has led to a shift of focus from merely linguistic issues – centred on the study of words and/or texts – to the idea of language intended as an essential part of a broader cultural, literary, historical and ethical-anthropological system. More specifically, both the new and ongoing migration flows and older diasporas and colonial experiences point towards a gradual reconsideration of concepts such as language, translation, belonging, mobility, contact, nation, identity and community, as well as towards an analysis of the socio-linguistic and cultural implications for the countries on the receiving end. For the specific purposes of this research, the proposed reflection will lead to a deepening of the nature and role of the English language in its passage from hegemonic to contact language decreeing the end of monolingualism and the purist idea of language as an ideological construction, historically rooted and marked by the borders of the nation-state.

From a strictly linguistic point of view, an illustrative example of this change might be the identification of authentic excerpts from oral conversations between migrants and intercultural mediators as case studies for translilingual practices in ELF domains (Canagarajah 2013; Guido 2008; Vertovec 2007). For the purposes of our analysis, we considered a corpus of transcribed interactions in migration encounters (Centonze 2019) which was pragmatically annotated by means of DART, i.e. a (semi-)automated software tool for the pragmatic annotation of speech acts. The ELF MIDO (English in Migration Domains) corpus provided examples of newly emerging pragmatic functions for speech acts which reconsider already existing categories in the light of creative uses of ELF in multicultural domains. The case studies which were considered for the purposes of our analysis have brought about not only to a reconsideration of the role of English in relation to multilingual practices as they emerge from the excerpts, but also to a re-consideration of approaches to the study and analysis of ELF variations in the light of corpus linguistics and corpus pragmatics. Indeed, the software tool itself, which constituted a frame to the study corpus, has undergone an intermediate phase of re-definition of the tagset, due to the multicultural nature of the data.

Tempestoso, Carla (Università della Calabria)

*Walking on Thin Gender Line: Transgender Identity and Gender Fluidity in MacCabe’s Breakfast on Pluto*

To transgress the borders or, perhaps, it would be appropriate in this case to say “trans”-gress the borders, since it is along the frontier, in the space ‘in-between’, that the events happen, that the differences travel. Crossing the boundaries between genders, then, is no different from crossing the boundaries between lands, with the same movement of dislocation, the same journey somewhere else that, whether metaphorical or real, invents new subjectivities, new positionings, new geographies of identity.

This is the becoming described by *Breakfast on Pluto* (1998), a novel by the Irish writer Patrick McCabe, in which the limits of sexual gender and national identity are crossed. A becoming, again, enclosed in the words introduced by the prefix “trans” – transsexuality, transnationality – and that well designate the unstable, intermediate position of those who are on the border line. Not completely on one side, nor completely on the other. Not surprisingly, *Breakfast on Pluto* begins in the 1960s in the small border town of Tyreelyn, Ireland, and then proceeds to London where Patrick “Kitten” Braden


feels imprisoned in the wrong body and for this reason dresses his womanly soul with the style and clothing of femininity, because in order to live like a woman he must "fashion himself" like a woman. This view of gender is offered by Judith Butler’s investigation of gender identities – and of their being socially and culturally constructed – through the concepts of performativity and agency. Indeed, according to Butler: “The transvestite […] can do more than simply express the distinction between sex and gender, but challenges, at least implicitly, the distinction between appearance and reality that structures a good deal of popular thinking about gender identity. If the 'reality' of gender is constituted by the performance itself, then there is no recourse to an essential and unrealized 'sex' or 'gender' which gender performances ostensibly express. Indeed, the transvestite's gender is as fully real as anyone whose performance complies with social expectations” (Butler 1988:527).

Through the conception of gender sketched above, I will try to show how Pussy, another name by which the protagonist is called, reacts to the ugliness of reality by escaping to a world painted in pastel colours, luminescent and glamorous, that is the overripe fruit of his fervid imagination. Significantly conveyed by an episodic and at times rambling narration, the stiletto heels, the pink dresses, the bright lipsticks and the hairy lips of a woman with a man’s body show, instead, how femininity is an artifice and not an essential attribute, and that it is our differences that colour the world.

Tomaiuolo, Saverio (Università di Cassino)
“A Poet is Born, not Made(o)”: John Clare’s Afterlives

Contemporary writers, novelists and filmmakers have shown a great interest in the story of John Clare, the so-called “peasant poet” from Helpston, who was considered a sort of cultural freak during his times. In my paper I will focus on different texts, both literary and non-literary, that – each in its own way – attempt at “placing” a poet who experienced, on the contrary, a constant sense of “displacement” during his life. Hugh Lupton’s novel The Ballad of John Clare (2010), for instance, describes Clare’s formative years at Helpston so as to offer a background to his future activity as a poet, whereas Adam Foulds’s The Quickening Maze (2009) is a neo-Victorian novel that treats Clare’s experience of segregation in Dr. Matthew Allen’s asylum in High Beech during the same years in which Alfred Tennyson attended this medical institution. This novel is emblematic of the traumatic transition from Romantic to Victorian culture in presenting Clare as an emblem of a society, and a literary tradition that was destined to change. Furthermore, the name “John Clare” makes its appearance in John Logan’s TV series Penny Dreadul (2014-2016), set in late-Victorian London. The choice of the Romantic poet’s name (adopted by Victor Frankenstein’s creature) points to his condition as an outsider in a TV series centred on the notion of outsidersdom. Finally, I will treat Andrew Kötting’s movie By Our Selves (2015), which reimagines Clare’s memorable 80-miles walk from Epping Forest to Northborough through an allusive and provocative visual style, alongside Iain Sinclair’s book Edge of the Orison (2005), which similarly retraces Clare’s escape from Allen’s asylum by mixing a narration “on the road” and a reflection on the idea of change.

By analysing Clare’s various textual afterlives, my paper aims at proving that the recuperation of this poet can renew our understanding of the Victorian age and, at the same time, can help to reflect on cogent contemporary issues.

Tomei, Renato (University of Foreigners of Perugia)
English for Migration: what kind of English is spoken in the interactions between migrants and operators in the humanitarian sector?

The massive migratory flow of refugees and asylum seekers from Africa represents one of the key issues in the current European political agenda. Although economic and socio-political issues related to these events have been widely investigated and exposed through international institutions and media, little attention has been paid to the linguistic implications of the phenomenon.

Hotspots, refugee camps, reception and accommodation centres in Italy and in the rest of Europe are currently defining new linguistic contact zones, where the interaction between diverse cultural and linguistic elements shapes new ways of communication and produces new linguistic practices.

The present research aims at recording, describing and analysing these practices, through a comparative study on specific linguistic contexts, in Africa and in Europe, with a particular focus on the Italian context. In particular, this contribution presents the first set of data of a wider corpus, including different
textual typologies and audio and video recordings, gathered in selected settings: hotspots and reception centres in the south and in the north of Italy.

The population migrating from Africa to Europe presents heterogeneous characteristics in terms of nationality and cultural and linguistic background. With reference to the presence of English, the African scenario features the coexistence of several standard varieties and non-standard speech forms. Furthermore, the journey forces the migrants to develop, or to strengthen, their sociolinguistic competencies and skills, as they face and have to adapt and accommodate to different contexts and conditions. Consequently, the physical spaces where the interactions between migrants and operators in the humanitarian sector take place can be considered as a privileged point of observation, accounting for the salient linguistic features that may have been acquired and shared during the various stages of migration and survival (e.g. crossing the Sahara Desert and the Mediterranean Sea, being imprisoned and abused in Libya).

More specifically, the research answers the question of what variety of English is spoken in the interactions between African migrants and European professionals and operators in the humanitarian sector. There is no previous study and specific literature in this field. The training provided by European universities and institutions to cultural and linguistic mediators consists of advanced courses of English language, literature, culture, and translation, without differentiating between Standard and other varieties of English and contact languages featured in the context of migration. Similarly, the progressive recognition of the linguistic specificity of this field focuses on legal and political terminology rather than the actual interaction between migrants and operators (e.g. The Key Migration Terms, a guide to the key terms and concepts on migration by IOM).

Lastly, the research has the ambition of contributing to the field of study of ESP – English for Specific Purposes - in introducing a new variety which could be called ‘English for Migration’.

Turci, Monica (University of Bologna)
Luporini, Antonella (University of Bologna)

Taking English Naturalism out of the box: a corpus-assisted analysis

Naturalism, like Romanticism, Realism, Modernism and all the “isms” are boxed up definitions of styles, forms of representation, and literary genres; they have a dictating force that builds strong and rigid frameworks; “isms” include or exclude. To readers, critics and linguists, they offer a generous amount of ready-made formulas, qualitative hierarchies and expectations that shape tastes and inform evaluations. The aim of this paper is to step outside the box of the “isms”, to abandon the top-down view that from the high grounds of theory looks down at literary works in favour of a bottom-up trajectory that, starting from the literary text, provides an analysis less concerned with generalizations and more with what texts can tell us.

Our methodology relies on a corpus linguistics analysis that is articulated into the following stages. 

