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BOOK OF ABSTRACTS

LANGUAGE WORKSHOP

The railway as a creative linguistic domain in Indian travel writing

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In India, the railways constitute a fundamental infrastructure and a significant social context as well (Aguiar 2011). Here, the notion of railway discourse seems to follow a double orientation in balance between conventionality and creativity: on the one hand, it represents a particular type of specialised and technical field, with its restricted vocabulary, but on the other, it also displays a considerable level of linguistic creativity, which reveals the diatopic nature of Indian English (Carter 2004, Jayaraman 2011, Jones 2012, Adami 2013). This particular variety of English, in fact, appears to elaborate the specific domain of railway register by displaying innovative, non-standard lexical items and expressions such as ‘bogie’, ‘retiring room’ and ‘rail rooko’ (Talaat 1993, Nihalani et al. 2000, Sailaja 2009), which often exemplify either linguistic archaisms or hybrid expressions with borrowings from Hindi (or other vernacular languages).

In this paper, I set out to investigate the linguistic, textual and metaphoric representations of railway discourse by focusing on *Around India in 80 Trains* (2012), a recent non-fictional text, in which Monisha Rajesh, a British journalist of Asian descent, documents her experience of travelling by train throughout India. Not only does this travelogue portray the complex world of the railways and mobility, but it also argues the key cultural role played by this technology and to achieve such purpose it triggers rhetorical strategies, in particular by foregrounding the railway domain as a sort of megametaphor, underpinning the entire account. The cognitive metaphor LIFE IS A JOURNEY may here be resourcefully recast as LIFE IS A RAILWAY NETWORK, in which the TRAIN source component is employed to map and encode meanings, symbols and references. If the official motto of Indian Railways, probably the largest train company in the world, reads ‘Lifeline of the Nation’, Rajesh adopts and adapts it within an ‘embodied’ perspective so that the rail system is viewed as the “bloodstream that keeps India’s heart beating” (2012: 181), a figurative structure that carries sociocultural and ideological values. However, the author’s project ties up with a personal quest and, in building a narrative approach to multicultural India, it offers insights into the exploration of identity.

Methodologically, the investigation will be carried out through an interdisciplinary approach that benefits from the contributions of various areas such as stylistics, metaphor studies, postcolonial discourse and cultural studies (e.g. Wales 1995, Gavins 2007, Sorlin 2013), and will analyse a selection of passages to uncover the innovative quality of the text.

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Directionality in translation teaching: Old and/or new approaches in the 21st century?

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As early as 1998 Campbell claimed that “translating into a second language is very different from translating into the first language” (1998: 57), but several scholars have pointed out that the notion of directionality has not been paid enough attention in translation studies until recent years (Pavlovic N. 2007, 2013; Stewart 2008, 2011). Given the fact that native speakers are normally assumed to be more proficient in their mother tongue and more aware of the nuances of their own culture, direct or L1 translation, that is translation from a foreign into the native language has been taken for granted as the “natural” directionality (Newmark 1988, Hatim 2001). Yet, things have moved fast in the last twenty years or so, in the wake of the advent of the communicative approach to language learning, together with the digital revolution that has made a plethora of linguistic resources accessible in real time. This has eventually brought to the realization that “translation into English as a non-mother tongue has become a fact of modern life” (Snell-Hornby 2000: 37). The response to this state of affairs has been a thorough investigation of the phenomenon of inverse or L2 translation. It seems that a similar reappraisal of L1 translation has not taken place yet. Probably the main reason for this is given by the fact that the predominant role of this directionality has never really been questioned, in the sense that it is still unconditionally considered to be the default way of translating at all levels, both professionally and at amateurish level. This observation needs to be further explained: taken literally, it would appear that most translation theory and methodological thought are taking place in a vacuum. L1 translation is in fact the basis of all theoretical models of translation which leave the question of directionality aside. From a methodological point of view, on the other hand, things are slightly different: as soon as descriptions of translating processes come into view, the fact that the translator is supposed to work from or into a native language or a language of prevalent use comes to the fore. And yet the specific nature of L1 translating processes and the ways in which they may differ from the inverse directionality have never been analytically described. There are indeed works on L2 translation which proceed from a comparison between the two directionalities. Surprisingly, results point only to a slightly higher degree of effort required from translators working on L2 translation, as it seems that the problems involved in the two directionalities are very similar both in terms of type and frequency (Pavlovic T. 2013, Fonseca 2015). However, differences have been registered at the level of time management and revision: L2 translation takes more time and requires a higher degree of revising intervention (Pavlovic T. 2013). In conclusion, it would seem that an adequate training would enable translators to “produce L2 translations of equal quality as L1 translations” (2013: 63). These findings appear to put the ball back in the court of a specific translation pedagogy and find ways to encourage students to recognize the different patterns characterizing each translating directionality.

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Power and paradox: Positioning English proficiency, accents and selves during interviews

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Despite a notable increment in interview research in qualitative studies on language, interviews remain largely undertheorized and are often seen merely as a neutral tool to mine the beliefs, meanings, experiences and identities of respondents (Talmy 2010). However, interviews do not occur in a vacuum. They are interactively situated discursive activities during which "social actors claim, contest, and negotiate power and authority" (Bulcholtz and Hall 2008: 154). The assumption that the interviewer can extract information from the interviewee without it being filtered and processed through the contextual regimes of the interview setting is shortsighted. This paper tackles this shortcoming by adopting Talmy's (2010) 'interview as social practice' orientation and Liebscher and Dailey-O'Cain's (2009) suggestion for the integration of multiple levels of interview analysis as an approach for the theorization and analysis of qualitative interview data.

Drawing on interview data from a larger study of the attitudes, motivations and proficiencies of English language learning youth in Italy, this paper uses discourse analytic approach to explore and even problematize how youth interactionally co-construct and negotiate their identities, positions and understandings of English, their target language. Specifically, it illustrates how interview interactions became sites in which participants negotiated their self-perceived English competence and their ideas of language ownership with respect to the interviewer and to their milieu. Participants also constructed attitudes towards different English accents and varieties, often in contrast to powerful language ideologies. The tactics of intersubjectivity, translanguaging practices and dynamic positionings used by participants during interactions about English(es) portray the intricacies and idiosyncrasies of identities, group belongings/membership and definitions of language (Blommaert and Rampton 2011).

By using this discursive perspective in the analysis of qualitative data, this paper advocates for a view on interviews not as straightforward, unproblematic tools for investigation but as socially-situated speech events "in which interviewer(s) and interviewee(s) make meaning, co-construct knowledge, and participate in social practices" (Talmy and Richards 2011: 11). Furthermore, it highlights the impact of the researcher on the participants and on the data collected, and argues that the researcher's identity/positioning and the research process itself are critical components. This theorization of interviews and approach to the analysis of interview data better capture the complexity, fluidity and creativity in languages and identities in discourse, which must be attended to in research on English(es) today.

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A multimodal approach to complex metaphors in the 2016 US Presidential Campaign

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This paper intends to address complexity in the 2016 American Presidential Campaign and consider the impact of complex metaphors employed by the candidates and other political figures during the campaign.

The essence of metaphor is experiencing and understanding one kind of thing in terms of another (Lakoff and Johnson 1980). Metaphors create correspondences between different conceptual domains, so that forms of reasoning from a source domain can be used in a target domain (Lakoff 2002). Lakoff and Johnson discuss metaphors as “primarily a matter of thought and action” (1980: 5), implicitly extending the application to semiotic systems other than language. Thus the Conceptual Metaphor Theory has been extended to multimodal discourse (Kaplan 1992, Scott 1994, Forceville 1996, 2008; Messaris 1997, Phillips 2003), often with a focus on gesture (McNeill 1992, 2005; Cienki and Müller 2008, Mittelberg and Waugh 2009), music (Zbikowski 2009), and visuals of different kinds.

Two metaphors are contemplated in this paper. The first metaphor arises from sculptures carved out from blocks of ice exhibited at the US National Party Conventions, held in Cleveland, Ohio (July 19) and Philadelphia, Pennsylvania (July 25). Two artists, Nora Ligorano and Marshall Reese, wanted to represent the weakening and vanishing of the American Dream in today’s ‘liquid society’ (Bauman 2012). To express this complex and abstract concept, they created blocks of ice in the shape of letters making up the words AMERICAN DREAM and let them slowly melt in the open air. The second relates to the glass ceiling metaphor, which mainly applies to gender-based impediments that prevent qualified women from career fulfilment. Launched in the late 1970s, it was extensively used by Hillary Clinton’s team during the 2016 campaign.

Unpacking these metaphors as examples of complexity implies reconstructing different levels of interpretation, each with its own logic. This includes embracing the further levels of interpretation which are added when already complex language-based metaphors are turned into multimodal ones. This is what happened at the Democratic National Convention in Philadelphia when a big screen at the back of the stage presented a video with a sequence of portraits of past American Presidents. At the end of the video, the screen turned silver and seemed to be breaking into pieces. Clinton then appeared on screen live streaming from New York to the sound of breaking ice.

However, unorthodox they may be, the metaphors presented in this paper usefully exemplify how metaphors respond to complexity in meaning making thanks to their potential to undergo constant recontextualisations. They also illustrate how they function at different textual levels ranging from micro to macro, and how they recombine the various source features to make meaning in cultural contexts that transcend their original conception (e.g. Hyun 2005). In so doing, they provide us with a glimpse into how the complexity of today’s societies affects the meaning-making process (Sampson et al. 2009), producing changes in the ways societies make meaning and increasing the need to integrate different semiotic resources so as to maximise their meaning-making potential (Baldry and Thibault 2006).

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“Making a way outta no way”: Conventionality and creativity in Black Semantics

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The term “Black Semantics” (Smitherman 2006) refers to a core of words and familiar expressions typical of African American culture. Many of these expressions have crossed boundaries of time, space, gender and social class, becoming linguistic property of all Americans and, in some cases, of the world, thanks to the global spread of Hip Hop music and the universality of its language.

Starting from the assumption that phraseology is a means to analyze social events and human behavior, the present paper aims at investigating the diffusion of such phraseological units in a diachronic, diatopic and diastratic perspective, in an effort to reveal how Black formulaic language evolves and takes roots over time and space, and to highlight to what extent it permeates any register, from daily language to specialized discourse.

In particular, the analysis will focus on the interplay of conventionality and creativity in Black Semantics. Conventionality encompasses the relationship between the individual and society, playing a crucial role in social cohesion. Proverb use, for instance, is an essential source of strategies to teach rapidly and in no uncertain terms about Black life and living. Quoted by parents to their children or to friends and siblings, proverbs represent the wisdom of Black people, a legacy that has enabled African Americans to keep their fundamental perceptions of reality and essential value orientations. Creativity, instead, involves what Toni Morrison, in her 1993 Noble Lecture, called “word-work”: Black folks are in love “with the saying of words, holding them on the tongue, experimenting with them, playing with them” (Alim and Smitherman 2010: 175). Such “word-work” may be observed not only in the ever-evolving lexicon of Black language, but also in its numerous linguistic practices and cultural modes of discourse: signifying, playing the dozens, call and response, tonal semantics, freestyle. Here the interaction between conventionality and creativity has led to what has been named “Hip Hop Genius” (Seidel 2011), to describe the ability to cope with difficulties in a creative way. Black life and language are seen as a performance, and Hip Hop Genius is resourcefulness in the face of limited resources. Or, as it is usually said in the Hip Hop community, in a sort of metaphorical dance between conventionality and creativity, “flipping something outta nothing”.

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“Don’t be salty!” Metaphorical uses of taste words in contemporary English

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This paper concentrates on the metaphorical elaborations of Taste terms in English, with specific reference to contemporary uses elicited via corpus analysis of COCA (Corpus of Contemporary American English). The occurrences retrieved are then compared to those discussed in previous literature (Bagli 2016a, 2016b), with the aim of assessing the development of metaphorical mappings from the source domain of Taste to other domains.

Western philosophers and linguists have considered taste a “lesser” sense for centuries because it was often associated to animalistic and instinctual impulses (Korsmeyer 1999). Recent research in cognitive psychology and linguistics has shown that the sense of taste is intimately tied to human feelings, and its vocabulary is loaded with emotional valence (Citron and Goldberg 2014, Winter 2016).

Physiology and biologists have dedicated more attention to this underestimated sense. Research in these areas shows an intricate and complex interface of different nerves and perception modalities that combine to form what human beings recognize as being taste perceptions. The complexity of this embodied experience is mirrored in the language of taste. On one hand, the semantic domain of taste is highly multimodal, as it contains lexical items that belong to other senses, e.g. *sharp*, *creamy*, *crispy*. On the other hand, the vocabulary of taste presents an intricate network of meaning extensions and metaphorical elaborations.

Here, I present the results of a corpus analysis conducted in the COCA, the largest available corpus of English. The analysis consists of two main layers of investigation: the frequency of taste terms, and their metaphorical extensions in the corpus. The input data for the query were selected in keeping with previous research on the entrenchment of taste words in a population of native speakers of both British and American English (Bagli *forthc.*). In the first step of the analysis, I concentrate on the frequency of the taste terms identified. In the second step, I report on the metaphorical meanings of the lexical items identified in a selected sample of occurrences, along with a diachronic analysis of the term sense expansion. The semantic elaboration of each taste word is also compared to those identified in previous literature.

Many of the metaphorical extensions identified may be motivated in an embodied perspective. These occurrences are often the most common and frequent, e.g. *a sweet girl*, *a bitter end*. Other occurrences, instead, show an unusual and more creative use of the language of taste, e.g. the use of loan words like *umami*, and the metaphorical usage of taste words, such as *salty*, which originated in 1930s, but has become increasingly popular in recent years with the help of Internet communities.

Overall, this contribution represents a needed survey on the frequency and semantic network of taste words in contemporary English. I argue that taste is not a lesser sense, and in fact presents a complex semantic network of metaphorical and metonymic elaborations of Taste terms that are constantly developing and expanding.

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Pragmatics meets grammar: The constructional templates of some change-of-state verbs and their contextual effects

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This paper aims to discuss the connection between pragmatics and grammar in constructional configurations with recourse to Complexity Theories (Gleick 1987, Kauffmann 1995, Holland 1998, Merlini Barbaresi 2003, Bertuccelli Papi et al. 2007, Larsen-Freeman and Cameron 2008), as have been developed in the last decades with a view to offering a theoretical and applied framework for complex adaptive systems, a framework that represents a robust basis for the study of the organizational behavior between entities constituting different types of systems. In the wake of Complexity Theories, language has come to be compared to a complex adaptive system of interrelationships that speakers hold in their communicative environment through their linguistic actions. The advantage of assimilating language to complex adaptive systems enhances a description of the interconnections it holds with the cognitive and social environments in which it is embedded as well as an explanation of language variation at many different levels of its structural organization.

To achieve such a goal, the focus is placed on the division of labor between verb semantics and construction semantics in order to discuss the syntactic and semantico-pragmatic behavior of change-of-state verbs, specifically the class of ‘break’ verbs (e.g. Levin 1993, Faber and Mairal 1999, Lemmens 2006) in the light of, *inter alios*, Talmy’s (2000) semantics of causation, Davidse’s (1998) transitivity/ergativity dichotomy, and Haspelmath’s (2008) grammatical asymmetry.

The paper first accounts for the two distinct systems of transitive and ergative constructions instantiated by ‘break’ verbs (e.g. *break, chip, crash, fracture, shatter, splinter, tear*) as in “I broke my arm” (Talmy 2000: 518), “The vase broke” (Talmy 2000: 472). It then tackles the issue of agentivity in the transitive and intransitive uses of ‘break’ verbs in a number of English constructions; finally, it shows how these verbs interplay with the semantico-pragmatic value of the constructions in which they are encapsulated.

Once the constructional templates are identified and discussed, the final aim is to pin down distinct types of causative situations along varying degrees of complexity, with the types being distinguished into basic semantic elements and the way in which they combine. This leads to accommodate the different instantiations of a range of constructions depicting causative events along a cline of increasing complexity.

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Can collocations be translated automatically? An evaluation of the available machine translation services

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Collocations are undoubtedly one of the most complex and intricate concepts that pertain to the domain of lexis. Owing to their intrinsically fleeting nature, they have proven to be particularly difficult to pin down, especially from a theoretical point of view.

If looked at from the perspective of phraseology, although it has been possible to identify a series of distinctive features (i.e., fixedness, non-substitutability, non-compositionality, metaphoricity, opacity), such qualities could never be measured objectively (nor that was that the aim), making any attempt of classifying this type of word combination a matter of subjective judgment.

Objectivity can be reached by treating collocations as a statistical phenomenon whereby the ‘attraction’ between words can be quantified on the basis of the computation of their occurrence in a corpus. However, even though figures provide a more impartial outlook, they do not resolve the issue of what lies at the core of ‘words that go together’ as different collocations can be extracted by means of a wealth of different statistical measures (e.g., frequency, mutual information, T-score, log-likelihood, etc.).

The statistical approach is based on a looser and adjustable definition of collocation that can be adapted to different needs and aims. Such flexibility has proven to be especially helpful in lexicographical applications, providing lists of potentially viable candidates for dictionary inclusion. In spite of this, English-Italian bilingual lexicography seems to have awakened to the importance of collocations only very recently, offering rather scant information to the users. For this reason, it is felt that an English-Italian bilingual dictionary of collocations is a much-needed resource, especially for production tasks.

The present work is a stage in a larger project targeted at the semi-automated compilation of an English-Italian bilingual dictionary of collocations. In particular, the present work serves as a preliminary pilot study exploring the possibility of exploiting the technological advancement of the last decade in the field of automated translation in order to produce material for a bilingual dictionary of collocations. In practice, a series of Italian and English collocations will be automatically translated via Google Translate and Bing Translator, two multilingual machine translation services, and Linguee.com, a resource based on parallel corpora. The translations will be evaluated by native speakers of both Italian and English in order to establish their acceptability. Particular attention will be devoted to the impact of directionality so as to ascertain whether there are any substantial differences between translating from English into Italian and viceversa.

The adaptation of a novel to filmic needs: Thematic complexity in the subtitles of four filmic versions of *Pride and Prejudice*

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Theme identification and discussion by means of corpus tools is a common practice in the linguistic analysis of literary works (e.g. Culpeper 2002, Stubbs 2005, Rayson 2008, Culpeper et al. 2009, Fischer-Starcke 2010), but infrequently applied to the analysis of film subtitling (cfr. Bianchi 2016). Yet, intralingual subtitles are an integral part of filmic products (Taylor 2012), and can provide insights into the role that dialogues play in films as well as into directors' interpretations of the original literary works. Furthermore, while a few scientific publications have compared films to novels (e.g. Bluestone 1968, Wyers 1981, Sadoff 2010), none has done so from a linguistic perspective, let alone by using corpus analysis methods.

The present work, which expands on Bianchi (2016), applies corpus-driven methods to the analysis of four filmic adaptations of Jane Austen's *Pride and Prejudice* (Joe Wright's 2005 film version, 14,992 words; Robert Z. Leonard's 1940 film, 15,220 words; the 1980 serial version directed by Fay Weldon, 33,344 words; and the 1995 serial version by Simon Langton, 31,551 words). More specifically, by using a tagging tool developed at Lancaster University, Wmatrix (Rayson 2003), each filmic version is compared to the spoken part of the BNC sampler for the automatic extraction of key domains (Rayson 2008). The statistically significant key domains (calculated using the log likelihood statistic) are further analysed by means of manual reading of concordance lines.

The comparison explores the breadth and depth of the topics dealt with across the various versions of the 'same' plot, along with stylistic differences. Preliminary analysis of the four sets of data shows that the two 'short' versions (2005 and 1940) include a lower number of statistically significant key domains than the 'long' serial versions (1980 and 1995), respectively 36-46 key domains vs. 74-84. The more fine-grained analysis of concordances will investigate whether the two longer versions of the story expand on the same topics as the shorter versions – through reference to more specific but related sub-topics – or whether they instead introduce additional topics relevant to new semantic domains. Finally, a comparison of the topics and sub-topics identified in the four filmic versions against published thematic analyses of the novel (e.g. Fischer-Starcke 2009) will show to what extent directors' adaptations of the plot conform to or diverge from the original fictional work.

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World Englishes as dynamic systems. Reconsidering language variation in the light of complexity

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English is a transcultural resource which facilitates mobility and fosters a wide inter-lingual communication. Indeed, far from prescribing a monolingualistic view of English, its worldwide spread has been described by Pennycook (2003) as “an acute problem” because, “while on the one hand, we may want to acknowledge the usefulness of English as a language of global communication, we clearly also need to acknowledge it as the language of global miscommunication, or perhaps, ‘dis-communication’”. Despite the many domains in which English plays the most salient role, it continues to occupy that “in-between space” beyond homogeneity and heterogeneity which calls for contextual hybridity of the world English patterns. The major objective of this paper is to blur the edges of what multilingualism is beyond a good mastery of two or more languages. In other words, non-linearity enters the global function of English as a lingua franca. In opposition to the myth of an “unmarked” English which is suitable for all occasions, speaking of World Englishes according to a complex paradigm may help to achieve considerable findings that variation is one of the most useful pieces of evidence of the good health of a language, its status, its prestige. When we say “complex” here and throughout the paper, we will refer to the meaning of “complexity” as commented on and theorized by the French philosopher Edgar Morin. According to Morin: “Society is more than a context, it is an organizing whole of which we are part (...). Complex unities such as human beings or societies are multidimensional: a human being is a biological, psychological, social, emotional, rational being. Society includes historical, economic, sociological, religious dimensions. Pertinent knowledge must recognize this multidimensionality and insert its data within it.”

This is also an intriguing perspective that is arising in language matters. The use of complexity in language evolution and language description designates a real turn in the descriptive approach which may assume complexity as a challenging bond between descriptivism, logical positivism, semantics, cognitive studies and prescriptivism. According to such a perspective, what is “complex” means what is woven together in a “non-finite” texture; it does not mean something difficult or particularly obscure. It is the result of inseparable elements which make a global view necessary. In the same fashion, multilingualism as something more than an accumulation of languages, is a complex framework according to which the circles of world Englishes become crucially relevant in the question of “linguistic ownership” and its various implications. Some possible case studies such as African American English and the Gullah variation, American Indian English, Tristan da Cunha English, Nigerian English and Geordie show how much the sharp line between local dialects and the standard variety has vanished throughout the long journey of pidginization, creolization, assimilation and the melting processes which have gone through the step of codification.

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Family resemblance in the material VVingPP network

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Goldberg (2006) points out that an English construction that has not received much attention is what she terms the VVingPP construction, see (1), where V depicts a material process in Halliday's (2004) sense – although she does not use this terminology – and Ving is a participle. She claims that this construction is subject to a variety of constraints, e.g. the directional PP is an argument of the main verb (i.e. it is not an argument of Ving); the action denoted by the progressive form must obtain over a period of time. I will first show that naturally occurring data do not always support Goldberg's constraints. For example, the PP in (2), where Ving (*strolling*) refers to manner of motion rather than sound emission as in (1), could also be construed as an argument of Ving (c.f. *They strolled out of the woods*). Further, Ving in (3) depicts an instantaneous event rather than an extended action. In the second part of the paper, I will claim that such data do not so much contradict Goldberg's analysis as point to the existence of a variety of (material) VVingPP constructions which can be described as a network of family-resemblance constructions, both intransitive and transitive. For example, I will argue that instances such as (4) should also be taken into consideration. The PP in (4) is only an argument of Ving, rather than of V and Ving also has a purposive meaning (c.f. *She came in order to look for him*). Moreover, (5) could be analysed as a transitive variant of the (intransitive) VVingPP construction (c.f. *The explosion caused glass to go flying everywhere*). Finally, I will contend that despite the existence of various types of (material) VVingPP constructions, a schematic characterisation (in the spirit of Langacker 2008) can be offered which is valid for all instances, namely one that rests on the existence of some temporal overlap between V and Ving. Specifically, the overlap can be either non-minimal (i.e. extended), as in (1), or minimal, as in (3).

Examples:

- (1) The toddler [went]V [screaming]Ving [down the street]PP.
- (2) (They) came strolling [out of the woods]PP. (J.K. Rowling, *Harry Potter and the Goblet of Fire*)
- (3) The wall came [crashing]Ving down. (Corpus of Contemporary American English – COCA)
- (4) She came looking for him. (COCA)
- (5) The explosion sent glass flying everywhere. (Longman Dictionary of Contemporary English)

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**“Gon yersel senga spark!” The creative use of linguistic deviation in Alan Bissett’s novel
*The Incredible Adam Spark***

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Adam Spark, the 18-year-old narrator of Alan Bissett’s second novel, has an unspecified cognitive disorder, believes that he has supernatural powers and speaks an extraordinary idiolect in which a wide range of diverse elements are combined and fused: Scots dialect, UK and US youth slang, original puns and word play, references to both popular culture and literary works that he has heard about but never read, the argot of youth gangs in his neighbourhood, and football stadium songs about religious conflict and historical grievances. The author provides further insights into the workings of Adam’s troubled mind through the use of unconventional spelling and punctuation as well as deviant grammatical forms and changes of typeface. The result is a stream-of-consciousness narration expressed through an idiolect that is frequently untranslatable and which also creates comprehension difficulties for native speakers of English who do not share the narrator’s background, interests (or obsessions) and difficulty with conventional communication.

Using the investigative tools of stylistics and discourse analysis – in particular the methodologies proposed by Geoffrey Leech, Mick Short and Lesley Jeffries – this work examines the author’s creative use of lexical, semantic, grammatical and discoursal deviation, plus innovative coinages and highly original metaphors, to foreground aspects of Adam’s struggle to interact with his fellow human beings despite his inability to use language in a conventional way. Adam’s deviations from the linguistic norms are not random, however; as the novel progresses recurrent features emerge and it becomes evident that his peculiar idiolect is more systematic than it may appear from the initial pages. His neologisms, lexical blends and imaginative puns enable him to construct a bridge between the “normal” communication going on around him and his unconventional processing of such input. In effect, his linguistic creativity is not in conflict with conventionality; on the contrary, it helps him make sense of what he hears and rescues him from the danger of social isolation.

English Name-Noun compounds from identifying to classifying uses

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Name-Noun compounds can be used to identify or classify (cf. Rosenbach 2007, Schlücker 2013, Breban 2017), and sometimes undergo a shift from identification to classification (cf. e.g. Koptjevskaja-Tamm 2013, for Swedish). Examples are *diesel engine* or *HeLa cells / HeLa cell / hela cell*: while now serving a classifying function (Jackendoff 2010), they originally instantiated a commemorative relation as part of their semantic-conceptual structure. Thus, they behave like the lexicalized nominal compounds *xray* or *beta cell*, which consist of two concatenated nouns, but they also exhibit a ‘named after’ relation (Schlücker 2016), with an arbitrary name for the given subkind. In both *diesel engine* and *HeLa cell*, the first constituent does not provide any descriptive information about ‘what kind of N2’ the compound could be, irrespective of our knowledge of the life and story of Mr Diesel or Henrietta Lax. As such, these compounds would lack not only the descriptive function (Anderson 2007) attached to compounds like *cancer cell* or *taxi driver*, but also the direct intersective or co-compositionality relations of Adjective-Noun compounds such as *red wine* and *busy signal*, respectively.

We therefore address the question how a particular Name, which identifies a referent, becomes an element with a classifying function. It may indeed turn out that the Name conjuring up a description rather than denoting it as a noun does is part of this shift from naming an entity after its originator to naming a class – in less prototypical, classificatory names and nouns (in the sense of Anderson 2007). This is a feature of conventionalized nomenclature in technical vocabulary, also in the social sciences (see the *Pinocchio paradox*). Other examples are iconic products, their fakes and imitations, for instance *Kelly bag* and *Birkin bag*, where the compound takes on a classifying function via the characteristic attributes associated with the bags carried by fashion icons Grace Kelly and Jane Birkin. In like manner, we can use the well-established *Jakie O style* for a fashion style category inspired to Jacqueline Kennedy’s signature style; *Hitler moustache* labels imitations of Hitler’s characteristic moustache (also in more recent analogical expansions like *Hitler kettle*); or, based on Verner Pantone’s furniture from the sixties, the non-established *Panton table* could come to classify a vibrantly colored table made in plastics.

In the light of this, we carry out a qualitative investigation into a set of examples initially gathered from the *Contemporary Corpus of American English* (COCA) and American and British broadsheets. Information on meaning and etymology is gathered from lexicographic and encyclopaedic tools, Google pages, as well as the extended concordance lines in which such constructs are found to occur. The construction of specific meanings is accounted for within the Lexical Constructional Model developed by Ruiz de Mendoza Ibáñez and associates (Ruiz de Mendoza Ibáñez and Masegosa 2014), which enables us to deal with figurative uses of language and metonymy in particular.

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Conventionality and creativity across genres and disciplines: The Irish question in the British Parliament during WWI

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As argued in the conference call for papers, both conventionality and creativity can provide an interpretative framework to analyse discourses across communicative contexts and genres, all the more so if we focus on the diachronic evolution of discourse(s) in relation to specific historical events and to different genres and disciplines. Can a combined qualitative and quantitative approach help to shed light on the relationship among historical events, seen through the debates in the British Parliament, the historic records and accounts concerning those events, and their historic academic interpretation?

World War I was preceded in Ireland by a major political crisis over Home Rule, which caused several debates over Irish enlistment in the British Army during WWI. Irish participation to the war was felt as linked to the Home Rule and this is best exemplified by John Redmond's attitude in the Parliament. In 1916, supporters of Irish independence took the opportunity of the war to proclaim an Irish Republic and to defend it in an armed rebellion in Dublin (Pennel 2012). A decline in recruitment followed, caused by several factors, including Catholic condemnation of the war and, above all, the rise of radical Irish nationalism.

Starting from this framework, the first goal of the paper is to compare findings emerging from a qualitative analysis of 1916 newspaper articles and history books (Philips 1923, Martins 1967, Nowlan 1969, Nì Dhonnchadha and Dorgan 1991) to those arising from an MD-CADS approach (Partington 2010) to the analysis of the Hansard corpus (Alexander and Davies 2015). To this aim, we first identified the main social actors (Van Leeuwen 1996) and the most frequent lexical choices (e.g. great rebellion, insurrection) used to describe the 1916 rising in the historical records and in the history books. We then queried the corpus looking for the distribution of the same items both diachronically, from 1900 to 1930, and across individual speakers, exploiting the potential of existing annotation, in order to unveil major discourses that were construed in Parliament around Irish independence.

Our second goal is to investigate whether the change in usage can be analysed in terms of the 'crystallisation' of the day to day naming of events in the debate in the British Parliament across time and across genres, leading to the conventional narration found in history books.

Our final aim is to show how the analysis of a specific discourse, i.e. Irish independence in the early 20th century, can benefit from a combined qualitative and quantitative approach to language; more specifically we want to address the issue whether Corpus Linguistics can be used to corroborate the categories usually used in sources (contemporary newspapers and history books) leading to new interpretative frameworks.

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Translating artificial languages in science fiction films and television shows

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Throughout history, artificial languages have often developed side by side natural languages, and although some of them have been relegated to the status of bizarre experiments, others have prospered and, as with Esperanto, are used to this day. In this sense, literature and cinema have often posited themselves as important arenas of linguistic creativity and have often voiced the impact new languages can have in societies where intercultural and interlinguistic issues are brought to the fore. From the Newspeak created by Orwell in *1984* (1948) to the Nadsat language we find in *A Clockwork Orange* by Burgess (1962), artificial languages have often represented important tools through which authors could question the relationship between language and power, the linguistic representation of Others and its consequences, etc. In particular, because the genres of science fiction and, to a certain extent, fantasy, represent the ideal settings in which the creativity of language can express itself, many of the artificial languages created throughout the twentieth and the twenty-first century stem from this type of production.