Stage 1 consists in the construction of an “ad hoc” corpus of a selection of literary works from 1885 to 1895 that are unanimously described as naturalistic because of their strong connections with the novels and ideas of Zola, the father of the naturalistic movement in Europe. This corpus includes: George Moore A Mummer’s Wife, considered the first naturalistic novel in English, published in 1895; Tess of the D’Urbervilles (1891), and Jude the Obscure (1895) by Thomas Hardy, and New Grub Street (1891) by George Gissing. All these novels are available in electronic format on the website of Project Gutenberg.

Stage 2 consists of a quantitative analysis of our corpus. This is imported into SketchEngine (Kilgarriff, Rychlý, Smrz & Tugwell 2004) and interrogated by means of the Wordlist and Keyword list functions. While the former provides us with the most frequently used lemmas in our corpus, the latter enables us to compare it with a general reference corpus, thus better highlighting the lexico-grammatical specificities of the works listed above.

Stage 3 is a discussion of the results involving comparison of our data with theories and analysis of other works in order to 1. put to the test generalisations attached to Naturalism; 2. address ambiguities and contradictions of Naturalism that still remain unsolved: for example is Far from the Madding Crowd a naturalistic novel even though it was published prior to Moore’s A Mummer’s Wife? Though Dickens is unanimously recognised as a realist writer, to what extent can some of his novels be said to include naturalistic themes?
Vaccarelli, Francesca (University of Teramo)
“Blueing the economy”, “yellowish revolution” and “greening the blue”: old and new colour idioms in an ENG>ITA perspective
The notion of idioms – either metaphorical or metonymic expressions – indicating colours is present in many cultures: it is associated with important socio-cultural information gathered over time by different ethnic groups (Arseneva 2014). Colour has always been one of the categories of cognition of the world, which is as important as other categories, such as space, time, movement. Being one of the most ancient categories of the theory of knowledge and most often culture-bound phrases, colour idioms have acquired symbolic values.

The aim of this paper is to try to give up-to-date answers to two conventional questions: what are the historical and cultural links between colours and related symbolic meanings? And are such links identical in all the geographical and linguistic contexts we observe? To provide such answers, this study will focus on colour idioms both in English and in Italian and will study divergences and convergences of cultural symbolism from a linguistic point of view. After a brief theoretical outline of colour phraseology (Berlin & Kay 1969; Falcinelli 2017; Philip 2011), the practical part of the paper will consist of an in-depth analysis of 3 basic colours – i.e., blue, yellow and green – their tones, their symbolic use in business brands and logos and their cultural symbol as well as figurative meaning in specific colour idioms; such lexical analysis, supported by a short description of their origins, will be accompanied by modern citations retrieved in popular online newspapers and magazines (such as The New York Times, The Guardian, The Economist,) and news websites (such as BBC.com and CNN.com).

The expected outcome of this investigation is to go beyond the already-known figurative meanings of this narrow range of colours and shades and to add novel and unpredictable symbolic usages.

Venuti, Marco (University of Catania)
#GRA. Public discourses on Twitter on the Gender Recognition Act Reform
In July 2018, the UK Government launched an online public consultation asking citizens “how best Government might make the existing [gender reassignment] process under the Gender Recognition Act a better service for those trans and non-binary people who wish to use it” (https://consult.education.gov.uk/government-equalities-office/reform-of-the-gender-recognition-act/). The consultation triggered a wide public debate both on traditional media and arenas, and on various social media platforms that involved both groups campaigning for trans equality and feminist groups protesting against a reform they envisaged as threatening to women’s rights.

Recently, we have witnessed an increasing interest in the (critical) discourse analysis of new/social media (Georgalou 2017, KhosraviNik M. 2017) as new public spaces, and specifically in the role of conflict in online interactions (Tagg et al. 2017). Starting from these approaches, this paper investigates the Twitter debate on the Gender Recognition Act Reform within a multidisciplinary research project focusing on the role of ideology/identity in-group and out-group dynamics, particularly in LGBT+ groups.

Following a combined quantitative and qualitative approach to discourse analysis (Baker 2014; Partington 2003; Partington et al 2013), the paper will present a corpus consisting of tweets containing the hashtags that characterised the twitter debate on the issue (#ComeOutForTransEquality, #GRAreform, #GRAconsultation, #GRA, #genderrecognitionact, #WarOnWomen, and #sexnotgender), and that were collected during the four months of the public consultation. Tweets have been annotated and will be queried using the online software Sketch Engine (Kilgarriff 2014).

Tweets will be analysed as instances of debate in a public space were in-group out-group dynamics on very sensitive issues may trigger emotional/ideological responses generated by a gatekeeping attitude. The focus on inclusive/divisive communicative practices will develop from the identification of keywords, and the study of their discursive function in context; specific threads will be qualitatively analysed, in order to highlight dynamics of identity building, when communication takes place within in-group members of online communities, and stance-taking (Englebretson 2007) strategies, when interaction takes place between in-group and outgroup members on sensitive issues.

Vergaro, Carla (University of Perugia)
Regularity and creativity in the complementation patterns of English illocutionary shell nouns
The literature on complementation has concentrated mainly on the verbal category. Not much research has been carried out on the complementation of nouns (see Vergaro & Schmid 2017; Vergaro 2018). In this paper we focus on illocutionary shell nouns, i.e. the class of abstract nouns reporting an illocutionary act and its propositional content (His assertion that the town of Hebron is essentially an Arab town), with the aim of checking for the correlation (i) between the meaning of these nouns and their preferred complementation patterns, and (ii) between their semantic similarity and their similarity in the distribution of complementation patterns.

We report the results of the investigation of a dataset of 181 illocutionary shell noun types belonging to a corpus developed by the author on the basis of speech act literature and grouped, following Searle, into the five classes of assertive (assertion, claim, guess, etc.), commissive (promise, vow, offer, etc.), directive (request, order, edit, etc.), expressive (apology, complaint, boast, etc.) and declarative (abrogation, christening, excommunication, etc.) shell nouns.

Two types of analysis were carried out in order to investigate the semantic and grammatical characteristics of these nouns. The semantic analysis was based on insights from speech act theory and the philosophy of language, and consisted in the development of the bundle of specifications – attributes and attribute values – that make up the conceptual structure of each lexical item (see Proost 2007). The results were tallied with a corpus-based grammatical analysis aimed at investigating the occurrence of individual tokens in grammatical constructions according to their unique specifications. Two hundred tokens of each noun type were randomly sampled from the Corpus of Contemporary American English. Using these data, the 181 nouns were subjected to an analysis of the relative frequencies of their complementation patterns.

Results indicate that the semantic match between noun and complementation pattern is regular in the prototypical core of each class of illocutionary shell nouns, where the more prototypical meaning of each shell noun type and the prototypical meaning of each grammatical pattern show the highest degree of semantic compatibility. It shows a paradigmatic dispersion in the less prototypical and more specific nouns, where creativity seems to be a pervasive phenomenon.

Using the framework provided by cognitive linguistics, regularity and creativity in the complementation patterns of English illocutionary shell nouns are motivated in terms of profiling effects (Langacker 1991). The combination of form and meaning is synchronized in usage by highlighting specific portions of the noun’s conceptual structure, i.e. specific attributes and values, leaving the rest in the background. Elaboration of specific attributes and values accounts for the major or minor compatibility between noun and construction, and thus explains both regularity and creativity in the complementation behavior of illocutionary shell nouns.

Vignozzi, Gianmarco (University of Pisa)

Involvement in American broadcast politics: a corpus linguistic investigation on TV political interviews

This contribution sets out to explore the phenomenon of involvement in American TV political interviews. The dataset used to carry out the study consists of a corpus of interviews with American politicians aired on the most popular US Sunday morning talk shows, within a time span that goes from 2010 to 2019 (PollIntCor AmE). Comparisons are made with another synchronic corpus of American TV interviews coming from the talk show Charlie Rose and featuring personalities talking about different issues such as technology, science, film industry, etc. (ChaTalkInt). In this light, corpus linguistics tools will be exploited to describe verbal traits associated with involvement (by relying upon models by Chafe 1982, Tannen 1984 and Biber 1988) in American political interviews as compared to entertaining-oriented talk show interviews, in order to ascertain whether and in which ways the usage of linguistic involvement characterizes the genre of political interviews in particular.

Even though it is often said that institutional and more formally-oriented interaction, as we would expect communication in political contexts to be, represents a low-involved style, while informal conversations typically display a higher degree of involvement (cf. Tannen 1984; Chafe 1985 inter alia), recent studies (Bruti 2016, Vignozzi 2019) seem to show that the political interview aired on TV is a very hybrid discourse genre, sharing stylistic similarities with both written and more formal discourse and spontaneous interaction. This in-between situation could reflect both the on-going tendency towards the general ‘conversationalization’ of television genres as a way to captivate the attention of the home
audience, and the peculiar format and genre structure of the TV political interview, which is very likely to be scripted beforehand and rehearsed. Hence, the present research represents an attempt to deepen the knowledge on the TV political interview as a discourse genre by focusing, from a quantitative and qualitative point of view, on how and to what extent turns in political interviews contain features showing involvement i) with the subject matter (e.g., ‘really’, ‘just’), ii) with the hearer (e.g., ‘you know’), and iii) with the ego (e.g., ‘I think’, ‘I mean’), presumably as a strategy to build rapport and establish common ground not only with the direct interlocutor (i.e., the interviewee for the interviewer and the other way round) but also, and most importantly, with the potential electorate at home and/or in the studio.