For instance, let us think, among others, to the Sindarin language, the Hobbittish and all the other artificial idioms we find in *The Hobbit* (1937) and *The Lord of the Rings* (1937-1949) (which are naturally reproduced in the novels' cinematographic adaptations of 2012, 2013, 2014 and 2001, 2002, 2003, respectively) or the Na'vi language from *Avatar* (2009), as well as the various languages which are presented in *Game of Thrones* (2011-in production).

It is, however, rather unquestionable that the best known artificial languages come from science fiction proper, and are possibly best exemplified by the Klingon language created for the television series *Star Trek* (1966-1969) and its several spin-offs. Klingon was indeed adopted in all the following *Star Trek* feature films too, and it plays an important role in other products as well, as with the situation comedy *The Big Bang Theory* (2007-in production). Indeed, beginning with the cityspeak we find in *Blade Runner* (1982), to the Martian language represented in *Mars Attacks!* (1996), or the various alien languages represented in the *Men in Black* trilogy (1997, 2002, 2012), science fiction products are rich of instances of artificial languages.

Since in such genres everything is, actually, a linguistic construction, the "word-worlds" created in these (literary, cinematographic and television) works therefore become interesting fields of analysis, in so far as they give us the opportunity to consider the impact that language has on the moulding of reality and the mechanisms at the basis of "inter-planetary" encounters, which naturally mimic the intercultural situations readers and viewers are confronted with in our human societies. In particular, the films belonging to the *Star Wars* saga (1977-2017) introduce many different varieties of artificial languages (among others: Galactic Basic Standard, Droidspeak, Dug, Gungan, Ewok, etc.), which enrich the production and add important sub-texts to the story itself, thereby determining the impact it can have on the audience and the function the films themselves can perform. The way in which these films are translated audio-visually thus becomes paramount, and determines whether the various functions and perlocutionary effects the artificial languages have in the source texts are actually maintained in the target texts as well.

This paper therefore aims at analysing some of the instances of artificial languages as represented, in particular, in some of the *Star Wars* films, focusing in particular on the way in which they were translated audio-visually for the Italian audience. As my paper suggests, the ineffective and often inadequate translations of these essential aspects of the fictional universes construed in these works go to the detriment of the viewers' enjoyment and, more

fundamentally, affect the many implications the source texts have at a linguistic, cultural and philosophical level.

Lexical verbs for medical professionals

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In recent years, there has been an increasing need to accept English as the leading language for the dissemination of academic knowledge. Consequently, the language teaching profession has seen the emergence of language teaching for specific purposes and language teachers have to face the problem of developing materials that are in line with the specific needs of different students in various academic branches and contexts (Dovey 2006, Peters and Fernandez 2013, Jahangard et al. 2014). In response to recognizing learners' needs, extensive research based on specialized corpora has led to specialized vocabulary word lists in fields such as Agriculture (Martinez et al. 2009), Engineering (Mudraya 2006), Business (Hsu 2011), Environmental Science (Liu and Han 2015) and Medicine (Wang and Ge 2008, Mungra and Canziani 2013). Such word lists have given instructors the opportunity of focusing on specific vocabulary in a systemic way, thus facilitating domain specific learning, since corpora in EAP pedagogy provide linguistic material for an evidence-based approach to foreign language teaching (Krishnamurthy and Kosem 2007, Donesch-Jezo 2010, Flowerdew 2015).

In Medicine, two field-specific wordlists (Medical Academic Word list or MAWL based on research articles and Medical Academic Word List of clinical cases or MAWLcc) have been published. In particular, the MAWLcc seems to furnish a good base for students who have to develop reading and comprehension skills, since it identifies important lexis characteristic of patient care rather than other fields such as research.

In order to develop a pedagogic application, Mungra and Canziani (forthc.) have identified a large number of lexical verbs occurring in MAWLcc and proposed that these verbs may be related to the different communicative purposes of the different publications when the author describes the clinical condition in terms of symptomatology, diagnosis and treatment outcome. Since the use and form of verb are fundamental as teaching tools in understanding the meaning of a sentence, the aim of this paper is to propose a teaching model addressed to medical students using the lexical verbs taken from MAWLcc that may be successfully used in ESP classes for the development of medical students' academic linguistic competence in their professional context.

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The role of morphological and lexical semantic processing in reading comprehension tasks in learners of English with and without dyslexia

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This presentation discusses the results of a case study on the role of morphological and lexical semantic processing in text comprehension in dyslexic and non-dyslexic adult readers. Understanding a text is a complex meaning-making task. It involves a range of diverse processes, whose successful outcome depends both on the reader's skills and characteristics and on the features of the text itself. In a language learning context, the task demands represent an added complexity factor. Readers approach the text both through top-down (conceptually-driven) processes and bottom-up (data-driven) processes (Woolley 2011). This "negotiation" with the text involves different cognitive and linguistic skills and operations. For this reason, in the presence of specific deficits, comprehension failure might occur. Young adults with dyslexia tend to perform worse in reading comprehension tasks in their native language than their non-dyslexic peers (Ransby and Swanson 2003, Folkmann Pedersen et al. 2016). These difficulties can be ascribed to deficits in phonological decoding, working memory efficiency and, in some cases, visual processing (Kibby et al. 2015). As could be expected, they also have problems in reading comprehension tasks in a foreign language (Łodey 2016). In addition to the specific cognitive and linguistic deficits described in the literature, different generic conventions and the presence of unfamiliar lexical items may represent added sources of complexity for foreign language learners with dyslexia. The latter might have troubles inferring the meaning of new words from contextual cues (Simmons and Singleton 2000). Previous research has highlighted the guiding role of morpheme segmentation in visual word recognition in adults, (e.g. Domínguez et al. 2010, Giraudo and Grainger 2000, Marslen-Wilson et al. 2008, Burani et al. 2008), and in children with and without reading deficits (e.g. Burani et al. 2002, Lázaro et al. 2015). Our first research question focuses on the extent, if any, to which Italian learners of English as a foreign language with and without dyslexia rely on morphological segmentation and lexical semantic relations (e.g. synonymy, hyperonymy, etc.) when they encounter unfamiliar morphologically complex words (derivatives and compounds) and/or lexical items in a text. In order to answer this question, a group of learners with dyslexia and a control group matched for age, sex and formal schooling, will be tested with two experimental reading comprehension tasks. The texts included in the experiment are rich multimodal social snippets from popular scientific websites (e.g. *National Geographic* in English and *Focus* in Italian), that is, the text and images that appear on social media streams when content from these websites is shared. Since the genre seems to differ remarkably in English and Italian, our second research question deals with the impact on meaning construal strategies of generic conventions and typological differences in word-formation in the two languages.

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Translating migration: Counter narratives in the visual arts

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This article investigates the modalities through which the migrant crisis is portrayed in the creative artistic sector, which, in turn, has accelerated the spread of political participatory and activist movements in the areas of subtitling and amateur translation. This innovative trend involving the sphere of translation has been acting, we claim, as an important stimulus for the international mushrooming of artistic creativities on public spaces and digital platforms, but also for the formation of new views on translation and interpretation as actively contributing to the reframing of the political and sociolinguistic aspects of the migrant crisis. Such a counter wave of artistic productions, which is responsible for the creation of new “ideoscapes” and “translationscapes” (Appadurai 1996, Taronna 2009), has emerged within a Europe that seems to be losing its humanity with respect to the migrant crisis against the “mediascapes” in support of the spectacularization of migration.

Against this backdrop of international political conflict, where migrants and dispossessed refugees are nameless and voiceless, visual cultures, the arts, and social blogs have taken on a decisive role, on the one hand, in subverting the stereotyped media survey on migrants and war (Demos 2013, Mousland and Petersen 2015, Shabi 2016) and, on the other, in deconstructing the linguistic strategies and rhetorical discourse that characterize the language of the mainstream media, which used to symbolically confine migrants to marginal and peripheral areas of urban or rural spaces where they could remain unseen and unheard.

Drawing on recent research on narrative theory (Baker 2006) in translation studies, on linguistic surveys of multimodality and critical discourse analysis (Fairclough 1995, Van Dijk 1991, Kress and van Leeuwen 2001, Bloor and Bloor 2007), and on the visual arts and audiovisual translation as forms of “reterritorialization” and “self-mediation” (Pérez-González 2014), this study explores specific works from a heterogeneous corpus of counter narratives that range from documentaries and the performing arts to photo-text galleries and exhibitions. The scope is to demonstrate how artistic framings in combination with patterns of linguistic and audiovisual interventions can significantly give rise to discourses and forms of translation for dissent and protest (Baker 2009, 2016), where migrant repertoires emerge with a greater sense of authenticity and truthfulness as forms of “artivism” (Sandoval and Latorre 2007).

The survey compares networked media sources, such as official TV and newspaper sites (i.e. BBC, Channel 4, the *Guardian*), with specific art exhibitions, documentaries and theatrical performances: Project#RefugeeCameras (2015), Odisseo arriving alone (2016), Queens of Syria (2014), and Hamedullah – The Road Home (2012). The comparative dimension is intended to shed light on the ideological and structural diversities between misleading reporting on migration in the news and its representation in the visual arts and digital audiovisual products (Deuze 2006, Nornes 1999, 2007) in terms of text constructions, rhetorical devices, and discursive patterns of ‘othering’ (Reisigl and Wodak 2001).

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Conventionality and creativity in international and local tourism websites

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Tourism text writers have to constantly strive to find the right balance between clichéd and creative writing. While clichés are necessary to realise some of the peculiar features of the language of tourism (e.g. tautology, euphoria) (Dann 1996), they might also indicate lack of care and of personal style (Lam 2007). English is currently the preferred lingua franca of tourism (Maci 2013), yet adapted and/or translated tourism texts often deviate from the native norm for various reasons, including the influence of the author's native language and the effects of translation phenomena (Pierini 2007, Gandin 2013). This paper explores aspects of conventionality and creativity in two 50,000-word corpora of tourism texts about historical cities in the Veneto region: the former consists of texts published online by internationally renowned tourist guides and the latter by Italian local tourist boards. The study mainly focuses on the use of adjectives, a fundamental linguistic resource in this text type (Pierini 2009), which were retrieved from the corpora using the query system The Sketch Engine. The paper attempts to ascertain whether their selection, collocational behaviour and the syntactic patterns in which they occur vary across the corpora and whether this variation might indicate different types and degrees of creativity. It first provides quantitative information about the distribution of plain and inflected adjectives and, thanks to the software Range, sub-divides them according to their frequency in two general reference corpora, the BNC and the COCA. It then looks into the use of adjectives that are not found in the reference corpora, that is infrequent adjectives, incorrectly derived ones (especially by the local practitioners) and compound adjectives. Adjective compounding is explored in some detail, as it represents a flexible and creative means to compact and integrate information (Biber et al. 1999, Gotti 2006) and also to produce various pragmatic effects and express perceptions and evaluations (Bauer/Renouf 2001; Pierini 2015). Furthermore, the study investigates the syntactic patterns "adverb + adjective" and "adjective + adjective + noun", both of which intensify the semantic value encoded by an adjective (Pierini 2009). Finally, it broadens the scope to include "noun + noun" sequences, as the function of pre-modifying nouns can be compared to that of attributive adjectives. The preliminary results of the quantitative and qualitative analyses suggest that the international writers are predictably overall more inventive and sophisticated in their use of adjectives than the local ones. However, in some respects the latter are equally creative or even outperform the former. It is hypothesised that the differences between the two corpora are not only due to the practitioners' different linguistic backgrounds, but also to their specific perspectives, attitudes and purposes. The findings are discussed as well as their implications for teaching English for tourism to Italian learners.

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Language conventionality and creativity in the kitchen: A cross-generational study of female celebrity chefs

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Research has demonstrated that the recipe is a conventionalized genre (Görlach 2004). Nevertheless, recipes are

not simple, straight-forward step-by-step instructions that can be successfully used by any novice, but they represent a register containing presuppositions on many levels, necessary incompleteness in the steps of preparations or sets of instructions, assumptions about cultural knowledge, practical skills, and technical equipment evoking a complex set of practices. Successful cooks need to be able to time their steps, to understand the ever-changing nature of the product as they produce it while putting the text into action (Gerhardt 2013: 43).

With the advent of new media and the increasing interest of the general audience in food preparation and in broadening their culinary knowledge, chefs have indeed become celebrities: they have left their professional kitchens and have invaded our daily life, featuring in TV shows and running their official pages on social networks, YouTube channels and their own websites. These are all platforms where they publish their recipes and communicate directly with the public, thus establishing a more straightforward relationship with the audience. The new way of sharing their professional knowledge has involved new generations of chefs as well as the older ones who are ‘forced’ to use the new media to keep and enhance their visibility and popularity.

The present study aims to investigate the textual and lexico-grammatical features used in the websites of female celebrity chefs to understand the way in which they exploit the affordances of this medium. The chefs chosen belong to different generations, ranging from the age of 36 (e.g. Rachel Khoo) to the age of 81 (e.g. Mary Berry). The study examines the pages containing recipes that can be found in these websites. In particular, it will consider the textual structure, the discourse organization and the terminology used in the recipes in order to find out whether they conform with, or diverge from, the ‘traditional’ features of the recipe genre. The investigation of the levels of creativity and conventionality present in the texts will take into account the age of the chef to see whether this variable plays some influence on the way in which each chef shapes the structure and the language of their recipes. To do so, the study will combine the Systemic-Functional approach (e.g. Hasan 1989, Eggins 2004, Halliday and Matthiessen 2014) with corpus linguistics methods of analysis.

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New words, morphology, and translation: Neutralizing or reproducing cognitive effects?

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Within linguistics, creativity has received considerable attention in the last decade from corpus-based studies. Carter and McCarthy's (2004) seminal analysis of creative patterns in the CANCODE paved the way for further studies in different genres and contexts of face-to-face interaction (Maybin 2006, Maybin and Swann 2007, Swann, Pope and Carter 2011, Atkins and Carter 2012). Theoretical research in the area of morphology has also contributed significantly to the emphasis on creativity, with three comprehensive works on contemporary morphological processes being published in only two years (Bauer, Lieber and Plag 2013, Mattiello 2013, Miller 2014). Creativity was also a privileged object of study in the area of sociolinguistics, which focused on teen speech as the epitome of language innovation (Eckert 2004, Cortelazzo 2010, Bucholtz 2011, Stefanelli and Saura 2011, Tagliamonte 2016). These data on contemporary forms of creativity in spoken English trigger indeed a curiosity on how they can be translated in different languages such as Italian.

Based on this theoretical framework, the proposed paper explores the linguistic strategies used by professionals to translate language creativity in dubbed movies, with a focus on new words formed via morphological processes. As a case study, movies targeted at teenagers were selected, as language creativity is the quintessence of teenagers' identities. For this purpose, a small parallel corpus of American movies and their Italian dubbed versions was compiled and analysed with a combined approach of qualitative and quantitative investigation (TFC, Teen Film Corpus). This theoretical analysis was integrated with a viewer perception test, i.e. a survey administered to a sample of viewers to elicit their reactions to the translation solutions used in the movies. This is in line with Carter's suggestion (2007) of shifting the research focus from the producer towards the receiver of creativity, in order to regard creativity as a collaborative process and not a phenomenon restricted to one single individual.

The contrastive analysis revealed a wide variety of examples of both compensation and normalization strategies, where the creative effects achieved in the original versions are reproduced or neutralized in the translation. In addition, some translational trends were identified for each word-formation process, e.g. English compounds tend to be translated by using Italian compounds or affixation. Particularly, creative words formed via phrasal compounding were perceived by the viewers as more amusing than those formed via affixation. This triggered reflections on the cognitive effects achieved by different morphological processes in English and Italian.

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Enhancing the role of the English language in a CLIL interaction

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The presentation will move from a brief theoretical background referred to the main conceptual frameworks of CLIL methodology, with particular reference to the first 'L' of the acronym, 'Language', considering English as the vehicular language, as in the majority of the Italian CLIL classes.

The aim of the talk will be to address and enhance the role of the language, in particular English, in a CLIL environment, considering the importance of classroom interaction in terms of second language acquisition and learning outcomes both the language teacher and the subject teacher are supposed to take into account to reach the success of a CLIL learning experience.

Starting from this background, the data collected from a research project linked to an online global training initiative on CLIL carried out by the author in English, in collaboration with a colleague in 2016 and 2017, registering 5000 participants will be mentioned and commented on. In particular, the data gathered from an initial questionnaire, a mid-term questionnaire and a final questionnaire will be shown, with reference to the participants' perceptions and reactions to CLIL as far as the language dimension is concerned.

Particular reference will be made to the difference between 'subject specific language' and 'general academic language', with focus on CLIL lessons in English.

Both English teachers and subject teachers should be aware of the peculiar aspects of these two dimensions, in order to activate the relevant strategies to enhance language learning together with content delivery and make CLIL methodology more effective.

In particular, some of the training initiative participants' comments and works will be mentioned with reference to these aspects: data from the surveys; forum posts; interactions from the social networks etc. A specific task was assigned during the training pathway to guide participants to reflect on the language aspects of their CLIL lessons in English, focussing on the differences between 'general academic language' and 'subject specific language': examples of their lesson plans and their reflections will be mentioned and commented on to show some of the most common and most frequently chosen morfo-syntactic structures and lexical items to deliver subject content in CLIL lessons in English, with the relevant differences related to scientific subject areas or humanistic subject areas.

Dark tourism's promotional discourse: A linguistic analysis of plantation houses' websites

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The language of tourism reflects a complex and multifaceted dimension in which linguistic creativity and dynamism aim at fulfilling different functions, among which acquiring new membership is one of the commonest. As Dann (1996: 2) clarifies, the very essence of tourism discourse is “to persuade, lure, woo and seduce millions of human beings and, in so doing, convert from potential into actual clients”. Since the lexicon of tourism is classified as a form of specialized discourse (Gotti 2006), linguists' interest in this field has exponentially grown and mostly focused on the linguistic choices of promotional tools, such as outdoor techniques, i.e. brochures, leaflets and magazines, and internet marketing through websites, social network services and travel blogs (Butler 1990, Castello 2001, Cappelli 2006, Francesconi 2007, Manca 2011, D'Edigio 2014). Studies in this area demonstrate indeed that the choice of words deeply influences the perlocutionary force of utterances not only promoting the target destination but also fostering different processes of socio-cultural representation and negotiation. In some cases, both visual and textual features “re-present the place, [...] which is oriented and manipulated by and through promotional aims” (Francesconi 2007: 44). In the light of Pritchard and Morgan's evidence that representations of tourist destinations “are not value-free expressions of a place's identity” (2001: 177), the concept of 'dark tourism', whose roots date back to the ancient pilgrimages, seems to perfectly mirror the connection between terminological specialization and culturally-bound stereotyping. It has been acknowledged that several dark tourism sites tend to valorise events associated with tragedy and death, attracting tourists' interest for macabre details at the expense of historical objectivity. This study researches the vocabulary used in the promotional websites of three plantation houses located in the South of the United States. In order to investigate how and to what extent these slavery-heritage tourism sites have been transformed into places for fans of paranormal, trivialising the experience of African American slavery (Eichstedt and Small 2002), the paper attempts to explore the linguistic complexity of English used to shift from a 'conventional' representation of the sites to more enchanting and attractive places. Corpus Linguistics methods will be utilized to identify key words, such as qualifying adjectives – and other grammatical categories when required by the context – and their collocational profile, in order to understand which lexical items are more frequent in the construction of the text. A Critical Discourse Analysis perspective will be then chosen to clarify how such expressions contribute to shape the representation of tourist sites and to influence the tourists' perception of reality. Basing my analysis on both quantitative and qualitative methods, the creative language of these crafted texts will be contextualised within the socio-cultural dimension they belong to.

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The complexity of the 4th C in CLIL teaching through English

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The concept of culture is notably multilayered. In the adjective *intercultural*, currently utilised with reference both to interactions among speakers of different nationalities in a lingua franca – notably English – and to specific teaching practices and activities, the multilayered nature of the term *culture* is reflected, and even enhanced, by the prefix *inter-*.

CLIL teaching, which more often than not implies using English – rather than other languages – as a lingua franca as a medium of instruction, can be conceptualised through the 4Cs Framework (Coyle et al. 2010), which sheds light on the complexity of CLIL teaching. Despite being at the basis of the Framework, Culture, i.e. the 4th C, has received scant attention in the literature and never within an Italian context. In particular, Coyle (2009: 109) claims that “intercultural learning permeates and embraces all constituent elements of CLIL”.

The present paper presents the results of an investigation on the perceptions on the 4th C by in-service teachers qualifying for teaching disciplines other than languages through English. At the start of a lesson on cultural awareness in CLIL, the teachers, who attended a CLIL methodological course at Università Cattolica del Sacro Cuore in 2015/16 and in 2016/17, were asked to fill in two questionnaires. The first contained open questions to be answered in Italian so as not to hinder content expression by the teachers, whose level of competence in English was not homogeneous. The second questionnaire contained 12 items to be graded along a five-point Likert scale. The investigation touched on aspects such as reflection on word meaning in English and Italian, interaction with partner classes through English as a lingua franca, the use of authentic material and the ‘typical’ style of English textbooks as compared to Italian ones.

A total of 240 questionnaires (120 open questions and 120 Likert scale questionnaires) were collected. In order to explore similarities and differences between the perceptions by teachers of humanistic subjects and scientific/technical ones, the questionnaires were divided into two groups. The results of a discourse analysis of the open questionnaires conducted with WMatrix, combined with the findings from the Likert scale questionnaire, shed light on the complexities of CLIL teaching through English, as perceived by trainee teachers before specific training aimed to increase their awareness of the role of the 4th C. In particular, findings show whether and to what extent the perceptions of the 4th C by teachers of humanistic subjects differ from those of scientific/technical ones. In addition, indications emerge on the components of culture and intercultural learning which need to be addressed in CLIL training courses.

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Complexity and involvement in university promotional webpages: Native English and ELF compared

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This corpus-based study investigates structural complexity and readers' involvement strategies across academic webpages written in native English and ELF (English as a Lingua Franca). In so doing, it aims to raise awareness of the different discourse practices used to position and promote higher education institutions on the web.

In the wake of internationalisation of higher education and increasing academic mobility, new trends are emerging that put a stronger focus on web-based promotional content in English, the *de facto* lingua franca of Europe (Cogo and Jenkins 2010). As a simple and effective means of reaching an international audience, university websites in English fulfil various communicative functions typical of a modern university. Taking Italy as a case in point, though, attention devoted to the actual drafting of these texts has so far been rather limited (Palumbo 2013; Ferraresi *forthc.*), and the situation is similar in most other romance countries within the European higher education area (Callahan and Herring 2012).

From the point of view of communicative strategies, university websites in ELF are quite unique in having to convey an image of prestige and institutional authority, while at the same time complying with the general principles of web writing for promotion to an international audience, which typically value intelligibility and readers' inclusion and engagement. In other words, a tension can be expected to occur between those features normally associated with "prestige discourses of power and authority" (Halliday and Matthiessen 2004: 640), and those typical of high-involvement registers (Biber 2006).

To investigate how these different needs are put into practice in native English and ELF promotional webpages, a corpus of European academic websites was queried for linguistic patterns associated with complexity (e.g. nominalisations and complex noun phrases) and involvement (e.g. personal pronouns and stance expressions). The corpus is POS-annotated, includes rich metadata (e.g. country, variety of English and language family) and has been classified automatically according to text functions (Dalan and Sharoff 2016). This study focuses in particular on universities located in romance language countries (France, Italy, Portugal, Romania and Spain).

Besides confirming that native English and ELF-romance webpages adopt different communicative strategies in terms of complexity and involvement, this paper describes some of the features which characterise either variety of English, with a view to flashing out both successful and less successful ways of addressing an international audience in English.

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Past and present travel diaries and commentaries: A diachronic linguistic perspective

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Considering the idea that online media and user-generated content (Chatterjee 2001, Prati 2007) have radically changed the content and aspect of odeporic literature (Pifferi 2013) and that travel diaries and commentaries are a product of the education, tendencies and trends linked to specific time periods, the present paper proposes a diachronic linguistic analysis of two corpora consisting of past and present odeporic literature. Corpus A is a collection of 25 travel books and diaries written by British travellers, describing the city of Bergamo, in particular Città Alta, between the end of the 16th century and the beginning of the 20th century. Corpus B is instead a collection of 120 travel reviews published online on TripAdvisor.com, once again by British tourists, evaluating the same city through the eyes of today's traveller. A macro and micro linguistic analysis of the two corpora is carried out, proposing two main levels of analysis: the first level of analysis offers a selection and categorization by frequency of the most popular places visited in previous centuries vs. today, and the second level of analysis considers explicit and implicit evaluative elements in the two corpora. Following the definition of evaluation given by Martin and White (2005) and its categorization into implicit and explicit evaluation acts (Cruse 1986, Carter 1998, Shaw 2004, Giannoni 2009), the digital and paper material collected is analysed with the intention of revealing how a traveller's perception and evaluation of a specific location and of the voyage itself has changed over the centuries and ultimately, how the prosumer role of today's traveller (Gerosa and Milano 2011, Vàsquez 2012, 2014) has evolved thanks to computer mediated genres and social media (Zeng and Gerritsen 2014).

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Donald Trump's populist language and Twitter

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This paper addresses the discursive strategies employed by Donald Trump, the newly-elected President of the USA, in his prolific activity on Twitter, and will localize them in the context of the discourse of populism. Trump has made extensive use of Twitter to articulate his 'narrative' both as a presidential candidate and as a President. This paper will therefore analyse Trump's communication strategy by looking at the political and the linguistic dimensions of his activity on Twitter, that is by analysing the thematic and the lexico-grammatical features employed by Trump in the construction of his populist policies. As discourse studies are increasingly paying attention to the linguistic features of computer-mediated communication and to the personal affiliation and emotional involvement of those using Twitter (Zappavigna 2012, Tagg 2015), this paper will shed further light on the linguistic resources used to achieve political aims in social media.

The analysis of Trump's tweets starts from two related conceptual perspectives associated with the technical features of Twitter itself. First, with its limitation on the number of characters available, Twitter perfectly suits Trump's simple messages and narrow but effective vocabulary. Second, Twitter has become the perfect vehicle for Trump to communicate to the audience without what he calls "the filter of the fake news", that is, bypassing mainstream media outlets (and shaping political conversation even more extensively than traditional media) and carrying his message directly to the American public at large through a very popular social platform. Both perspectives are part of a political discourse developed on Twitter, which encourages direct, two-way communication between the President and 'the people'. Trump's media and political backers often allude to this special relationship: Fox News' Bill O'Reilly argued that "[Trump] must have a rapid defense mechanism in his own words and Twitter provides that," while Rep. Lamar Smith (R-Tex.) declared: "Better to get your news directly from the president. In fact, it might be the only way to get the unvarnished truth" (January 24, 2017). Indeed, the idea that a leader should speak directly to the people is a typical populist tenet: populist leaders argue that they represent 'common sense' and the people's voice because of their special relationship with the people (Canovan 1981, 1984; Taggart 2000, Laclau 2005).

Trump's language on Twitter will be analysed by studying a corpus of his tweets published from September 2016 to February 2017. The tweets will be divided according to the coding system proposed by Haber (2011) and Evans et al. (2014), who assess politicians' tweets according to their theme (e.g. attack, issue, mobilization, and personal). The growing importance of Twitter in fostering connections between politicians and their constituents and in promoting electoral consensus has been highlighted by political scientists, who have analysed the topics and frequency of the tweets and the different degrees of engagement with voters (Evans et al. 2014, Gainous and Wagner 2014, Evans and Sipole 2017). Trump's tweets will then be analysed in terms of their lexico-grammatical features. In particular, their lexis will be analysed through LIWC (Linguistic Inquiry and Word Count), a text analysis software program which measures words according to their semantic category, while their grammatical structure will be analysed according to the transitivity system. The results will be compared with those from an analogous corpus of Hillary Clinton's tweets in order to show the distinctive ideological features of Trump's populist discourse.

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Argumentation in financial analyst reports: Creativity or conventionality?

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The present paper aims at analyzing the argumentative patterns typical of financial analyst reports, trying to assess whether they mainly follow conventionalized models or creative patterns. An interdisciplinary approach, integrating genre/discourse analysis, pragmatics, argumentation theory and corpus analysis, will be applied here in order to understand how analysts employ linguistic strategies to mitigate or enhance certain events, to either reveal or conceal the market sentiment, to orientate investors, trying to identify behavioural biases (mainly represented by cognitive dissonances). The corpus used is made up of reports issued by Goldman Sachs Research in the period November 2009 – November 2011. In particular, we have considered two types of reports: S&P 500 Beige Books, and US Weekly Kick Starts. The Beige Books contain a backward view of every past three months, are inspired by FED Beige Books and emphasize a series of statements made by senior executives during earnings conference calls on market relevant issues, concerning corporations listed in the S&P 500. Instead, the US Weekly Kick Starts are much shorter and synthetic reports, issued each Friday and aim at providing tips for the following trading week.

In particular, argumentation theory will be employed to analyse the nature, functions and constraints of persuasive discourse as opposed to demonstrative discourse, aiming at determining and setting the limits of rationality in a world of values (Bondi 1998).

Analysts employ argumentative schemes to construct their message with an informative, evaluative or recommending function, trying to mitigate it in order to limit their liability and preserve their reputation. Through argumentation, they try to persuade the other market protagonists (i.e. investors, the companies' management and the institutions they work for) on controversial issues.

The approach applied will be pragma-dialectical, including both argumentation theory and discourse analysis. In their effort to convince the public of something that is controversial, financial analysts try to “bridg(e), the gap between logic (concerned with the correctness of reasoning) and rhetoric (geared to achieving effectiveness)” by taking into account the context, the participants' functions and intentions, the construction of the speaker's and the receiver's identity, forms of evaluation (Degano 2012, Hunston and Thompson 2003). The argument outcome will mainly hinge on the participants' discursive capacities.

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The complexities of a 'straightforward story': Conventionality and creativity in the translation of an 'acidic' style

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Comparing the sales of his books and those of a few other authors with Umberto Eco's best-sellers, Robin Healey classifies Sciascia among the 'respected' authors published in small numbers (Healey 1998). The high esteem of English-language criticism for Sciascia is evident in the beautiful introduction to *To Each His Own*, in which William S. Di Piero asserts that "There is no American novelist whose voice had the broad resonance of Leonardo Sciascia with the public" (Di Piero 2000: VII). Undoubtedly, this appreciation is also the result of the beautiful work done by translators, as became evident on the occasion of the 50th anniversary of the Translators Association of the Society of Authors, when *The Times* drew up its list of the 50 outstanding literary translations 'from the last 50 years' that marked the previous half century, placing *Day of the Owl* at number 6. In its turn, the label 'quality literature' which immediately relates to the works of Leonardo Sciascia in the English-speaking countries explains, at least in part, the fact that the translations of his books have been accompanied, in most cases, by critical introductions, and that some of his texts have been translated more than once. It is the case, for example, of *Una storia semplice*, first translated as *A Straightforward Tale* in 1991 and recently appearing as *A Simple Story* (2010).