Virdis, Daniela Francesca (Università di Cagliari)

Sexualised landscapes and gentry masculinity in the Victorian scenery: An ecostylistic examination of a pornographic novel from the magazine The Pearl

Of the various licentious magazines flourishing in Victorian Britain, the most famous was probably The Pearl, A Journal of Facetiae and Voluptuous Reading, published in London from July 1879 to January 1881. Sub-Umbra, or Sport among the She-Noodles is one of the six serialised novels printed in the magazine. In Sub-Umbra, a large residence and its gardens, namely the country landscape and springtime scenery, are described by Walter, the main character and first-person narrator, as feminised and sexualised (Haggard 1885 and, above all, Kolodny 1975). They soon become the setting for his successful sexual advances toward his partners and for their erotic activities. The landscape in the novel is given further prominence by Walter’s social, economic and cultural position. He openly epitomises a model of masculinity typified by landowning and land domination, thus interacting with natural scenery by its very nature: the sociological model of gentry masculinity (Connell, 2005: 189-191).

In this paper, I provide a detailed linguistic analysis of the landscape depictions in Sub-Umbra. This examination falls within the aims and scope of ecostylistics, an emergent and burgeoning discipline combining ecolinguistics and stylistics (Goatly 2017; Lahey 2003, 2006, 2007, 2012; Virdis 2012, 2016; Virdis, Zurru & Lahey, forthcoming; Zurru 2012, 2016, 2017; see also most of the chapters in Douthwaite, Virdis and Zurru 2017). As such, ecostylistics is particularly concerned with the stylistic analysis of landscape, place and environment in various text-types, thus contributing to the scholarly debate on landscape and its human and animal dwellers currently taking place in the humanities and social sciences. Given the interconnected themes in the novel, the main research question of this paper is twofold. Firstly, I discuss the role of the countryside description in Sub-Umbra in order to demonstrate the hypothesis that the feminised setting and its sexualised traits are not merely decorative but rather functional to the erotic narrative; more precisely, the unfolding of the licentious narrative arises from the description of its setting as feminised and sexualised. Secondly, I try to establish how the characterisation of the male protagonist interacting with the gendered countryside setting fits in with the model of gentry masculinity, and why this category of manliness was preferred by the anonymous author(s) of the novel to the Victorian hegemonic model of white military masculinity.

Volpones, Annalisa (University of Perugia)

“We have broken those limits”: agency, subjectivity and intentionality in the techno-dystopic worlds of Jeanette Winterson’s The Stone Gods.

This paper discusses the human-machine and the human-non human relations in the transtechnological dystopic worlds depicted by Jeanette Winterson in The Stone Gods (2007). The protagonist, a woman called Billie Crusoe, who lives in the fatally damaged planet Orbus (which seems to be a representation of the Earth after the climate change), falls in love with a highly advanced female robot named Spike, who belongs to a new species known as “Robo Sapiens”. They find themselves on an expedition to Planet Blue where the surviving humans should move in order to start a new life in a healthier and more hospitable environment, suitable for human civilization. Billie experiences repeating history on several doomed worlds and narrative scenarios, each time more questions raise about the bodily natures, the boundary between organic and technical, and the dualist male/female definition. Winterson describes the posthuman subject as an embodied consciousness represented by a gendered Robot, who rebels against the systematic dismantle of her data (memories) and the idea that she is a machine for re-use. Her AI doesn’t accept to be wiped clean because, as she explains to Billie, she can never forget. Spike’s breaking of the limits within which she was supposed to evolve as a Robo Sapiens challenges the very
notion of agency and intentionality that are no longer the sole attributes of human beings. The more the relationship with Billie becomes serious the more the boundaries between human consciousness and non-human consciousness are blurred and superimposed eventually calling for an epistemic shift between physical and technological, material and artificial.

Zanoni, Roberta (Università di Verona)

Shakespeare out of the box. Revision and quotation in contemporary advertising

Shakespeare’s works undoubtedly find a place in the “box” of canonical English literature. However, in the latest period, the Shakespearean label has been extended to innumerable items “out of the box.” One of the fields which seems to mainly escape from the conventional conception of Shakespeare is that of advertising. The latter, indeed, may not only be seen as a field in which the Bard finds a new and popularised identity, but it also becomes a new means for the reception of the figure and the words of the Bard by a large and contemporary audience. The approach of advertising in the new millennium demonstrates the trends inherent to that which could be for all intents and purposes considered as a practice of adaptation and remake, a sort of intermedial translation of “Shakespeare” (here intended not as the man but as an ensemble of the work’s and the writer’s allure and renown). The latter becomes yet another, extremely “large,” “box” in which a series of fragments, references, and quotations are stored, united only by the common denominator of a Shakespearean aura around them. The paper, which adopts the cultural studies approach, will provide an analysis of present-day Shakespearean advertisements and commercials with a special focus on their reception. The paper will take into consideration the occurrences in which the Shakespearean symbol or message transcends boundaries as opposed to those occasions in which a culture specific intervention to the adaptation proves necessary. The case studies will deal with the way in which advertising texts conform, and, at the same time, diverge from the “norm,” of the Shakespearean representation, the pre-established “box” the audience destines to the message at a first glance. The paper will illustrate the various directions the works of the Bard can take. It will underline the flourishing they undergo when introduced into the contemporary popular and commercial culture. In the era of the shortest, most effective and ephemeral communication the paper interrogates the stance of the father of English literature, how his figure and his works change and adapt to new media still maintaining an aura of “Shakespeareanicity” and yet being able to describe even the most recent and relevant events and circumstances. The paper will nevertheless demonstrate the way in which Shakespeare still provides a cultural and emotional capital unremittingly exploited by the modern-day communication.

Zollo, Sole Alba (University of Naples “Federico II”)

Amstat News: promoting and disseminating the practice and profession of statistics in multimodal genres

Many citizens have no familiarity with the language of statistics, with the result that frequently they are unable to understand exactly current economic and political decisions, which are more and more based on statistics. Being able to comprehend statistical information is a way to reduce information asymmetries and contribute to the progress of democratic societies (Barbieri & Giacché 2006). Furthermore, since statistics has become a fundamental tool for research in many disciplines, from economics to linguistics, the difficulties that students and researchers face when learning and applying statistics are nowadays an important concern for statistical educators. The constant growth in the development and use of the Internet has changed the way citizens have access to official statistics and data. Although there are some good examples of practice in disseminating statistical concepts, others remain disappointingly hard for users to find and use. The American Statistical Association (ASA) is the world’s largest community of statisticians. Since it was founded in Boston in 1839, its mission has been the development and dissemination of statistical science through conferences, publications and education. A corpus of articles from Amstat News (from 2008 to 2019), which is the monthly membership magazine available on the ASA website, will be investigated through a statistical and social semiotics approach (Abdi et al. 2013; Kress & van Leeuwen 1996, 2001) in order to detect the recurrent discursive patterns and/or changes in communication and dissemination strategies over the years (Ciapuscio 2003; Calsamiglia & van Dijk 2004).
The results and findings will show that *Amstat News* aims to attract large numbers of readers from outside of the statistics profession (researchers, educators, students and general public) through out-of-the-box sections/columns related to teaching and dissemination of statistical knowledge. The diachronic quantitative and qualitative analysis will demonstrate how the magazine has tried to build greater awareness of the practice and profession of statistics over the years by debunking many common myths and misconceptions about statistics.

Zorzi, Virginia (University of Padua)

*Exploring (unexpected) differences between science and business newspaper articles. From linguistic features to communicative functions*

Newspapers include articles on a range of topics, with various possible communicative foci. Such variation is generally managed by arranging news articles into sets of different newspaper sections, such as ‘national/international news’, ‘politics’, ‘comment and opinion’, ‘lifestyle and entertainment’, etc. The present analysis features a comparison between news articles published in two different types of sections, namely business versus science and technology, highlighting some unexpected differences between them. Both these categories of news report on specialised and technical topics for a general, largely non-specialised audience (*Calsamiglia & van Dijk* 2004: 370; *Musacchio* 2011: 90-91). Therefore, although dealing with different subjects, they may be generally perceived as sharing a primarily informational focus, as well as having a similar level of formality – that required to ‘accommodate’ (cf. *Fahnestock* 1986) and re-contextualise (cf. *Hyland* 2009: 152-173) technical content for a lay readership. The same could not be said of other, generally less formal or information-dense news types, such as opinion articles and sport news.

However, an analysis of linguistic and communicative variation among articles from a range of different news sections, carried out following methods within the corpus linguistics framework (*Stubbs* 1996, *Lee* 2008, *McEnery & Hardie* 2011), and more specifically Multidimensional analysis (MDA) (*Biber* 1988), suggests this is not the case. First devised to analyse language variation in a corpus of general English, MDA uses multivariate statistics to describe the distribution of a set of grammatical, lexical and syntactic features, and to explain such variation through the possible underlying communicative functions characterising each analysed text. When applied to the present corpus, which includes online news from four UK and US-based newspapers published between 2014 and 2016, MDA suggested the presence of a major dimension of variation within the corpus. It can be represented as continuum between articles with a relatively formal focus, rich in nominal – and therefore informational – content, and articles with a relatively informal and conversational focus, featuring fewer nouns and a more direct interaction with the audience.

Quite unexpectedly, results indicate that science and technology articles are more informal and conversational, as well as less informational, than business articles. In the present study, such difference is described from the perspective of MDA, as well as through qualitative analysis, and its possible implications from a socio-cultural point of view are addressed. Thus, the present study aims at showing some aspects of news language that differ from generally held assumptions and have not, to my knowledge, been addressed in linguistic research. Moreover, the Multidimensional method is here applied to a genre to which it had not been specifically applied before, adopting new tools and procedures with respect to its previous realisations.

Zottola, Angela (University of Nottingham)

*Narratives of transition: a corpus-assisted sociolinguistic study*

Gender identities are embodied within language primarily because categorization can be done solely through language. The labels with which people signal their belonging to a given category are actualized through language. These boxes created to fit gender into recognised categories, and have been for a while now, at a crossroad, as the definition of what gender is keeps changing, adjusting and constantly evolving. Against this backdrop, the study of language in relation to transgender identities — whether it is the way transgender people use language, or the way language is used to represent transgender people — becomes fundamental, particularly if we define gender identities as performances, and language as one of the major means through which these performances are enacted; particularly if we
seek to relabel, or erase *tut court* labels that are no longer relevant to describe given phenomena and concepts.

This paper reports on the findings of a corpus-assisted (Partington, Duguid & Taylor 2013; Taylor & Marchi 2018) investigation into autobiographical narratives produced by transgender patients at a UK Gender Identity Clinic (GIC). Included in our corpus are the narratives of individuals referred to the clinic between 2014 and 2016. During this time, patients were required, as part of the assessment process, to write about their experiences with gender identity. The authors of these narratives were born between 1994 and 1947, are British, and are all white. Among the informants of this study are both transwomen and transmen.

This presentation will focuses on the different steps of the study. It will introduce the unique and specialized corpus collected, which includes 32 narratives for a total of about 90,000 tokens. The analysis shows that, despite the differences in age, gender and geographic provenance, there are a number of recurrent topics discussed by the patients in their narratives. One of these are coping strategies articulated by transgender people in two different ways, while waiting for assessment at the GIC in order to begin their transition or during their whole life as a way to deal with having to live in a gender role that was not representative of their gender identity. The paper will also address the frequency and use of grammatical patterns within the corpus which allow the authors of these narratives to construct agency, as well as the most common semantic patterns used to describe their gender.

**Zurru, Elisabetta** (University of Genoa)

*Cities and ideology in The Enchantress of Florence: An ecostylistic analysis*

_The Enchantress of Florence_ is a novel published by Salman Rushdie in 2008. Thanks to an alternation between present and past temporal planes, a part of its plot is set against a hedonistic Florentine world, while Fatehpur Sikri (“The City of Victory”), the imperial Mughal capital, offers the setting for the remaining part of the story. This allows the novel to be one of the very few examples in Rushdie’s production where he opts for a setting which is not directly connected with his experience as a postcolonial migrant writer – each of his novels generally being set in a country where he has lived and which is closely linked to issues of interest in postcolonial Indian literature in English, of which Rushdie is one of the most prominent writers. Italy constitutes, therefore, the place the author has selected for one of his few journeys outside the most ‘strictly’ postcolonial world. An ecostylistic analysis (Douthwaite, Virdis & Zurru 2017; Leech & Short 2007; Short 1996; Simpson 1993; Virdis, Zurru & Lahey, forthcoming; Zurru 2012, 2017) of the description of the two cities where the stori(es) take place, as seen through the point of view of the main character, will unveil how the comparison between the two cities is functional to the strengthening of the ideological scaffolding of the novel. More specifically, the focus on the places where the plot unfolds allows the author to build a bridge between these two cities and to foreground the similarities, rather than the differences, between two places – and cultures – so far apart in geographical terms.

**Panels**

**Iannaccaro, Giuliana** (Università di Milano)

*Herbert Dhlomo and Mission Literature in South Africa*

**Marco Canani**, (Università di Milano)

*Romantic polyphony in Valley of a Thousand Hills*

**Sara Sullam** (Università di Milano)

*Narrative Composition in Dhlomo’s Fictions*

**Marta Fossati** (Università di Milano)

*Journalistic Features in Dhlomo’s Prose*

**Panel presentation: Reading Herbert Dhlomo Out of the Box: An Atypical Quartet on South African Literature**

**INTRODUCTION**

Herbert Isaac Ernest Dhlomo (1903-1956) was a Zulu South African teacher, writer, journalist, musician, and literary critic. Like many South African intellectuals of his generation, he received formal education in a Christian mission, where he was taught to read and write in Zulu and English. Deeply committed to the South African cause, he has been identified as one of the first writers who gave voice
to an idea of modernity in the South African context. He is recognised as making part of the black elite group of the so-called “New Africans”, mission-educated intellectuals who strongly believed in the progress of South Africa as a nation, at the same time rejecting any notion of tribalism. Dhlomo’s choice of writing exclusively in English is consistent with his idea of educating the masses and reaching a wider reading public. Likewise, his newspaper articles, as well as his didactic writing, express the ideology shared by black writers in the Thirties and Forties, who imbibed the tenets of Western-style education and Christianity. The social and political situation in South Africa, however, worsened rapidly during the first half of the 20th century, until segregation eventually became institutionalised with apartheid in 1948. Following suit, Dhlomo’s writings progressively display a disillusionment with the moderate progressivist-assimilationist ideology of missionary education.

Rarely known among non-specialists of South African literature, Dhlomo occupies a somewhat delicate position even within the literary and cultural history of South Africa, torn as he is between the two paradigms of tradition and modernity, of tutelage and protest. He tends to be more appreciated for his role as intellectual than for the quality of his literary works. This may account for the much belated publication of his collected works in 1985 (by Visser and Couzens, never published outside South Africa) as well as for the relative lack of critical studies on his imaginative oeuvre. Nonetheless, his literary production is extensive: it includes poetry, narrative, prose-poems, drama, and journalism. To limit the scope of an otherwise too broad discussion, this panel purports to introduce Herbert Dhlomo ‘in context’ as a mission educated writer (Iannaccaro) and to discuss some aspects of his literary works: the long poem Valley of a Thousand Hills, 1941 (Canani), some of his unpublished short stories (Sullam), and his prose style more in general, by looking at the intersection between his fiction and his numerous journal articles (Fossati).

THINKING OUT OF THE BOX

The first way in which we plan to address our topic by “thinking out of the box” has to do with the so-called ‘fashionable’ or ‘unfashionable’ fields of research. In recent years, following a prevailing practice, anglophone studies have mainly converged on the postcolonial period, and possibly on contemporary artists, writers and thinkers. The present proposal suggests that dealing (also) with the past in all fields is pivotal in order to attempt an understanding of the present: it therefore challenges a widespread ‘presentist’ scholarly trend by addressing the South African cultural and literary milieu of the first decades of the 20th century.

Far from limiting our proposal to the traditional analysis of a single writer’s work, we mean to offer an understanding of a non-canonical author from a non-conformist perspective, which involves both researchers in South African literature and specialists from other fields of study. Indeed, if Giuliana Iannaccaro’s and Marta Fossati’s academic research does investigate South African literature, Marco Canani’s and Sara Sullam’s studies mainly focus on British Romanticism and British Modernism respectively.

Accordingly, after a general introduction by Iannaccaro (“Herbert Dhlomo and Mission Literature in South Africa”), Canani’s paper (“Romantic polyphony in Valley of a Thousand Hills”) purports to address Dhlomo’s poem from the perspective of a specialist on British Romanticism. When the poem was published, in late 1941, it was welcomed as a ground-breaking work within the South African literary tradition, praised by reviewers as one of the earliest instances of epic poetry and the first full-length verse experimentation with Bantu mythology. Dhlomo’s celebration of the homonymous valley in KwaZulu-Natal, with its ancestral and mythical past, suggests an attempt at memorializing its legacy in the fashion of epic poetry. All the same, this categorization is not unproblematic, trying as it does to encapsulate various allusions and hints into a traditional, well-codified, Western form. The notion of ‘elusiveness’ offers a convenient critical category in discussing the aesthetic and, possibly, the ethic value of this text; Canani’s discussion will help ascertain whether and to which extent Dhlomo re-elaborates some Romantic tropes and to which purpose.