After briefly introducing the issue of the translatability of literary style, this paper sets out to analyse the strategies adopted in the more recent translation, focusing, in particular, on the treatment of Sciascia's "acidic" style (Di Piero 2000: XIII), which seems to represent the key to understanding "the story's truths" (Cerami 2008: 380). *Una storia semplice* is characterised by a refined blend of standard Italian and a few Sicilian touches, literary resonances and more earthy nuances, presented through a typically sinuous construction whose overall effect is that of an enigmatic trip into a reality that gradually becomes more blurred, rather than neat, as Sciascia was "un illuminista alla rovescia", who moved from truth and rationality to mystery, rather than the other way around (Moravia 1989).

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Lexical bundles in English and Italian legal texts: A cross-linguistic analysis

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Research in corpus linguistics has shown that fixed word combinations and formulaic sequences are pervasive in language use (e.g. Altenberg 1993, Moon 1998, Schmitt 2004, Stubbs 2007). Great attention has been devoted particularly to this issue in the field of English for Academic Purposes (e.g. Cortes 2002, 2004; Biber et al. 2004; Nesi and Basturkmen 2006, Biber 2009, Ädel and Erman 2012, Salazar 2014). However, little attention has been awarded to Language for Specific Purposes studies (e.g. Picht 1990, Bergenholtz and Tarp 1995, Heid 2001). Quantitative analysis of repeated strings of words is an ideal starting point for the exploration of the systematic relation between text and form (Sinclair 2005), but this needs to be related to significant functions, such as for example discourse relations (Siepmann 2005). This paper takes into consideration the use of lexical bundles (Biber et al. 1999) in legal texts from a cross-linguistic perspective (English/Italian). Analyses of this linguistic area of study are still relatively rare in legal language (Jablonkai 2010), and often limited to English (Goźdz-Roszkowski 2011, Breeze 2013, Kopaczyk 2013). The purpose of this study is to identify and analyse the most typical lexical bundles occurring in English and Italian legal texts, so as to discover some common ground in the use of these linguistic features. Looking at them will contribute to shed some light on similarities and/or differences in their form and function across the two languages under investigation.

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The idiom principle in action: Investigating lexical conventionality in a multimodal corpus

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Substantial research work carried out at the interface of corpus linguistics and psycholinguistics has looked for evidence in support of the idiom principle (Sinclair 1991), i.e. the notion that a large part of what we say is, in the words of Wray (2002), “prefabricated: that is, stored and retrieved whole from memory at the time of use, rather than being subject to generation or analysis by the language grammar” (Wray 2002: 9). The processing advantage of prefabricated, conventional phrases over novel or creative ones, postulated by Pawley and Syder (1983) in a seminal article, has been observed in studies of production and comprehension, both by native and non-native speakers of English (see the review in Siyanova-Chanturia and Martinez 2015), suggesting that “the human processor is highly sensitive to frequency and probability distributions not only at the word but also at the phrase level” (Siyanova-Chanturia 2015: 297).

In this paper, we investigate the extent to which different groups of speakers, under more or less demanding task constraints, take advantage of this processing advantage, using “semi-preconstructed phrases that constitute single choices” (Sinclair 1991: 110). Our corpus is a subset of EPTIC, the *European Parliament Translation and Interpreting Corpus* (Bernardini et al. 2016), including 80 speeches delivered in February 2011 at the European Parliament. These were selected so as to include a) read-out speeches and speeches delivered impromptu, b) speeches by native English speakers and speakers of English as a Lingua Franca, and c) interpreted versions of both impromptu and read-out speeches. Focusing on lexical collocations, we use prosodic features (silent and filled pauses and false starts within the target bigrams) as evidence of faster/slower access, or more/less holistic processing, by the different groups (Dahlmann and Adolphs 2009). Our results lend support to the idiom principle hypothesis, since the more robust collocations, i.e. those that are both frequent and strongly associated, are delivered with fewer hesitations by all groups.

We conclude our contribution with a methodological reflection on the importance of making multimedia files available and accessible from concordance lines: EPTIC is currently a trilingual (English-French-Italian) corpus, which consists of 18 multi-aligned sub-corpora of written/translated and spoken/interpreted texts. The major methodological and technical challenges involved in the construction of this multimodal, intermodal and multilingual corpus are briefly surveyed. In particular, given the focus of the present contribution, we share our experience performing text-to-video alignment, which allows corpus users to access time-aligned multimedia extracts of the original and interpreted speeches from concordance lines.

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What language for what audio guide? Rhetorical devices in city audio guides

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Since Dann (1996)'s seminal work on the language of tourism and how it is exploited by the tourism industry to influence tourists' behaviours, tourism discourse in English and Italian has been extensively investigated in numerous tourist genres, ranging from tourist guidebooks (Nigro 2006, Antelmi et al. 2007, Cappelli 2012, Denti 2012,) and brochures (Francesconi 2011a) to travel blogs (Cappelli 2008a, Denti 2015), websites (Denti 2005, Cappelli 2008b, Pierini 2007, Manca 2007, 2013; Nigro 2012, Plastina 2012, D'Egidio 2014), travel reviews (Fina 2011, Cappelli 2013) and travel articles (D'Egidio 2013), to audiovisual products (Francesconi 2011b, 2014, 2015).

This study aligns itself to this branch of research in tourism studies by investigating the language used in city audio guides in Italian and in English from a contrastive perspective. To the best of my knowledge, no Italian/English contrastive studies on this genre have been carried out so far.

The investigation was carried out on a corpus of fifty professional audio guides, divided into three sub-corpora of Italian, British and American destinations (i.e. 'Italian Corpus', 'British Corpus' and 'American Corpus'). The audio guides were qualitatively analysed and compared in order to identify similarities and differences between Italian and English in the way linguistic devices are used to involve the visitor in the narration and make narration more appealing. The study focuses in particular on rhetorical devices such as rhetorical questions, metaphors, similes, and sensory language, but also on idioms, 'linguaging', and informal language. These aspects were first quantified in each corpus in terms of number of audio guides in which they occur, and then were exemplified and discussed in relation to the possible effects they may produce in terms of visitor involvement.

The results show an uneven distribution of these features across the three corpora. Metaphors and similes are common to all three corpora, but sensory language is almost completely absent in audio guides in English, while rhetorical questions tend to characterise more frequently the American audio guides. Similarly, while linguaging occurs in all three corpora, idioms and informal language tend to characterise audio guides in English only. The uneven distribution of these features in this tourist genre is framed within a discussion on how language – and in particular English as a global language – should be dealt with in translation, in order to keep a balance between conventionality and creativity, and to produce audio guides that are equally accessible and appealing. Practical implications for professionals in the field are also addressed by providing a number of prototype suggestions to create English versions of Italian audio guides. This study is part of a PhD dissertation in which a wide range, multimodal investigation of the audio guides is carried out and framed within a discussion on effective audio guiding.

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Cultural heritage and identity construction: Analysing tourism discourse through the narration paradigm

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As objects of consumption, narratives of tourism experience and destinations are assigned high commercial and exchange values by tourist businesses and organizers. Visitors rely on tourist memories and their narration to share and relate experiences, which can be both real and desired. Real experiences are narrated with a sense of belonging or with the awareness of possible and multiple returns. Desired experiences are accompanied by a sense of craving, of a longing for the unknown, for visits occurred that are still wished for (Bendix 2002).

Narration makes the tourist experience not only alive and present, but also, and maybe more importantly, enduring. It is said to be “the most powerful evidence of the search for the singular, unique, and authentic within tourist experience” (2002: 473). Narrating the tourist experience recaptures significant moments and allows their representation. For this purpose, tourists can rely on many types of tools available to them: from photographs to videos, from scrapbooks to diaries, from postcards to blogs. All these are used more or less consciously as tools to counterbalance the presence of advertising materials, distinct and more effective narratives used during the process of commodification of the tourist experience.

Tourist narration can be provided by a plethora of media. It is not limited to the personal narrative of a single experience. Travel guides and magazines, websites, blogs, apps, documentaries, information labels and guided tours can all be regarded as narration tools applicable to many tourist destinations and sites. In this context, historical sites, festivals and museums are of great interest, as they enhance the participative role of the visitors in the construction of the heritage representation. Narration and participation play a key role as tourists are involved in the representation and reinforcement of national and/or ethnic identity values (Marschall 2012).

The proliferation of monuments, memorials, museums, commemorative events and festivals as memory products which tourists are nowadays demanding, makes the study of the tourism narration paradigm very intriguing and stimulating. Within this conceptual framework, we can comfortably say that language, and discourse, play an important role in the construction of a sense of place, of its identity, because such construction is inherent and rooted in narration.

After a theoretical introduction on the narration paradigm and on how the cultural studies perspective may be a great tool in the linguistic analysis of tourism discourse, the present paper aims at presenting some examples of tourist narration of cultural heritage.

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Dimensions ‘assembled’: The nature of movie conversation

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The present study aims to offer an empirical description of movie conversation and, consequently, a further example of the strength of Biber’s Multi-Dimensional Analysis (Biber 1988). The investigation takes its origin from preceding studies which have shown not only a rather revolutionary linguistic similarity between movie and real conversation, but also a stunning presence of linguistic items and textual dimensions which mark both non-specialized (Forchini 2012) and specialized (Forchini forthc.) movie language. Along this line, movies about superheroes are investigated, first, to determine whether this genre differs from other genres; second, to see whether the spoken traits which have been found in previous investigations also characterize movies containing fictitious characters (i.e. superheroes from Marvel and DC Comics). For the purpose, the data are first tagged with Biber’s grammatical tagger, processed with the SAS software package, retrieved via Multi-Dimensional Analysis from The AMshC (i.e. *The American Movie Super Heroes Corpus*, which is a 315,000-word-corpus purposely-built for the present analysis), and then compared to the Multi-Dimensional Analyses of the broader *American Movie Corpus* (Forchini forthc.).

The investigation of authentic movie language data (that is to say, the verbatim transcription of the actual conversations of the movies, and not the scripts downloaded from the web), together with the use of MDA methodology, which has often marked a significant step in language investigation, allow us to draw an empirical picture of the nature of movie language and to conclude that there is not much variation between the various movie genres in terms of the linguistic features characterizing them and of the textual dimensions they belong to. Besides, the significantly high frequency of spoken items in this type of movies does not simply confute the various claims about the inadequacy of movies to portray reality (cf. Machura and Ulbrich 2001:118) and represent “the general usage of conversation” (Sinclair 2004: 80), but it especially strengthens this confutation by showing that conversation, even in movies portraying fictitious characters from comics, is not very different from in the real world. This implies that even movies about superheroes (which, as a genre, could be singularly motivating, cf. their resonance in the recent years) can be used in learning those features of conversation which many authoritative linguists (cf. Hunston 2002, Mauranen 2004, Reppen 2010) describe as being neglected by the syllabus.

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Spoken legal discourse: The features of trial language

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Legal discourse has primarily been analysed in its written form (cf. Tiersma 1999, 2001, 2006; Tiersma and Solan 2012) through the examination of the recurrent features of various text types, e.g., contracts, wills, codes of law, etc., and often within the context of broader studies on specialised languages (Gotti 2008, Bhatia, Sánchez Hernández, and Pérez-Paredes 2011). Spoken legal discourse, on the other hand, has received far less attention and has generally been viewed as a pure reflection of written legal language in that it may also be ‘wordy’, ‘unclear’, ‘pompous’, and ‘dull’ (Mellinkoff 1963, Lindsey 1990). However, it presents its own idiosyncrasies and thus needs to be addressed more in-depth with respect to its various forms and manifestations. One form of spoken legal discourse is trial language, whose distinctiveness has only relatively recently been recognised and discussed in the linguistic literature (cf. Levi and Graffam Walker 1990, Stygal 1994, Heffer 2005, 2008, 2015; Anesa 2012). Studies on this micro-language are entirely based either on U.S. or U.K. cases though, disregarding the immense diversity of trial systems in other English-speaking countries around the world. This presentation, therefore, intends to fill this gap by providing a first in-depth analysis of communicative practices in a South African courtroom. The data used for the analysis consist of sample transcripts from the trial of Oscar Pistorius, which began in Pretoria, South Africa in 2014.

The analysis is based on the observation of the pragmatic and rhetorical strategies used in the courtroom during two main stages, namely the examination and cross-examination of the accused by the defence and prosecuting lawyers. Two different speaking styles have been identified. The examination phase appears to be marked by a high level of formality, which is reflected in the extensive use of hypotaxis and not so much at the level of lexical choices. Sentence complexity appears to have a sort of ‘shielding’ function, allowing the defence lawyers to resort to a hedged questioning modality, consisting of indirect and politely formulated requests that aim to protect the accused and reduce the distance with him. On the other hand, the prosecuting lawyer adopts a blunt tone, resulting in aggressive questions and assertions challenging and discrediting the accused. The prosecuting lawyer also seems to more often employ irony, sarcasm as well as allusions and insinuations.

Although this is a case study with all its limitations and idiosyncrasies, it represents a first investigation of how trial language varies in a non-US or UK setting, thus adding a piece of research on this specific legal genre. Future studies on trial discourse in English necessarily need to be based on several court cases in different legal systems and jurisdictions around the world.

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Beyond words: From concordances to architectural knowledge construction

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The paper looks at the language of architectural and design projects as it is found in published research articles taken from a small corpus of specialised journals compiled by the author for the purpose of linguistic analysis. The journals are all mainstream publications ranging from *Architectural Design*, published by Wiley, to *Design Issues* (MIT Press). The articles chosen cover a variety of topics from within architecture and design, but all have the project as their thematic focus. In fact, the project is taken to be a complex process involving different stakeholders and requirements enveloping if not constraining creativity and innovation. All this is reflected in a complex discourse allowing for diversified language patterns and rhetorical moves.

In line with recent debate on the role of context in corpus studies (cf. Virtanen 2009, Baker and McEnery 2015), a preliminary description is offered based on frequency data and concordances that help identify typical collocations, clusters and phraseological patterning that might be conducive to an understanding of the discourse of design and architecture and, more specifically, of the design process itself. This initial descriptive stage is complemented by a more qualitative interpretive stage, in which results from the corpus investigation are first looked at from the perspective of genre analysis (Swales 1990) and subsequently placed within the wider context of the architectural and design professions and professional knowledge.

This is done to enrich and update the few available descriptions of architectural and design discourse (see Medway 1994, Swales et al. 2001), as well as to ultimately reuse knowledge gained to inform ESP pedagogy within an M. Arch. programme.

***Super Tuscan*: A false Anglicism for wine lovers**

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Nowadays the English language occupies a privileged position as donor language (Furiassi et al. 2012, Durkin 2014) and is therefore prone to inventive manipulations by speakers of other languages. This may lead to the coinage of false Anglicisms, words which are recognizably English in their form but that do not exist or have a conspicuously different meaning in English (Furiassi 2010). Undoubtedly, false Anglicisms are manifestations of language creativity, catalysed by the flexibility and adaptability of English lexical material which is freely moulded by Italian speakers.

However, it is worth mentioning that some of these typically Italian creations are cases of “reborrowing of false Anglicisms”, that is lexical innovations “reborrowed by real English from pseudo-English” (Furiassi 2010: 70), since they eventually become part of the English lexical inventory. Similar to the notorious culinary internationalism *slow food* (Furiassi 2010), *Super Tuscan* also belongs to this category, as it is a false Anglicism formed by joining two lexical elements that can be separately found in English but whose compound outcome is a genuine Italian product (Furiassi 2010).

The primary aim of this study is to reconstruct the etymology of *Super Tuscan*, a term coined in the 1970s by some Tuscan wine makers who decided to bypass the restrictive legislation governing the production of Chianti so as to distinguish their modern, tailor-made wines, usually obtained by blending international grape varieties, from the inexpensive, low-quality ones traditionally associated with the label *vino da tavola* (En. ‘table wine’), which they were forced to put on their bottles. This successful marketing strategy enabled those Tuscan vintners to produce renowned, fashionable and expensive wines, thus also granting the worldwide success of *Super Tuscan*, which turned from a highly specialized term employed by (wealthy) wine enthusiasts or professionals into a word frequently uttered also by non-connoisseurs.