Similarly, Sara Sullam’s paper (“Narrative Composition in Dhlomo’s Fictions”) intends to read Dhlomo’s short stories from the point of view of a researcher in British modernist prose, who cannot avoid remarking that the South African writer appears at a loss when it comes to narrative strategy; the narrator, in particular, has often been identified as one of the main elements that mar the literary quality of Dhlomo’s short stories, given that his voice tends to be highly intrusive and overtly judgemental. Nevertheless, a striking and intriguing feature of his short stories is their constant shift in narrative posture within the very same text, which results in the combination of both authorial and figural
narrative situations. Often considered a flaw, this very feature illuminates the tension between Dhlomo’s didactic and political aims and his exploitation of narrative techniques usually associated with canonical modernist short stories. By considering this tension, Sullam’s analysis purports to focus on the effect that the combination of these techniques has on the perception of Dhlomo’s writing as ‘modern’ (and/or ‘modernist’), and, secondly, to illuminate the controversial and contradictory ‘implied author’ figure that these texts produce.

Working on an extended notion of ‘narrative’ Fossati’s paper (“Journalistic Features in Dhlomo’s Prose”) will show that Dhlomo’s narrative voice also represents the starting point for a consideration on genre mobility. Fossati’s talk, strongly connected with Sullam’s, purports to explore the authoritative narrator in Dhlomo’s short stories and its affinity with the writer’s own journalistic voice; especially when the theme of the short stories relates to the clash between tribal tradition and urban modernity, the South African writer adopts a narrative style which could be properly defined as ‘literary journalism’. Newspaper articles, on their part, enter Dhlomo’s short stories in a deeper and even more elusive way, since every story deals with a theme, or a situation, that also occupies the pages of different journals, particularly as far as his editorials are concerned. Thus, the lack of literary criticism on the short stories is surprisingly supplied by Dhlomo’s articles, which also serve as a commentary to his own fictional texts. In such intersection of the fictional with the factual lies both the literary and the cultural-political significance of his writing.

CONCLUSION

This interrelated proposal allows for two different considerations. On the one hand, the interpretation of an ambiguous figure such as Dhlomo on the part of specialists and non-specialists in anglophone literatures may help question some tenets of South African literary history and of the common established practices of literary analysis; in short, it can raise awareness of the existence of research boxes by looking at literary texts from different, although related, perspectives. On the other hand, the interaction with scholars from neighbouring fields – British romantic and modernist literature – helps eschewing the constraints of national boxes and offers an unconventional perspective on this writer as far as his thematic and formal relationship with a very controversial ‘mother country’ is concerned.

Facchinetti, Roberta (University of Verona)
Vettorel, Paola (University of Verona)
Franceschi, Valeria (University of Verona)
Caleffi, Paola Maria (University of Verona)

BELF communication strategies: from ELT to online interactions

Roberta Facchinetti (University of Verona)
The PRIN Unit at the University of Verona studies relevant communication strategies in the business field, with reference both to English language teaching and to computer-mediated communication. The panel deals with the topic from three different perspectives. In the first place, we will focus on language teaching in BELF contexts within the framework of the Global Communicative Competence model; to this aim, international business ELT course books at different levels (elementary, pre-intermediate and intermediate) will be used as a reference.

Secondly, we will focus on computer-mediated communication to shed new light on BELF users’ perceptions of what facilitates success in online interactions; to this aim, a questionnaire-based survey aimed at non-native speakers who use ELF in the workplace will be used as a reference.

Finally, we will suggest a framework for the analysis of Communication Strategies adopted in business email communication relying on a specifically compiled corpus of email exchanges among business professionals who use English as a lingua franca in their daily activities.

Vettorel, Paola (University of Verona)

ELT business materials, communication strategies and global communicative competence in BELF

BELF research has shown that Communication Strategies (CSs) are an essential element in interaction, with participants cooperatively construing communication through a number of pragmatic moves aimed at clarifying, “checking, double-checking, confirming, and reconfirming business issues” (Louhiala-Salminen and Kankaanranta 2011: 256). In BELF settings, CSs aimed at enhancing explicitness and
checking comprehension are hence seen as an essential ability, which intertwines with business knowhow, clarity and explicitness, as well as with the ability to draw on plurilingual repertoires (e.g. Cogo 2016). While the use of CSs in ELF has been looked into in ELT materials (e.g. Vettorel 2017, 2018), BELF research in this area has been less explored (e.g. Franceschi 2018; Lario de Oñate and Vázquez 2013; Caleffi and Poppi 2018, forthcoming; Pullin 2015). This paper aims at contributing research through the analysis of a series of recently published international business ELT course books at elementary/pre-intermediate/intermediate level. The analysis aims at investigating aspects related to the inclusion of the different layers of the Global Communicative Competence (GCC) model, and, more specifically, at whether awareness and use of CSs as to BELF settings is taken into account, how and to what extent in the materials under examination. Taking Björkman’s taxonomy of CSs in ELF (2014) as a reference point, the presence of activities and tasks dealing with different CSs, above all those aimed at clarification and confirmation, in these business ELT course books will be investigated and discussed.

Franceschi, Valeria (University of Verona)

*Communication Strategies in professional international digital interactions: an investigation of BELF users’ practices*

Securing understanding in English as a Lingua Franca (ELF) has been defined as a “joint endeavour” (Kaur 2009: 40) requiring co-operative behavior from all participants. Indeed, previous studies on ELF and Business English as a Lingua Franca (BELF) naturally-occurring data have highlighted the role of Communication Strategies (CSs) to enhance clarity and explicitness and to prevent and manage communication problems (e.g. Björkman 2014; Kaur 2009; Mauranen 2006). So far BELF research has focused prevalently on oral communication, paying limited attention to other media of interaction; however, exchanging information via digital channels such as email, instant messaging, and social media platforms has now become a pervasive way to communicate internationally in the global business community. Email use is especially popular as a cheap and “convenient measure to communicate beyond space limitation in intercultural communication” (Ren 2018: 969). The present study aims therefore at investigating how BELF users maintain mutual understanding in computer-mediated communication. The purpose is to shed light on BELF users’ perceptions of what facilitates success in computer-mediated interactions and on the CSs they favour in such exchanges to ensure that clarity and accuracy of understanding are achieved and that any instance of miscommunication is solved effectively. The investigation will be carried out through a questionnaire-based survey aimed at non-native speakers who use ELF in the workplace. Respondents will answer closed-ended and Likert-scale questions; they will be asked to report what type of behavior they engage in when faced with specific situations that might lead to nonunderstanding and/or miscommunication, or where loss of understanding is signaled.

Caleffi, Paola Maria (University of Verona)

*Communication strategies in business email interactions*

In typical (B)ELF situations, mutual understanding is a primary goal. To enhance intelligibility and maximise communicative effectiveness, ELF interactants employ communication strategies (CSs) which are aimed at pre-empting (e.g. Mauranen 2006), signalling (Cogo and Pitzl 2016) or remedying (e.g. Watterson 2008) problems of understanding. Most research on CSs employed in ELF communication has focused on oral interaction (e.g. Björkman 2014), while less attention has been paid to writing and written exchanges. In the context of BELF, despite the spread of email communication in the workplace, little research has been conducted on the way CSs are employed in business email interaction (e.g. Ren 2018). This paper aims at contributing to this area of research by suggesting a framework for the analysis of CSs adopted in business email communication. The study investigates the use of CSs in a small corpus of email exchanges between business professionals who use English as a lingua franca in their daily activities. The taxonomy of CSs proposed was designed taking into account two main aspects of BELF-interaction via email. First, the hybrid nature of email communication, which features aspects of both spoken and written discourse. Second, the fact that in business contexts successful communication does not only mean ‘getting the job done’ quickly and efficiently, but it also implies the construction of the rapport that will best allow business to take place. Given the peculiarity of the medium and of the high
stakes at play in BELF communication, the taxonomy adopted in this study goes hence beyond traditional classifications of CSs aimed ‘solely’ at the achievement of mutual understanding in spoken interactions.

Forchini, Pierfranca (Catholic University of Milan)
Seracini, Francesca (Catholic University of Milan)
Poli, Francesca (Catholic University of Milan)
Celentano, Ivano (Catholic University of Milan)

*Investigating spoken grammar and pronunciation in the American Movie Corpus: innovative research practices and teaching tools*

Forchini, Pierfranca (Catholic University of Milan)
Seracini, Francesca (Catholic University of Milan)

*Pronunciation and lexico-grammar in American movies: a study into the correlation of varieties and character traits*

Various scholars have shown interest in the relations between language and character traits in movies. Dobrow and Gidney (1998: 114), for example, have investigated the visual and behavioral representation of character and dialect in children’s animated television programs and have concluded that “children’s television relies heavily on language to mark characters’ personalities”: villains consistently use foreign accents, non-standard varieties of American English and, above all, British English. O’Cassidy (2005) has studied the relations between accent, linguistic discrimination and stereotyping in portrayals of West Virginia film characters. Similarly, Harvey et al. (2007) have investigated how the use of a specific accent could function as an important element in the build-up of a character. Other scholars, instead, have focused on a specific accent such as the one used by the working-class by comparing it to upper-middle class characters (Marriott 1997), and by exploring its portrayal in British films from the 1960s and the 2000s (Wahlberg Lund 2009).

While previous studies have investigated the use of language to represent sociolinguistic differences or stereotypical traits in characters mostly focusing on one movie/TV series or genre at a time, the present research intends to take a comparative approach to analyze this characterization between different movie genres. Moreover, the analysis delves further into the study of the correlation between accent and character traits in movies by investigating whether such a correlation is also reflected at a lexico-grammatical level.

For this purpose, movies featuring superheroes are compared to movies portraying a professional and business environment via corpus-driven criteria (Francis 1993; Biber 2009). Data are retrieved from the *American Movie Corpus* (Forchini 2012 and under development), which currently comprises the manually transcribed scripts of 50 American films.

Results show and confirm that there is a correlation between accent and personality in American movies: in both genres, positive fictional characters speak primarily in American English, whereas either antagonists or figures providing advice and guidance to the main characters speak mainly in British English. Moreover, the analysis reveals that this is also reflected at a lexico-grammatical level. Examples of this are the higher frequency in the use of expressions of politeness such as *I'm sorry, thank you and excuse me* by characters speaking American English compared to those speaking British English, and the fact that both the most frequent nouns (e.g. *power, people, world*) and the most frequent verbs (e.g. *know, take, need*) uttered by villains speaking in British English have a negative semantic prosody.

Poli, Francesca (Catholic University of Milan)

*Terms of endearment in pre-2000 American movie conversation: the case of darling and baby*

Terms of endearment (Biber et al. 1999: 1108) are speech acts that perform several functions, in particular maintaining the interlocutor’s face (Goffman 1967), thus actually behaving as face-enhancing acts (Manno 2005). Despite this, they can also be used to express admiration or approval, they can substitute congratulations, but they also function as hedging devices while delivering apologies or criticism (Bruti 2009: 144). They are innate to spoken language (cf. Biber et al. 1999) and as such, they
are subject to socio-cultural variations (Blum-Kulka et al. 1989). From the point of view of syntax, they are rather flexible and can be found in different positions according to their functions, thus highlighting a high level of idiomaticity (Zwicky 1974: 788). One of the several peculiarities of terms of endearment is their opposite polarity with insults or swear words (Bruti 2009: 143). Swear words have been associated with a number of psycho-cognitive processes and have been widely studied (Anderson 2005; Jay 1992, 2000, 2009; Janschewitz 2008 among others). One comprehensive study (McEnery 2005) explored swear words from 1586 till the present day; the present paper also considers time an important factor in the analysis, but adopts the millennium date as a dividing line, and investigates the data before the year 2000.

The present study thus explores terms of endearment in a corpus of movie conversation, the American Movie Corpus (Forchini 2012 and under development), with the time variable set to movies released before 2000. The sub-corpus consists of four American movies for a total amount of 8.5 hours of movie conversation (roughly 37,000 tokens). The study adopts both a quantitative and qualitative approach to address the following research questions: a) what are the most frequent terms of endearment occurring in the pre-2000 corpus? b) what are their lexico-grammatical functions? 3) are there any differences between the pre-2000 sub-corpus and the post-2000 sub-corpus illustrated in abstract 3? 4) what are possible applications for language learning and teaching?

Data are first extracted from the corpus and studied from the point of view of their frequency, then the two top frequent terms darling and baby are analysed in terms of their functional behaviour (thus addressing the first two research questions). Next, the results are compared with those of the specular study carried out on the post-2000 sub-corpus (see abstract 3); lastly a reflection on potential learning and teaching applications are offered in light of the stimulating nature of the AMC as opposed to a more standard corpus or teaching approach.

**Celentano, Ivano** (Catholic University of Milan)

**Terms of endearment in post-2000 American movie conversation: the case of honey and baby**

Studies in pragmatics have shown the key role played by terms of endearment (cf. Biber et al. 1999:1108) in spoken communication. Belonging to the macro-category of vocatives, they convey the highest degree of intimacy among the speakers and “they are typically used in address to close family members, […] sexual partners and other “favourite” people” (Leech 1999: 112). Contrary to other parts of speech, they may be placed in different positions and within a number of possible combinations depending on their functions in the sentence, thus producing an “extraordinary idiomaticity” (Zwicky 1974: 788).

This paper is part of a joint study on the use and the lexico-grammatical functions of endearment terms in a corpus of movie conversation. The corpus used for the analysis consists of four American comedies produced after the year 2000 belonging to the American Movie Corpus (Forchini 2012 and under development) for a total amount of approximately 6 hours of movie conversation. The language collected in the corpus was orthographically transcribed and reflects the actual conversations of the movies. The study adopts a data-driven approach for both a quantitative and a qualitative analysis. The research questions addressed here are: a) what are the most frequent terms of endearment occurring in the corpus? b) what are their lexico-grammatical functions? c) what are possible applications for language learning and teaching?

Data were first extracted from the corpus as wordlists in order to study their frequency of occurrence. After that, the terms of endearment were analysed to understand their functional behaviour in the language investigating features such as collocations, colligations, semantic prosody and semantic preference. Special emphasis was given to the most frequent endearments occurring in the corpus, namely honey and baby.

Based on the results of the analysis, the study provides some examples of possible teaching applications that foster the introduction of terms of endearment in the language teaching syllabus which, otherwise, would rarely be taught in traditional language classes.

**Guido, Maria Grazia** (University of Salento)
**Christiansen, Thomas** (University of Salento)
**Provenzano, Mariarosa** (University of Salento)
**Iaia, Pietro Luigi** (University of Salento)
Errico, Lucia (University of Salento)

*ELF accommodation strategies in migration contexts*

This PRIN Unit at the University of Salento on the one hand explores asymmetric interactions in which non-western migrants’ often nativized English variants are perceived by western experts (e.g., lawyers, mediators) as incorrect and deficient in relation to their own L1 pragmalinguistic norms and socio-cultural schemata. On the other hand, it proposes strategies of ELF pragmatic accommodation to be tested during such interactions through the hybridization and reformulation of culture-specific specialized registers and discourse repertoires carried out by revising conventional textuality standards, conversation moves, and narrative styles, so as to facilitate the accessibility and acceptability of such registers and repertoires to the migrants’ L1 schemata.

Christiansen, Thomas (University of Salento)

*The dynamics of question / answer moves in ELF spoken discourse in cross-cultural migration domains*

In this paper we will analyse question and answer moves in a corpus of approximately 30 interviews (totalling 15,500 words) taken from transcripts published on the site *Storie migranti* (www.storiemigranti.org). Our focus will be the different ways questions, as specific types of illocutionary acts (a subgroup of that which Searle – 1975 – called *directives*) are employed and formulated to elicit ideational information (see Halliday 2004) and also the way that answers to these same questions are in their turn formulated and the degree to which, as far as an outside observer can ascertain, they successfully meet the felicity conditions of *representative* illocutionary acts. A major point of interest within cross-cultural migrant domains and in particular in the context of asylum seekers using ELF is how the delicate balance of the demands of questioner and answerer are negotiated and satisfied, or not as the case may be (see Guido 2008). In addition to purely lingua-structural concerns, namely how turns are constructed from a morpho-syntactic point of view and how successfully each speaker’s ELF variation expresses their ideas to their interlocutors, we also make pragmatic considerations within the specific theoretical contexts of *relevance* (Sperber and Wilson 1987) and *conversation implicatures* (Grice 1974) and within the wider conceptual construct of Wittgensteinian *language games*: the varied and complex ways in which language constitutes a set of tools, both specialized and improvised, allowing one to accomplish communicative tasks within a state of affairs where “meaning” is at best imprecise and language is inevitably a less than perfect way of expressing it.

With an in depth analysis of individual cases, we will seek to identify the instances where answers satisfactorily provide the information elicited by the question in view of being able to describe successful strategies both from the perspective of questioner and answerer within the specific context of spoken interaction between ELF users in cross-cultural migration domains.

Provenzano, Mariarosa (University of Salento)

*Discourse accessibility and ELF reformulation strategies in the Dublin III Regulation. A CDA approach to the original legal text and its popularized versions*

The present study is aimed at representing issues of discourse accessibility concerning a specific legal text that was issued by the EU in 2013 – namely, the Dublin Regulation III – that regulates the right of political asylum within the EU Member States. The selection of this text is justified by the inherent linguistic complexities that it displays in terms of lexical and pragmatic features, if in the first place the audience that it is meant to address is taken into account. Differently from other texts dealing with Immigration, such as the Schengen Convention, this Regulation strictly addresses political asylum seekers – hence the need for it to be accessible to all the receivers who do not share the legal text producers’ socio-cultural schemata (Guido 2008). The method applied for the inquiry is the Critical Discourse Analysis (Fairclough 1995), aiming at pointing out: (a) specialized legal concepts that have been modified in a discourse perspective from the previous texts of the Regulation (Provenzano 2008), yet still representing possible interpretative problems; and (b) new emerging alternative popularized texts. These popularizations attempt at an ELF reformulation of the original legal text, and recreate, especially through an interpersonal function parameter (Halliday 1994), the ‘gist’ of the law (van Dijk 1980). Finally, the actual level of accessibility of these emerging brochures is considered, as well as suggestions to make the text become more ‘friendly’ and clear to the user.
The Premotional Representation of Modern and Ancient Sea-migrations through English as a Lingua Franca. Defining #anormalife

Iaia, Pietro Luigi (University of Salento)
Errico, Lucia (University of Salento)