The following sources were exploited in order to report on what is known about the diachronic development of *Super Tuscan*, measure its frequency, highlight typical contexts of occurrence and trace its first written attestation in both Italian and English: specialized magazines related to wine published in Italian, e.g. *Bibenda*, *deVinis*, *Vitae*, and English, e.g. *The Wine Advocate*, *Wine Enthusiast*, *Wine Spectator*, specialized glossaries of wine terminology in Italian, e.g. *Dizionario del vino*, *Il glossario del vino*, and English, e.g. *OCW*, *WWG*, general dictionaries of Italian, e.g. *Devoto-Oli*, *Gabrielli*, *GDU*, *Sabatini-Coletti*, *Treccani*, *Zingarelli*, and English, e.g. *Merriam-Webster*, *OED*, and Italian, e.g. *itTenTen*, and English corpora, e.g. *BNC*, *COCA*, *enTenTen*, the latter available via the *Sketch Engine*.

Given that *Super Tuscan* can be considered a neologism, since it has only recently been included in Italian and English dictionaries alike, it is hoped that this analysis will shed new light on a particular aspect of language creativity, not only specific to wine-making and wine-tasting but also spread to the general language. *Super Tuscan* indeed falls within those pseudo-English words (Furiassi and Gottlieb 2015) that managed to proliferate across languages, thus emphasizing the intercultural dimension of specialized lexis.

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Turning *culture* into a ‘liquid’ modern word. Evidence from synchronic and diachronic language data

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Sketching the “historical peregrinations of the concept of culture” in his *Culture in a Liquid Modern World*, Bauman (2011) outlines the changing role of culture in society, from “an agent for change”, to “a conservative force”, to an increasingly flexible and liquid concept “fashioned to fit individual freedom” (2011: 1-17). It is against this background that this paper attempts an investigation of the multifaceted process that over the centuries has transformed the very specific material meaning of the word *culture* into the extremely elusive concept we are familiar with today. The basic assumption is that the process of semantic change which transformed a word originally referring to the concepts of tillage and husbandry (from the Latin *colere*) into a potentially polysemic word accommodating a far wider range of meanings is mirrored in changes in usage of the word, and in turn reflects changes in society. In the wake of a growing interest for the use of language resources for the investigation of cultural and social phenomena (cf. Michel et al. 2011, McEnery and Baker 2016), these changes can be observed through the analysis of the lexico-grammar patterns the word *culture* has entered during its long history of existence.

While not developed in the context of research in historical linguistics, the present study tries to find evidence in diachronic resources for phenomena observed in contemporary usage. More specifically, the analysis takes as a starting point research on the same topic based on recently developed web as corpus resources which suggest that today *culture*, while retaining its key metaphorical meanings as a synonym of cultivation and refinement of the mind and, in a wider sense, of the lifestyle practices representative of a given tradition, is increasingly involved in relatively new lexico-grammar patterns expressing a much more varied range of meanings. The emergence of these lexico-grammar patterns is in this paper explored on the basis of a wider variety of synchronic and diachronic language resources, selected with an eye to the possibility of covering the largest time span possible. In particular, data from *Early English Books Online* have been used to explore patterns of usage in the period of time from 15th to 18th century, whereas *Google Books* data have been used to test hypotheses for the 19th-20th century. Finally, data from the BNC and from a large number of other corpora available through Mark Davies’ *BYU Corpora* and through the *Sketch Engine* have been used to explore in more detail contemporary usage.

The preliminary and necessarily partial results of this research suggest that there is room for far reaching investigations into the (hi)story of this intriguing “complicated” word, as Williams (1985: 87) dubbed it, and that computational methods and language resources as those used in the present paper can well complement studies carried out from the perspective of historical linguistics, sociolinguistics and cultural studies, and/or even provide the basis for new insights and further explorations.

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Textual complexity of online newsmaking: The fractal-like structure of BBC news alerts

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Online newsmakers deliver news frequently, rapidly and attractively, keeping the public informed and ‘entertained’. Studies on online news discourse (Boyd 2001, Mansfield 2004, Stroembaeck and Kioussis 2010, Magdaleno and Gutiérrez-Rivas 2013, Johansson 2014, Monsefi and Sepora Tengku Mahadi 2016) have revealed the complexity of online news genres, which: combine many channels of information into one; are marked by intra-/inter-/hyper-textuality, poliphony, trans-genericity and multimodality; and provide for varied forms of news consumption, including interactive reader participation.

This study examines the complex rhetorical organisation of 193 BBC news alerts (about 30,000 words), collected over a 5-month period (March-July 2016). These texts typically comprise an email message with a briefest news update, and a link to an expanded news update. Both components include smaller structural segments.

The email message presents a succinct news update in the subject heading (5-6 words; *Huge leak reveals elite’s tax havens*), and a more elaborate version with information about contextual circumstances and/or the source of information in the message body (16-17 words; *Huge leak of files from Panama law firm Mossack Fonseca reveals how the world’s wealthy hide their money*). The former is realized as an ellipted present-tense clause, and the latter as a clause complex containing pre-/post-modified NPs and adverbials.

The expanded news update comprises four standard elements: a telegraphic heading, which recycles the content of the email subject heading, without developing it, and may be realized as an NP and an optional ellipted sentence (8-9 words; *Government climbdown over forced academies plan in England*); a photo/video-clip with an optional caption, providing background information on a detail of the news, characterized by varied syntactic and tense/aspectual choices (11-12 words; *US election: Trump set for Republican nomination as Cruz pulls out*); a longer heading, which elaborates on the telegraphic heading, realized as a (combination of) sentence(s) (20-21 words; *Stephen Crabb has been appointed as the new work and pensions secretary, after Iain Duncan Smith resigned on Friday*); and a longer report, which expands on the news item with circumstances, but takes its gist for granted, and is marked by the presence of cohesive devices (95-96 words; *Mr Trump won seven states while his closest rival, Ted Cruz, took three. The third-placed Republican, Marco Rubio, came in with one [...]*).

The BBC news alerts display a spiral rhetorical structure which enhances the impact of the news. Virtually each news alert component recycles and enriches the previous content, zooming in on details of a fractal-like narrative structure: news items are presented in incremental steps, in graphically distinct mini-texts, but within a conceptually unitary structure. Their redundant and fragmented nature is motivated by the delivery and consumption practices of the news provider and news reader, respectively: on the one hand, news chunks can be frequently updated with minimum disruption of their overall structure because they are short, segmented and yet expandable; on the other, they are minimally distracting (they require a short attention span) and cognitively undemanding (each component reinforces the others); the reader can thus adapt the news to their discrete units of news consumption, totally free to interrupt or restart the flow of incoming information at any of the multiple ‘exit/entry points’ of an indefinitely extendible narrative.

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Special uses of the present progressive in original and translated film dialogue: Reproducing and translating a complex pattern

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Conventionally, the present progressive in English is used to express iteration, the continuity of an action/process or its temporariness, in line with the typical meaning facets associated with the progressive aspect (Biber et al. 1999, Celce-Murcia and Larsen-Freeman 1999). Diachronically, however, the present progressive has gradually acquired new connotations (Elsness 1994, Killie 2006) which do not express a meaning strictly “covered by the aspectual notion of progressivity” (Leech et al. 2009: 131) and hence distance from conventional usage. In addition to the common futurate function, such non-prototypical cases include uses of the present progressive with typically stative verbs, attitudinal uses and interpretive values, primarily documented in spoken English and attributed to a growing trend in colloquialization (Leech et al. 2009). Showing a non-univocal relation between its form and its multiple functions, the present progressive can be complex to translate into other languages, where different tense-and-aspect combinations can be exploited to convey equivalent facets of meaning.

This contribution investigates the use of the present progressive in a spoken English register which is associated with a rather high degree of naturalness and colloquialness, i.e. film dialogue (Quaglio 2009, Pavesi 2016, Zago 2016, among many). Special attention is allocated to less typical uses of the present progressive (i.e. attitudinal, interpretive and with stative verbs) to explore: i) to what extent film dialogue mirrors spontaneous conversation in the occurrence of special present progressive functions, and ii) in what ways film translation reproduces these complex meaning-form pairings. The analysis is carried out by exploring the parallel section of the *Pavia Corpus of Film Dialogue*, a 500,000-word corpus of original British and American film dialogues and their dubbed versions into Italian (Pavesi 2014). Data from the corpus are compared against trends in English spontaneous conversation (the *LSWE Corpus* in Biber et al. 1999 and Leech et al. 2009). Results document the large presence of less prototypical present progressive functions in film dialogue, which are often seen to associate with conflictual frames, a characterizing component of telecinematic discourse (cf. Taylor 2006, Pavesi 2011, Ghia 2014). This is an index of both colloquialness and compliance with typical filmic patterns. In dubbed Italian, the different functions of the English present progressive are expressed through alternative tense-and-aspect combinations and verbal periphrases. In several cases, however, the attitudinal and interpretive meaning is conveyed lexically or syntactically and extends beyond the verb phrase, being expressed through weak connectors and marked constituent order in the utterance.

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Cultural dimension and ELF productivity in the language of tourism

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The increase of tourism in Salento has led to an increase in hotels and resorts and to the search for advertising strategies to lead the tourist towards certain destinations (Dann 1996). This paper represents a case study about the cultural dimension of the language of tourism (Fodde and Denti 2005; Vestito 2005) represented in the English versions of hotel and restaurant websites of Salento. In particular, the analysis investigates the type of specialized discourse (Gotti 2006; Cappelli 2006) used to describe the peculiar experiences that can be made in the area, as expressed through the descriptions of landscapes, food and services offered, and focuses on the linguistic and metaphoric strategies of persuasion (Francesconi 2007). This research examines a sample of websites of hotels and restaurants not connected to international chains, often translated in English by people who are not aware of the pragmatic implications of an English word and of its norms. This aspect is interesting if we consider the productivity of English as a Lingua Franca (Jenkins 2007; Seidlhofer 2011) and those new words, or a different usage of existing words, not as deviations from the norm but as ELF creativity.

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The power of attorney: A creatively conventional genre in legal discourse?

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The power of attorney is one of the most frequently used instruments in international legal practice, both in Common Law and Civil Law contexts. It entitles the holder, Attorney, Agent or Mandatary, to act on behalf of the Principal, Grantor or Mandator, defend their legal rights and interests and represent them in court where necessary (Alcaraz and Hughes 2002; Di Renzo Villata 2007). Internationally known as a legal-lay contractual agreement, it is locally adapted and drafted to suit specific, local realities. Generally, contracts lie within those genres (such as wills and insurance policies), which combine “highly formal traits with features typical of the written mode” (Gotti 2005: 21). Additionally, as contracts, powers of attorney can be considered as highly codified and standardised, with easily predictable sentences and constructions, rich in formulaic expressions (Gotti 2005: 21), thus showing a crystallized and conventional use of certain routines.

Starting from the assumption that legal language is inherently complex, obscure and oversophisticated (Di Renzo Villata 2007: 4), the present study will try to investigate the power of attorney as a legal genre, identifying its particular move structure (Bhatia 1993). Depending on the format, the power of attorney can display different moves such as the identification of the mandator, the identification and appointment of the mandatary, the list of powers conferred, limits, conditions and terminations, along with instructions on the validity and use of the document. The qualitative and quantitative analysis of a corpus of different typologies of powers of attorney, drafted *ad hoc* for specific actions (such as purchase of a property, personal care in case of mental incapability, or applications for patents and trademarks) will also endeavour to ascertain whether and to what extent specific generic features, different typologies, macrostructures, moves and clauses included, along with lexical expressions, archaic formulas and clichés, legal pairs and triplets, tautologies, and “textual mapping adverbials” (Bhatia 1987) can be placed on a creativity-conventionality cline. The investigation aims to determine whether powers of attorney can be representative of the dynamic interaction between conservatism (the permanence of traditional linguistic traits) and lexical productivity (the redefinition of existing terms and creation of new concepts).

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American car ads in the 1960s: Discourse, society and multimodality at the intersection

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Dynamism and flexibility are the main features of the language of advertising as it reflects the aspects of an era and its society. Car ads are particularly good at showing the features of the genre of advertising as well as the changes in society, exemplifying its needs and its cultural traits. Language plays a pivotal role in the depiction of such changes.

After having given a possible theoretical framework (Swales 1990; Hermeren 1999) this work aims at analysing the style and the language of car ads in the 1950s; it will highlight the objectives of the communicative events along with the main multimodal tools available for the advertising industry (Kress and Van Leeuwen 2001).

The corpus was collected in the USA from some vintage shops, and it consists of 200 car ads cut from old magazines in the 1960s, stored by collectors. The corpus analysis has implied the reading of all the paper ads, the fine grain analysis of the material (text and images) and the following classification of the data found, along with its interpretation.

The car ads show some features peculiar of advertising in the 1960s. Most of them are made of a textual part and of a visual part. The textual part is characterized by the persuasion language, with a continuous reference to the aesthetics of cars, their comfort, their legroom, the power of their engine. Almost no reference to safety and environmental impact can be found. Just a little reference is made to fuel-saving issues instead. These features are in line with the society in the 1960s but this is strikingly different from the concepts of car advertising today. In a diachronic perspective the car advertising language and representation has changed obviously; actors have changed, needs have changed but especially the society has changed, along with its language and communication methodologies. The attention has been focused on the linguistic elements, which have been analysed in a discourse-analytical framework, but also on societal aspects, like gender, social status and the influence of economic cycles on communication. The results show interesting aspects of the language of advertising of that time, in terms of style and content.

This work represents a part of a diachronic research project, linked to the evolution of the genre of advertising over six decades (from 1950s to 2000s) and its changes, due to society, time, innovation and the multimodal approach to communication.

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The impact of ELF on ELT: From conformity to target language norms, to variable goal-directed language uses

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The aim of this presentation is to focus on the pedagogical implications of the spread of English as the world lingua franca (ELF) from a sociocultural perspective (Kramsch 2009, Lantolf and Thorne 2006, van Lier 2004, Vygotsky 1978) and discuss some of the most significant issues stemming from the conflict between the dominant native-speaker model in mainstream English language teaching (ELT) and the reality of ELF as the epitome of language variability and adaptability.

Ever since the primacy of standard English (SE) was questioned in the early eighties and the assumption of the native-speaker's (NS) ownership of English was challenged by linguists who affirmed the legitimacy of non-standard varieties of English spoken by non-native speakers (NNSs) (Canagarajah 1999, Crystal 1997, Jenkins 2000, 2015, Kachru 1982, Seidlhofer 2003, Widdowson 1994), research in the areas of ELF and ELT (Bayyurt and Akcan 2014, Bowles and Cogo 2015, Cogo and Dewey 2012, Grazzi 2013, Jenkins 2007, Seidlhofer 2015, Sifakis 2014, Sifakis and Fay 2011, Vettorel 2015, Widdowson 2003), it has been shown that a complete paradigm shift is needed to move away from norms of conformity, towards a transformative educational model that increases the teachers' and learners' awareness of the variable uses of English (Pennycook 2001, Larsen-Freeman 2003, Seidlhofer 2011). Therefore, the rise of ELF defies the rather simplistic classification of non-standard features of English as erroneous, for it shows that, in a diachronic perspective, today's polycentric nature of English follows from a natural evolution of this language as a complex adaptive system (CAS) (Larsen-Freeman 2002, 2016). Being a second order contact language (Mauranen 2012), ELF emerges in diverse intercultural contexts and is co-constructed by interlocutors who appropriate it as a communicative affordance and reshape it according to their linguacultural identities. For this reason, variations in the use of ELF should be considered as instances of language continua (Thrudgill 1999), rather than indications of the NNS's deficient competencies.