This paper reports on a case study regarding the multimodal composition of audiovisual messages (van Leeuwen 2009) to promote a different perception of mass migrations (Facchini et al. 2009) and intercultural relationships. It represents an extension of previous research on ‘premotional’ multimodal messages – which were initially devised for the ‘emotional promotion’ (“premotion” – Guido et al. 2016) of Responsible Tourism (Prayag et al. 2013; Lin et al. 2014) in the Salento area (Guido et al. 2016, 2017; Iaia and Errico 2018). This study, more specifically, focuses on audiovisual texts as an educational resource that could induce in viewers a positive reconsideration of the controversial social phenomenon of mass migrations. In particular, the activation of this perlocutionary effect (Austin 1962) is pursued by means of a discursive frame (Bruno 2016) that is in opposition to the ideological connection, conveyed by contemporary media (McAuliffe 2015), between migrants’ odysseys and intercultural conflicts (Branton and Dunaway 2009). In the video under discussion, the ‘mockumentary’ and ‘journalistic interview’ genres will be adopted so as to associate modern migrants with the archetypal representation of ancient voyagers starting epic journeys in search of better life conditions. The protagonist of the clip will be interviewed about his emotional experience of crossing the sea, and his answer will reproduce an “experiential reformulation” (Iaia and Errico 2018) into a modern variation of English as a Lingua Franca (ELF) (Guido 2008, 2012, 2018) of a selected number of verses from the third book of Virgil’s Aeneid.

The first phase of this paper will focus on the ELF experiential rendering of the selected epic verses, reproducing the rhythmical structure of the original and target versions, as well as the lexical and syntactic characteristics of the English renderings. In the second part, the multimodal composition of the video will be examined in order to describe to what extent the audiovisual actualization of the archetypal association between ancient and modern seafarers, along with the peculiar interaction between epic and modern ‘odysseys’, are expected to trigger an emotional reaction in viewers, prompting them to re-establish sympathetic relationships between people from different sociocultural backgrounds.

Sandrelli, Annalisa (University of International Studies of Rome)
Ferraresi, Adriano (University of Bologna)
Bernardini, Silvia (University of Bologna)
Degano, Chiara (Roma Tre University)
Castagnoli, Sara (University of Macerata)

English Eurolect as the institutional lingua franca of the EU

Sandrelli, Annalisa (University of International Studies of Rome)

A corpus-based study of deontic modality in English Eurolect

The law-making environment of the European Union is a very specific language contact setting. EU acts are produced in all the official languages of the Union and all the language versions are considered equally authentic. However, what actually happens is that legislation is drafted in one language and then translated into all the others (Strandvik 2012, Mori 2018). Since the 2004 round of enlargement English has been used as the main drafting language, becoming the institutional lingua franca of the EU (Pozzo 2012). This situation has produced a specific variety of legislative English, called English Eurolect (Sandrelli 2018): perhaps its most striking characteristic is the presence of specific EU vocabulary, but there are significant differences at morpho-syntactic and textual levels as well. The English section of the Eurolect Observatory Multilingual Corpus includes a corpus A (660 European Commission directives), a corpus B (matching national transposition measures) and a corpus C (domestic legislation that is unrelated to the EU setting), with each one running to about 8 million tokens.

As the texts in our corpora are all of a prescriptive nature, it was decided to investigate deontic modality, the use of impersonal structures expressing obligation, permission and prohibition (it is + adjective) and
the use of specific verbs expressing obligation, such as to request, to require, and so on. During the first phase of the Eurolect Observatory project, the comparison between corpus A and B already highlighted significant differences in usage (Sandrelli 2018). In the second phase, the recently added corpus C of UK domestic legislation is being analysed to obtain a more fine-grained view. More specifically, the present contribution has a two-fold aim: to further define Eurolect-specific usage and to try and assess the impact of the transposition mechanisms (and especially of the “copy-out” method) on the language of domestic legislation. All three sections of the corpus (A, B and C) have now been POS-tagged, which will make it possible to carry out more sophisticated corpus queries. The proposed contribution is based on a mixture of quantitative data and qualitative observations.

Ferraresi, Adriano (University of Bologna)
Bernardini, Silvia (University of Bologna)

**Lexical simplification in English and Italian Eurolects: convergences and divergences**

Previous work has shown that legislative texts produced in EU settings display characteristic linguistic traits that set them apart from national legislation (e.g. Biel 2014, Cortelazzo 2013). Work by the Eurolect Observatory group has taken research in this area one step further: by contrasting EU directives and the corresponding national transposition laws in 11 EU languages, it has provided empirical evidence that the former can be seen as a set of legislative varieties in their own right originating at supra-national level, so-called Eurolects (Mori 2018a and contributions therein).

The distinguishing traits associated with Eurolects, such as lexical and syntactic calques/borrowings, as well as shifts in formality and register when compared to national laws, have been suggested to be related to the language contact scenario in which EU laws are produced (Mori 2018b). Yet, language contact effects observed in Eurolects seem to differ depending on the language under analysis. Taking English and Italian as cases in point, Sandrelli (2018) finds that the English Eurolect displays more formal/conservative lexical and syntactic forms than the corresponding transposition laws, while Mori (2018c) shows that the opposite holds true for Italian.

The present contribution focuses on a feature which has been consistently associated with contact settings, namely lexico-syntactic simplification (Trudgill 2012; Kolehmainen and Riihino 2014). Drawing on the newly created Part-of-Speech tagged version of the Eurolect corpora, a comparison is carried out, separately for English and Italian, between EU directives, implementation laws and national laws produced independently of EU legislation (corpora A, B and C respectively). Lexical simplification is operationalized in terms of several measures, including lexical density (proportion of lexical to function words), core vocabulary coverage (proportion of high-frequency words to lower-frequency words) and mean sentence length.

By looking at a single phenomenon, and including in the comparison corpora of “unmediated” domestic legislation in the two languages, the paper attempts to disentangle the variables underlying the seemingly diverging tendencies observed in previous work. Such variables include the different legislative traditions characterizing the English and Italian systems, the role played by intra- and inter-linguistic translation in shaping the linguistic makeup of EU and national laws, as well as the peculiar role of English as the de facto lingua franca of Europe. The paper concludes by discussing implications for register-controlled contrastive linguistics and translation studies of English and Italian.

Degano, Chiara (Roma Tre University)

**A terminological perspective on Eurolects: methodological issues**

The first phase of the Eurolect Observatory project has provided empirical data to demonstrate the hypothesis that the languages of EU legal texts differ in many ways from the corresponding national legal varieties. Here, in particular, attention is given to terminological aspects, looking for differences (if any) between the English components of the EOMC corpus (EU Directives, UK national transposition measures and UK domestic laws with no relation to the EU setting) and between English and Italian legislation, limitedly to selected thematic areas.

The English section of the EOMC corpus has so far been investigated mostly from an intralingual perspective, i.e. to try and identify any lexical, morphosyntactic and textual differences between EU and UK varieties (Sandrelli 2018). For such an analysis, Corpus A (Directives) and Corpus B (UK national transposition measures) were considered in their entirety, as representative samples of the discursive conventions at play in the respective legal registers. Owing to the huge amount of data, the
analysis focused on words and structures that could be retrieved automatically through corpus interrogation routines. More recently, attention is being devoted to circumscribed thematic areas of legislation, not only from an intralingual but also from an interlingual perspective (Degano/Sandrelli 2018), so as to be able to look more closely at more fine-grained semantic differences. From a methodological point of view, the latter study has confirmed difficulties as to the possibility of identifying semantic and terminological differences across languages or their varieties solely through corpus interrogation.

This paper addresses the problem of how to retrieve terminological differences, testing various approaches, among which the generation of (negative) keywords, the extraction of clusters, and the search for part-of-speech tags, combined with close reading. Special attention will be given to complex noun compounds (Levi 1978), which are a distinguishing trait of specialised discourse (Halliday & Martin 1993), catering for concision and accuracy needs, and proving at the same time a highly productive mechanism for filling terminology gaps when new concepts are introduced (Algeo 1991). The scope of the analysis will be limited to two thematic areas belonging to different domains: Health (Directives on Blood, Cells and Human tissues), and Foodstuff production, with special regard for quality labels, so as to diversify the sample while maintaining semantics congruence within each set of documents.

**Castagnoli, Sara** (University of Macerata)

**Assessing the influence of the English Eurolect on the language of UK domestic law**

In the past 10-15 years, a number of studies have confirmed previously anecdotal claims that the language of the EU is a “special jargon of its own” (Teubert 2002) by finding differences at multiple linguistic levels – including textual organization, syntax, register, modality, terminology and lexis – between legal texts produced in EU and national settings (see e.g. the review in Biel 2014). Research conducted by the Eurolect Observatory group on a corpus of EU Directives and corresponding national implementing legislation has provided further evidence that a EU variety (Eurolect) exists for virtually all the 11 languages investigated (see contributions in Mori 2018). Working on the English section of the EOMC, for instance, Sandrelli (2018) observed that English Eurolect is more conservative than UK national transposition measures as regards some traditional lexical features of legal English (e.g. archaisms and subjunctive verb forms), but she also found an over-representation of loanwords and calques, and a lower frequency of passive and impersonal structures.

Research on Eurolects has so far focused mainly on describing how the language used by EU institutions differs from national varieties because of the way it is shaped by the unique combination of language contact, multilingual drafting and translation practices at the EU. This paper sets out to explore how Eurolects influence the language of national legislations as a result of the transposition process (as in e.g. Piehl 2006; Biel 2014; Sosoni 2016). Taking the English section of the EOMC as a case in point, a comparison is carried out between EU directives, the corresponding UK transposition laws and UK national laws produced independently of EU legislation (corpora A, B and C respectively): while the latter can be considered as “non-mediated” domestic legislation, national transposition measures implementing the obligations contained in Directives may be seen as “mediated” irrespective of the approach adopted for transposition – that is, copy-out or elaboration (HM Government 2018). Lexical bundles (n-grams) will be extracted to retrieve instances of legal phrasemes, and more particularly word combinations expressing deontic modality, impersonal structures and complex prepositions, the latter having already been identified as contributing to distinct phraseological profiles for English Eurolect and UK legal English (Biel 2015). The hypothesis to be tested is that “mediated” legislation displays different patterns from both EU and “non-mediated” legislation because of the influence of the wording of the original supranational legislation – be it direct (as a result of copy-out) or more indirect (in the case of elaboration/paraphrasing) – thus qualifying as a distinct (sub)variety.

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**Lopriore, Lucilla** (Roma Tre University)

**Grazzi, Enrico** (Roma Tre University)

**Morbiducci, Marina** (“Sapienza” University of Rome)

**Newbold, David** (“Ca’ Foscari” University of Venice)
**Sperti, Silvia** (Roma Tre University)

*English as a Lingua Franca: challenges and new paradigms for native and non-native teachers, insights from the language classrooms and implications for teacher education*

**Introduction**

This panel will present the findings of the PRIN research study investigating native and non-native teachers’ understandings of teaching English as well as their attitudes in a time of change when English is no longer a ‘foreign’ language, but largely the result of several linguacultural exchanges while being more and more used as a ‘lingua franca’. The project was designed bearing in mind the emerging needs of learners and of native and non-native teachers of English in a complex plurilingual and multicultural society. The research design had envisaged a series of actions in order to respond to the unit research theme.

Preliminary to these actions was the need to investigate the current conditions of English Language teaching & teacher education in Italy as well as to identify ELT teachers’ beliefs and assumptions towards the emerging reality of English/es. A questionnaire was thus devised and administered to almost 200 non-native teachers of English in Italian high schools and to 75 native language assistants in Italian universities. The findings informed the design of a post-graduate EL teacher education course offered at Roma Tre University, with a special focus on developing teachers’ awareness of the emerging reality of English and the corresponding pedagogical implications. This panel will first present those survey findings that guided the choice of the course components and the participants’ responses to the innovations introduced in the course; teachers’ responses in terms of attitudes and current ELT practices will be then presented; thirdly the emerging attitudes of language assistants (CEL) towards the developing role of ELF and English Medium Instruction in Italian universities will be analysed and discussed.

**Lopriore, Lucilla** (Roma Tre University)

**Grazzi, Enrico** (Roma Tre University)

*ELF & WE awareness in ELT: an insight into non-native Italian teachers’ attitudes and identities and implications for teacher education,*

In contexts where English has emerged as a lingua franca (ELF) it has modified features of communication and extending the notion of contact language and interculturality. This change in perspective has inevitably affected the notion of communicative competence and challenged the field of English language teaching and of native speakerism.

The aim of the research on challenges and new paradigms for native and non-native teachers was to investigate current ELT practices within the Italian education system and teachers’ awareness of the current status of English in order to devise and implement an innovative model of language teacher education that would take into account changes occurring within the emerging multilingual and multicultural landscapes where English is the language predominantly used (Seidlhofer 2011; Pennycook 2007; Canagarajah 2013). The whole field of English language teacher education has recently been revisited by scholars in order to meet the emerging scenarios of the diffusion of World English/es (WE) and of ELF. (Sifakis 2014; Llurda 2018; Dewey & Patsko 2018) Several proposals taking into account research and findings in the fields of WE and ELF have recently been put forward. These approaches highlight the need to foster awareness of current developments at school and, especially, in ELT teacher education programs, but also in course books, material development and in curriculum and syllabus design. The two surveys administered in 2017 provided an invaluable input for analysing EL teachers’ attitudes and the possible impact of ELF on second language pedagogy.

The results of the survey for non-native teachers of English in Italian schools unveiled some of the difficulties facing the development of a new construct for English language education in an ELF-aware perspective. Teachers’ previous learning and teaching experiences and their personal constructs and beliefs in terms of language teaching and learning, as for example in terms of standard forms and error correction, had to be addressed and revisited when encountering new instantiations of English. Another aspect that had to be taken into consideration in devising the course was teachers’ limited autonomy in addressing issues of authenticity and in material adaptation as well as publishers’ materials still very closely focused on standard models of English. The course thus represents a pilot attempt to revisit ELT education and as such it has also been a challenge for the teacher educators involved in the course.
Morbiducci, Marina (“Sapienza” University of Rome)

Exploring ELT practices, teachers’ professional profile and beliefs: what implications for the classroom?

The analysis of the responses of the non-native EL teachers’ survey highlighted several aspects of teachers’ current professional profiles and personal beliefs in a moment of global change and within an ELF-aware perspective (Widdowson 2003, 2015; Seidlhofer 2011; McKenzie 2014). The section of the survey where teachers were asked to define their knowledge and understanding of a series of ELT related notions and technical definitions emerging from recent research studies (Bayyurt 2013; Morbiducci 2017) was central for understanding teachers’ competences and values and required careful reflection. Teachers’ pre-consolidated beliefs were analysed in terms of a renovated teacher/student relationship and within a new sociolinguistic scenario (Kohn 2018a, 2018b). The potential value of the use of digital tools and teachers’ integrated approach in an intercultural communication global perspective was analysed and discussed connecting with new findings in the field (Kohn & Hoffstaedter 2017).

A detailed analysis within Kohn’s constructive model (Kohn 2018) was thus adopted, with special reference to: 1. Teachers’ ELF apprehension and the normativity issue; 2. Speaker satisfaction and success in ELF communication; 3. Teaching towards ELF competence; 4. Intercultural telecollaboration. Teachers’ emerging assumptions and familiarity with the most recent changes in English language teaching were used to devise the components of a teacher education model in areas related to current established practices within an intercultural communicative ELF-aware approach. Starting from the assumption that the teachers’ conceptualization of ELF is deeply shaped by their pre-existing “explicit or implicit attitude and stance” (Kohn 2018a: 1), the analysis of these beliefs and values, as collected and statistically organized by the questionnaire, fostered further familiarity with an innovative view in the conceptualization of ELT - framed within an ELF-aware perspective – and generated a newly-forged pedagogical approach, inspired by the notions of openness, flexibility and innovation, that was adopted for the course.

Newbold, David (“Ca’ Foscari” University of Venice)

Shifting scenarios of ELF and EMI in Italian universities: what role for the collaboratori linguistici?

In referring to data collected in the PRIN project ELF as a Lingua Franca in domain-specific contexts of intercultural communication, we will focus on a survey of 75 CEL (formerly lettori) into attitudes towards the developing role of ELF and English Medium Instruction, in Italian universities (Costa 2013, Ackerley et al 2016, Macaro 2018). This is a sizeable sample for a category whose primary role was originally conceived as providing a model for an ‘ideal speaker-listener in a completely homogenous speech community’ (to use Chomsky’s term) in university language courses. Today, CEL are responsible for most language teaching at university level, and ‘madrelinguismo’ remains a crucial factor in the recruitment process.

But terms such as ‘mother tongue’ (and even ‘teaching’) are problematic in this context, and have provided substance for a long debate on the native speaker ‘fallacy’ (Philipson 1992) and the perceived differences between, and demand for, NESTs (Native English Speaking Teachers) and non NESTs (Kachru 1982, Mahboob 2005, 2010). This debate, we will suggest, was fuelled by the notion of ‘authenticity’, a by-product of communicative language teaching which by the early 1980s had established itself as the current orthodoxy.

Many of the CEL in our survey are themselves products of this approach, having professional teaching qualifications such as CELTA. But although they all claim to use a ‘standard variety’ of English when teaching, they do not see themselves as gatekeepers of these standards. When it comes to assessment, a majority of CEL believe that they should not refer solely to a British or American standard, and that assessment criteria should include the use of communication and mediation strategies, which would presumably be compatible with an ‘ELF aware’ approach to teaching and assessment. This is in partial contrast with a survey of mainstream non NEST teachers working in Italian secondary schools, a large majority of whom (94%) believe that a native like command of English is a desirable asset for teachers and a smaller majority (52%) that assessment should measure only a standard version of the language.
However, the need to engage with the appearance of new Englishes (sometimes in respondents’ own classrooms) and the rapid growth of ELF and EMI, is apparent in both data sets. This in turn calls into question the rationale behind the choice of native speaker language teachers, and the presentation concludes by hinting at possible future scenarios for the recruitment of English language teachers in universities.