As regards the English classroom, we could then conclude that whenever learners are involved in authentic communicative activities (e.g. via the Internet) the traditional interlanguage paradigm does not apply to their use of English, and it would be inherently wrong to categorise ELF as a defective form of English. This leads to a re-conceptualisation of ELT that should not measure the students' performance by reference to NS norms, but in terms of their lingual capability (Widdowson 2015). However, this entails the redefinition of the language teacher's roles from an ELF perspective, which this talk is intended to investigate.

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English word formation and lexical creativity to motivate CLIL student teachers

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Research on teacher motivation has increased in the past decade, giving evidence that the field relates closely to several variables in education such as pre-service and in-service teacher training, educational reform, teaching practice, student motivation, work environment, psychological fulfilment and general health conditions (Han and Yin 2016).

Bearing in mind teacher motivation research across different disciplines and cultures and studies on EFL teacher motivation, this paper aims to share the author's personal experience with colleagues who have recently taught in CLIL methodology teacher training courses (Carson and Chase 2009, Dörnyei 1996, 2005; Dörnyei and Ushioda 2001, 2011; Erkaya 2012, Hein et al. 2012, Karavas 2010, Kassabgy et al. 2001, Kunter et al. 2008, Pennington 1995, Wild et al. 1997). The main goal is to highlight different strategies that may stimulate Italian teachers to carry out their interest beyond training courses on the one hand, and that may encourage them to teach CLIL with original and successful results on the other.

The author's experience refers to teaching CLIL methodology in courses for High School teachers of Law, History, Geography, Art, Music, Science and Chemistry, Physics and Maths held by the University of Palermo in the past two years. At the beginning of each course, participants were asked to answer a questionnaire identifying their motivations in teaching CLIL and their expectations beyond CLIL methodology. The questionnaire has allowed the author to find out and categorize teachers' intrinsic and extrinsic motivations and then to select the L2 related topics that might be more inspiring and stimulating to them. The results have shown that teaching lexical productivity and creativity in GE and ESP stimulates High School CLIL teachers, thus increasing their intrinsic motivation and indirectly influencing their teaching effectiveness.

Moreover, a comparative perspective between L1 and L2 allows teachers to become more and more linguistically aware of what teaching their subject in a foreign language, such as English, means. At the same time, if motivated they safeguard the final success of CLIL methodology in Italian High Schools as one of the latest European language learning strategies to promote multilingualism and multiculturalism. As a matter of fact, although the long-established European language policy aims to convince European citizens that multilingualism is necessary to be "united in diversity" there are still many cultural barriers and linguistic unawareness among Italian adult learners of foreign languages, particularly among learners of the English language. Specifically, the peculiar linguistic history in Italy has indirectly promoted the idea that speaking only one language is the rule around the world, and that those who speak more than one language are the exceptions, disregarding that "exactly the reverse is the case" (Crystal 2005: 409).

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Multimodal creativity and complexity in the production and translation of humorous discourse in video games

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This paper enquires into the adoption of linguistic and audiovisual creativity for the production and translation of humorous discourse in video-game scripts. In particular, this study will focus on the multimodal composition (van Leeuwen 2005) of the video game *Lollipop Chainsaw* (Warner Bros. Interactive 2012), which represents a case study implemented at the University of Salento to explore the cognitive processes and types of competence involved in multimodal retextualization.

By resorting to a cognitive-functional model of text production and reception (Langacker 2008), this study aims at exemplifying that also audiovisual texts are planned bearing in mind specific implied receivers (Schmid 2013), and that a critical, multimodal reading (Kress and van Leeuwen 2006) of semiotic resources is essential to infer and retextualise the authors' discourse (Widdowson 2004). The video game under discussion, co-created by the Japanese designer Goichi Suda and filmmaker James Gunn, develops sarcastic and disparaging criticism (Guido 2012) towards American socio-cultural values through a complex blend of different styles, genres, and intertextual references to 'B-movies', horror movies, and pop and rock music. Precisely, the English script is characterized by a meaning-making interaction between linguistic and extralinguistic creativity, which is meant to convey the writers' illocutionary force (Austin 1962) and to originate a specific type of humour that is mainly accessible to an experienced audience of video-game players. Linguistic creativity is identified in the syntactic deviations from standard norms of English, the inclusion of puns, and the mixture between different semantic fields in the same utterances, whereas the extralinguistic one is actualized through audiovisual hybridization (Moschini 2014) between the stylistic conventions of comics, cult movies and other video games.

The comparison between the selected corpus of English and Italian extracts will help to consider whether the official translations succeed in identifying and adapting the creative uses of verbal and visual semiotic resources to achieve pragmalinguistic equivalence for target receivers. Finally, the reformulated versions will be compared to the alternative translations produced by a group of undergraduate students from the University of Salento, stemming from a methodological approach based on the critical reading of audiovisual construction (Kress and van Leeuwen 2006, Fairclough 2010, Iaia 2015), to investigate the contribution of multimodal analysis to the interpretation and equivalent rendering of the source text's semantic and communicative dimensions.

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Stealth translation in theory and practice

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With the increasing understanding of the need for accessibility, and of Outsider reading, it should become apparent to translators that translating, in the narrow sense of the term, is not effective. Widening the concept of translation allows for strategies such as ‘thick translation’ to be considered to help Outsiders access authorial intentions, presumed mutual manifestness and shared genre conventions in the text. In Appia’s (1993) understanding of the term, this entails making meaning mutual through annotations, and accompanying glosses in the target text. This, though, usually results in a more scholarly and certainly less *readerly* text – and ultimately renders a text less accessible except for the most stalwart reader.

A solution is clearly signalled with the idea of ‘stealth’. The term stealth translation is a personal development of Grunebaum’s (2013: 158) “stealth gloss”, an artful addition of a definition or a word in the TT, which goes unnoticed by the target reader. The idea of ‘stealth’ ensures that the text remains *readerly* and follows *skopos* norms. Stealth may also be categorised as part of transcreation, and even more so of ‘accessible translation’, whereby in both cases there is a strict link to a source text, while the target text is recreated in response to the needs of the perceived reader. This approach clearly gives the translator more authority to intervene, which violates most translation-charter guidelines, which state that translators must not add or alter the content of the source text.

This paper will investigate the literature on ‘stealth translation’ in general and will focus in particular on one translation project, which heavily adopted stealth translation strategies. It was a translation from Italian to English of a museum’s informative panels, focussing principally on Jewish life, and destined to provide accessible and importantly *readerly* texts for outsiders. Many of the source text readers will be Outsiders with regard to Jewish customs rituals and so on. In translation, even more readers will be Outsiders as they will not share an Italian model of the world. The analysis will show that to provide the same level of accessibility as the source text reader would have, glossing is only a part of the stealth strategy. Indeed, interventions performed went well beyond traditional translation procedures, and will be presented as a blueprint for more accessible translation.

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Complexity and creativity in advertising translation

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Complexity and creativity are two important issues within the field of Translation Studies. Translation, far from being a mere linguistic activity, has been regarded as a complex and creative phenomenon whose failure or success is always assessed in terms of equivalence, faithfulness, ethics and/or ideology. Complexity and creativity are also two core issues in advertising and their role and importance, therefore, play a crucial role in the case of advertising translation. Advertisements are very good examples of creativity due to their primary functions of appealing, persuading and convincing the potential target audience through a combination of different elements such as fiction, compressed story-telling, stylized acting, photography, cartoons, puns and rhythms. The combination of these elements in advertisements poses serious challenges to translators. Translators are seen as experts in the two languages and cultures involved (Snell-Hornby 1988). Furthermore, in the specific case of advertisements, translators are also required to be extremely competent in the language of the advertising campaign. This entails a particular awareness of the marketing strategies, which lie beneath the production of the target text, thus requiring some degree of creativity on behalf of translators (Anholt 2000).

Advertising is one of the most multifaceted and dynamic discourse types, which exploits both what is around the language of ads (situation, accompanying discourse, music and pictures) and what is 'inside' the language created by the imaginative use of graphic and phonic paralinguistic (Cook 1992). This double-nature of advertisements, verbal and non-verbal, is one of the most challenging features in advertising translation, which makes this activity complex and its success undoubtedly bound to the degree of creativity used by translators. The aim of this paper is to explore aspects of complexity and creativity not adequately explained or developed in advertising translation studies through a practical investigation of these phenomena. The investigation will be carried out through a contrastive analysis of several advertisements in different languages with a particular focus on language secrets, unconventional features and translation strategies.

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The transportation of British, American and Indian cultures to Italian-dubbed films. Conventionality and creative solutions

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Working on a corpus of selected scenes from 5 British and American films (*Four Weddings and a Funeral*, Mike Newell, UK 1994; *Bend it Like Beckham*, Gurinder Chadha, UK 2002; *Freedom Writers*, Richard LaGravenese, USA 2007; *Slumdog Millionaire*, Danny Boyle, UK 2008; *Little Fockers*, Paul Weitz, USA 2010), I have compared the original versions with the Italian-dubbed scripts from Chiaro's (2004) perspective in an attempt to explore the complexity of references to culture-specific elements (Katan 1999) of British, American and Indian societies, and the creativity with which humour is re-contextualized in Italian, through the analysis of proper names, proverbs, puns, idioms, topical allusions, quotes from songs and film titles.

A choice of quips from the 5 films represents the three different translational strategies adopted: 1. the substitution/recreation of Verbally Expressed Humour (VEH) in the source language (SL) with an example of VEH in the target language (TL); 2. the replacement of the SL VEH with an idiomatic expression in the TL (a sort of literal transposition); 3. the replacement of the SL VEH with an example of compensatory VEH elsewhere in the TL text.

The investigation of the main strategies followed in dubbing has revealed that very often translators succeed in transposing source cultures either by means of equivalent expressions that sound natural in the target language, or by using conventions that are accepted as distinctive traits of dubbing. On the other hand, a great deal of slang and taboo words are lost in translation, either because they are replaced with standard or more formal vocabulary, or because they are completely omitted in the target text. Difficulties may lie in the lack of a universally accepted semantic map of humour, and in the linguistic, cultural and personal variables, which interfere in the shaping of its perception. Translators who work on humorous texts know very well how challenging their task may prove, especially when they come across culturally opaque items in the source text that are not present in the target language and culture, thus raising the thorny question of how to replace the untranslatable element with a new one in the target text. Individual creativity and dexterity come into play and constitute the focus of this research.

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The complexity of racist discourse in Europe at the time of the migrant crisis

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The mass migrations of people entering Europe from Africa and the Middle East often in very precarious conditions in the last few years led the media to speak of a ‘migrant crisis’ due to the difficulties of some European countries facing the influx and resettling people. As a result, immigration has become a topical issue in the agenda of political parties of different orientation in Europe, where the spread of an anti-immigrant sentiment is growing, also matched by the rise of right-wing populist movements (Canovan 1999, Zaslove 2008, Lorenzetti 2016) and parties promoting nationalistic policies and creating ever new ‘borders’ even with their words (Wodak 2015).

When tackling the issue of immigration, the discursive strategies employed by such parties and their leaders are especially those of *delegitimization* and *scapegoating*, playing an important role in the production and spread of prejudice in society. Specific ethnic, religious or linguistic minorities are singled out as the ‘dangerous others’ and presented as threatening society or national identity on different grounds (i.e. cultural, religious, economic and security-based) (Van Dijk 1987, Hogan and Haltinner 2015, Richardson and Colombo 2013). While at the micro-level of discourse, scapegoating often takes place through the use of figurative language, depicting immigration as a flood or as an invasion (Musolff 2015), from a macro-level perspective the recurrence of such tropes leads to the emergence and legitimization of a new ‘camouflaged’ or more ‘politically correct’ form of racism no longer openly directed at race, but emphasising an alleged ‘cultural incompatibility’ (Balibar 1991, Taguieff 2001) between ‘us and them’.

The present contribution aims at exploring the rhetorical strategies of new racism in Europe in the language of right-wing politicians at the present time with reference to the so-called ‘migrant crisis’. This phenomenon can be well characterised as complex, since it emerges from the interplay of multiple factors pertaining to the social, cultural and linguistic dimensions of society, as reflected in the strategic use of propaganda that plays upon people’s fears.

Employing a critical discourse analysis perspective (Chilton 2003, Wodak 2007), the anti-immigration rhetoric of politicians from the *Lega Nord* in Italy, the *Front Nationale* in France and the *UKIP* in Great Britain is compared, drawing on a corpus of electoral speeches and social network posts, especially considering the years from 2014 to early 2017.

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Renovating an urtext: A corpus-assisted analysis of *Wide Sargasso Sea*

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The study is a new step in an ongoing research project on the role of corpus linguistic (CL) techniques in the analysis of ‘verbal art’ (Miller and Luporini 2015, forthcoming), applying Ruqaiya Hasan’s Systemic Socio-Semantic Stylistics framework (1985/1989, 2007), rooted in Systemic Functional Linguistics (SFL) (Halliday 1985 and subsequent editions). The object of analysis is *Wide Sargasso Sea* (henceforth WSS), a novel first published in 1966 by Jean Rhys, which links up to Brontë’s *Jane Eyre* (JE), recounting Bertha/Antoinette Mason’s youth in Jamaica and her marriage to Rochester.

The focus is on the extent to which:

- (1) lexico-grammatical patterns in Rhys’s postcolonial *prequel* can be said to construe an innovatively meaningful manipulation of elements from JE;
- (2) these can be usefully traced with CL methodologies.

The presentation begins with a concise introduction to Hasan’s framework, which sees literature as a ‘special’ text-type, requiring a descriptive-analytical model of ‘double articulation’: analysis at the semiotic system of language is complemented by scrutiny at the higher-order semiotic system of verbal art to arrive at the text’s theme, i.e. its “deepest level of meaning” (Hasan 1985/1989: 97). Spotlighting innovative aspects in Rhys’s ‘rewriting’, it then presents select results from our corpus-assisted scrutiny of WSS, using *AntConc*, with JE as a reference corpus.

From a quantitative viewpoint, methodology began with comparative Wordlists and a Keywordlist for WSS against JE; these were scanned for lexical items deserving further investigation. Among these – due to their frequency in WSS as opposed to infrequency/absence in JE – there emerged: (a) instantiations of languages other than English (French/Patois); (b) two proper nouns, *Christophine* (a Caribbean servant/nurse, never mentioned in JE) and, perhaps unsurprisingly, *Antoinette*, and (c) the adjective *white*.

If quantitative analysis points towards potentially significant items, it is not enough. Only qualitative analysis (essentially manual) will adequately explore the semantic functions of these in co-text/context (Halliday and Matthiessen 2004: 48-49), help the analyst ascertain if/to what extent they can be labelled innovative with reference to Brontë’s canonical intertext, and, ultimately, assess whether they can be said to symbolically articulate the text’s theme (Hasan 1985/1989: 94-99). To do so, sentence-length KWIC concordances for the items listed above were retrieved and analyzed for meaningful patterns: namely, patterns of agentivity construed in/by the transitivity structures involving *Christophine/Antoinette* as Doers (Thompson 1996/2014: Chapter 5), and ‘appraisal systems’ (Martin and White 2005) enacting evaluation of *white* (as opposed to *nigger*) and of the characters’ linguistic behaviour.

Rhys’s creative use of language is particularly evident in the novel’s multilingual/multicultural dimension. Code-mixing construes a divide between French/Patois-speaking characters (Caribbean natives) and English-speaking ones (Rochester), mirroring the multi-faceted socio-linguistic reality of the fictional context. The main patterns that emerged from analysis have then been revisited at the level of the semiotic system of verbal art, focusing on their role in articulating what appears to be a significant aspect of the text’s deepest meaning: a reflection on the multiple aspects/values of the ‘other’, and the encounter/clash between different cultures.

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Conventionality gets entangled with creativity on a health Q&A website: A corpus-linguistics approach

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In our increasingly medicalized society, discourses surrounding the body permeate the texts people read on a daily basis. Thus when they fall ill, people know a lot about their illness through the language of health professionals, conversations with family and peers, through books and Internet media, and so forth (Harvey 2013). Specifically, the Internet has become a popular provider of health advice and information for adolescents, who rarely undergo regular medical examinations. For those who were born digital (Gray and Klein 2006, Palfrey and Gasser 2008) the Internet is the electronic gateway to confidential advice and information on their health issues, specifically on sexual and emotional health.

The focus of this study is on one such specialist internet service: Columbia University’s health question-and-answer internet resource, *Go Ask Alice!*, which consists of health questions on different issues (i.e. alcohol and other drugs, general and emotional health, nutrition and physical activity, relationships, and sexual and reproductive health) and their relative answers (Maglie 2016). Focussing on the messages posted by adolescents and the answers they receive by a team of Columbia University health care providers, patterns of communication are delineated, building on Mishler’s operational concepts of “voice of lifeworld” and “voice of medicine” (Maglie 2017). According to Mishler (1984: 104), the voice of medicine manifests a technical interest and signals a scientific attitude. He further explains this by adding that “the meanings of events are provided through abstract rules that serve to de-contextualize events, to remove them from particular personal and social contexts”. On the other hand, the voice of lifeworld – which becomes here the voice of youth – is characterized by non-technical discourse and directly relates to patients’ subjective experiences of illness, which are recounted within the context of their socio-cultural everyday lives and relationships. The voice of medicine – which is expected to be specialized, formal and conventional (e.g. social distance and objectivity, resulting in fewer pronominal and interpersonal forms; medical jargon with its lexical and syntactic complexity; and the language of popularization for education and information purposes using figurative language etc.) – and the voice of youth – which is, on the other hand, presumed to be informal (e.g. contractions, lower-case type, subject ellipsis, colloquial abbreviations, creative compounds, new words, unusual collocations, creative figures of speech, idioms and trendy expressions etc.) – get entangled online in a new genre of writing, the post, which is one of the most widespread means of global communication even in professional fields. Specifically, the asynchronous and anonymous post format in *Go Ask Alice!* has been investigated drawing on Androutsopoulos (2014), Baron (1998, 2000, 2008, 2015), Carter (2004), Crystal (2006, 2011), Harvey (2013), Herring (2001, 2014, 2015), Herring et al. (2013, 2015), Thurlow et al. (2004) and Thurlow (2007, 2009, 2014) with the aim of providing a linguistic profile of contemporary post usage, delineating all the possible communicative opportunities that such a genre affords.

Corpora of health posts – free from external linguistic filtering – are an excellent source of material to reflect subjective perspectives and communication routines, on one hand, and the health professionals’ attempts to facilitate effective communication on the other. Moreover, such a rich source of language data brings *to light new forms of linguistic socio-cultural entanglements with traditional and new media, represented in this study by the user categories of health professionals and youth, respectively*. In particular, *Go Ask Alice!* is a unique and novel vantage point from which to survey both how young people think and talk

about their own health, and how health professionals depart from their well-defined and crystallized linguistic community to engage in other modes of communication. The virtual encounter with different linguistic communities has increasingly become the norm, and this study examines the impact that this new scenario has had on the evolution of English by adding new data to the unexplored field of young people's health discourse (Harvey 2013), and by providing linguistic data to be researched in the expanding field of computer-mediated communication in an age of new information technologies.

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Conventionality and creativity in Italian students' teletandem English sessions: A case study

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Teletandem is a virtual autonomous VoIP technology-based context in which a form of computer-mediated interaction takes place (Vassallo and Telles 2006). Teletandem sessions involve two students who are proficient in two different languages and who help each other learn and improve their native (or other) language.

Data from Teletandem sessions have been collected over the years and analysed for various aims: to study how e-learning can be integrated into the foreign language classroom (Leone 2009, Cavalari and Aranha 2016); to assess oral proficiency in computer-assisted foreign language learning (Consolo and Furtoso 2015); to rethink the cultural component in language teaching (Leone 2014, Salomao 2015); to investigate the structure of teletandem discourse (Leone 2012a, 2012b, 2012c).

The current paper investigates conventionality and creativity in the language used by students in teletandem sessions. In particular, the case study presented here involves a group of 15 students from the University of Salento that took part in a teletandem project with the University of Georgetown (NY). The students from the University of Salento were all enrolled in the 2nd year of a bachelor course in Linguistic Mediation and their level of English proficiency was B1/B2. Each of the 8 teletandem sessions was conducted on a weekly basis and lasted one hour: for the first half hour students interacted in English and in the second half they interacted in Italian. The topics of conversations were not agreed upon or selected in advance. Each session was video recorded and transcribed by the students taking part in the interaction.

The present study will particularly focus on the conventional and/or creative use of lexis (including collocations) on the part of the Italian students during the sessions conducted in English, and will compare and contrast these data against those produced by their American partners. The methodological approach will be both qualitative and quantitative in order to give the analysis a wider perspective. Implications of this study can be found within the language learning and teaching domain: the identification of systematic conventionally acceptable and/or non-acceptable lexical uses may be an insightful starting point for the learning and teaching of English as L2.

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Complex mappings of words and gestures in Ted Talks

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The paper intends to explore the interdependence of the verbal and the physically embodied (here gesture-related) subsystems in the creation of meaning in a relatively new media genre, i.e. the TED Talk (www.ted.com). This is an increasingly popular form of scientific popularization (and research topic too, cf. e.g. Laudisio 2013, Caliendo and Compagnone 2014, Compagnone 2014, Scotto di Carlo 2013, 2014a, 2014b, 2014c, 2015; Rasulo 2015, D'Avanzo 2015, Meza and Trofin 2015, Mattiello 2017) also exploited in education (Takaesu 2013, Carney 2014, Dummett, Stephenson and Lansford 2016). Indeed the multisemiotic nature of many new genres afforded by recent technological developments legitimizes a more comprehensive, holistic approach to the analysis of discourse as a complex dynamic system, as “the gesture and its synchronized co-expressive speech express the same underlying idea but do not necessarily express identical aspects of it. By looking at the speech *and* the gesture, jointly, we are able to infer characteristics of this underlying idea unit that may not be obvious from the speech alone” (McNeill 1992: 143, in Larsen-Freeman et al. 2008: 170, emphasis in the original).

The paper builds and expands on preceding work on this topic (Masi 2016), which highlighted that gestures in the talks under analysis complemented verbal information in no redundant ways but appeared to serve different (also simultaneous) functions (e.g. representational, social, parsing, performative, etc.; cf., e.g. Kendon 2004, Müller 2008) on different discourse levels (ideational, interpersonal and organizational), both locally and more globally, and in more or less obvious ways. From a methodological point of view, reference will be made, among others, to Baldry and Thibault (2006) and the analysis will take into account a variety of linguistic phenomena (e.g. phrasal verbs, reported speech) which, in my preceding work, co-occurred with metaphoric and deictic gestures (McNeill 1992) contributing to the disambiguation of their senses and referents respectively. However, a gesture-oriented, corpus-driven approach will be used too, in the attempt to detect and understand how idea units may emerge from less predictable (hence more complex, context-dependent) mappings in speech-gesture synchronization.

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“Brexit, Grexit, with the possibility of Spexit”: Blend splinters and secreted affixes as creative word-formation mechanisms

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This paper deals with the submodule of morphology which is generally referred to as ‘word creation’ (Ronneberger-Sibold 2000, 2008) or ‘extra-grammatical morphology’ (Dressler 2000, Mattiello 2013), as opposed to regular (i.e. productive) English word-formation (Bauer 1983, Plag 2003, Bauer et al. 2013). In particular, the paper explores the creative formation of new words by means of the blending process.

Blending is generally regarded as a ‘creative technique’ (Ronneberger-Sibold 2008) used to produce new lexemes in domains such as humorous literary texts and brand names (Kemmer 2003, Lehrer 2003, 2007; Gries 2004, 2012). However, recent studies show that blends exhibit (sub)regularities and tendencies, especially in terms of prototypical patterns and phonological regularity (Mattiello 2013), prosodic structure (Arndt-Lappe and Plag 2013), but also of frequently occurring ‘splinters’ (Lehrer 1996) or ‘secreted affixes’ (Fradin 2000), such as *-arian* (from *vegetarian*, as in *fruitarian*, *nutarian*), *docu-* (from *documentary*, as in *docudrama*, *docusoap*), or *-exit*. The latter, despite its existence as an independent word, can be reinterpreted as an affix, especially a secreted one, whose meaning is not simply ‘leave’, but ‘exit from the European Union’. This meaning is illustrated by both English neologisms, such as *Grexit* ← *Greece/Greek* + *exit*, *Brexit* ← (*Great*) *Britain/British* + *exit*, and occasionalisms, such as the analogical *Spexit* or *Frexit* ‘exit of Spain/France from the EU’ recently found in *The Guardian*. The initial splinter counterpart is the secreted prefix *Br-*, as in *Bremain* or *Bre-entry* ‘British remain/re-entry’, both obtained analogically after the model of *Brexit*. Analogy, therefore, is the underlying process of these new words, which suggest an analysis in terms of paradigmatic substitution (see ‘paradigmatic morphology’ in Bauer, Lieber and Plag 2013: 519). In particular, they belong to the type called ‘analogy via schema’ (Mattiello 2017, see ‘schema’ in Köpcke 1993, 1998).

The aim of the study is to show that:

- Like productivity (Plag 1999, Bauer 2001), creativity is a scalar concept, as 1) when analogy combines with productive rules (see ‘creative compounds’ in Benczes 2006, Crawford Camiciottoli 2015), 2) when it combines with unproductive rules, or 3) when no rule applies, as in blending;
- Analogy is not a strictly local phenomenon, but can give birth to productive series (cf. Bauer 1983: 96), as when splinters or secreted affixes become recurrent in the creation of new words;
- Hence, unlike *ad hoc* word-formation (see ‘Ad-hoc-Wortbildung’ in Hohenhaus 1996), splinters may trigger a schema model, which is not as abstract as rules, but may represent the first step towards the development of a rule.

Corpus linguistics quantitative analyses in COCA and NOW will provide evidence of the frequency and productivity of some novel splinters and secreted affixes in English.

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Pull up the drawbridge or build up a wall? Conventionality and creativity in political discourse

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This paper seeks to explore some of the most controversial issues of recent years and the ways in which these issues are articulated through language in political discourse. The study relies on a spoken corpus of both British and American politicians to see how they deal with immigration and with the European Union, two of the most debated issues of the time.

The British spoken corpus totals 16 million words: 9 million words uttered by the Labour government of Tony Blair and Gordon Brown – delivered in the period 1997-2010 – and 6 million words uttered by the coalition of David Cameron and Nick Clegg and by David Cameron’s government – delivered from 2010 to May 2016; the corpus includes also some speeches delivered by Theresa May, the current Prime Minister, by Paul Nuttall, leader of UKIP, by David Davis, Secretary of State for Exiting the European Union, and by Boris Johnson, Secretary of State for Foreign and Commonwealth. The data has been retrieved from the institutional website, www.number10.gov.uk.

The American corpus totals about 20 million words: it includes 10 million words uttered by George W. Bush from 2001 to 2009, and 9 million words uttered by Barack Obama from 2009 to 2017; some speeches delivered by the new President of the United States, Donald Trump, are also included in the corpus totalling about 700,000 words at the time of writing. The data comes from www.whitehouse.gov. The software used to analyse the data is *WordSmith Tools 6.0* (Scott 2012).

The purpose of the research is to try and unveil how conventional or how creative is the language politicians use to refer to these two major ongoing topics of debate which are, in many ways, inextricably linked. Despite the misgivings that have often been voiced against the use of metaphors, often seen as dangerous rhetorical devices, and despite the care being used when dealing with Europe in particular (Musolff 2004, Charteris-Black 2004), preliminary findings show that both British and American politicians make a large use of figurative language when they talk of the ISSUE of immigration, the PLAGUE of immigration, the SCOURGE of immigration, the THREAT of immigration, which has been seen by many the principal cause that pushed Britain toward Brexit.

Trusting the text and relying on the data, it appears apparent that “politics without metaphor is like a fish without water” (Thompson 1996), and that metaphors are particularly necessary in politics, being politics an abstract and complex domain of experience, providing ways of simplifying complexities, making abstractions accessible (Chilton 1996, Semino 2008). Several concepts are made accessible by metaphors, in order to facilitate understanding of the main issues of the moment, make concepts as easy as possible to the lay audience, and simplify and explain them when necessary (Calsamiglia and van Dijk 2004). The study has shown so far that both the British and the Americans rely frequently on the PULL UP THE DRAWBRIDGE metaphor, or on the BUILD UP A WALL metaphor. Interestingly, on some occasions the metaphor stands on its own thus indicating that politicians assume that this figure of speech is conventional, shared by the community at large, providing quick access to meaning, whereas on other occasions they feel the need to spell it out, with some sort of explicitation and explanation following, thus assuming that this figure of speech is novel and creative. Often, novel and creative metaphors are more likely to be textually signaled, via expressions such as ‘in a way’ and ‘metaphorically speaking’, ‘as it were’, ‘in a way’, ‘so to speak’ (Goatly 1997).

Metaphors are part of our life and politicians are to different extents aware of that (Lakoff & Johnson 1980), as Barack Obama said in his visit to Britain before the British went to the polls: “I think the migration crisis amplifies a debate that’s taking place not just in Europe, but in the United States as well. [...] there is a temptation to want to just pull up the drawbridge, either literally or figuratively”.

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Speaking of Nunavut: A corpus-based analysis of lexical creativity in Canadian news discourse

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When on April 1, 1999 a new territory was officially created by the Canadian government out of the Northwest territories, the term "Nunavut" entered the Canadian English vocabulary. It was not a neologism, though, but a borrowing from Inuktitut, the language of the Inuit of North America, meaning "our homeland", capitalized to become a brand new place name. Nunavut comprises two million square kilometres, hosting only 30000 inhabitants, of whom 85% are Inuit. In recent years the term has undergone a series of morphological and syntactic processes of adaptation, integration and naturalization, forming derivations and compounds. This means that the existing item has been manipulated, combined and recombined to form creative lexical inventions (Pope 2005), being that compounding is one of the most used word-forming processes in English (Munat 2016).

As Fairclough (1992) remarks, when producers and interpreters combine codes, conventions and linguistic elements in new ways in innovatory discursive events, they are producing structural changes in the orders of discourse, i.e. in the sets of discursive practices associated with a particular social domain or institution. What can be added is that one of the most prolific sites where combinations of codes and alterations of conventions or, in other words, where language creativity and change happen is news discourse. Here lexical innovations can challenge discursive constraints, making boundaries shift, as discourses are not fixed and can be transformed.

The aim of the paper is to investigate lexical creativity around the word "Nunavut" in Canadian news discourse through a qualitative, quantitative and comparative analysis conducted on three different corpora (NOW, Strathy and ICE-CAN) in order to assess when and how productive morphological processes take place. The analysis shows that news discourse is a fertile ground for new vocabulary, since productive word-formation processes are used to popularize new items which can enter the lexicon. By adopting a discourse analytical approach, the intent is also to state what is the political meaning of creativity, i.e. how linguistic innovation can be used to reshape social relationships and create new social identities.

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Evaluation in news articles in English and Italian: A contrastive analysis

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This paper presents a cross-linguistic study of the expression of evaluation in the British and Italian press. The research is part of a longitudinal study of international conflicts between 1998 and the present day, touching on Kosovo, Iraq, Libya, and Syria, around which comparable corpora have been built in English and Italian. Specifically, this paper regards the sub-corpora concerning the 2011 Libya crisis, compiled from the broadly comparable quality newspapers *The Times* (186,284 tokens) and *Il Corriere della Sera* (153,615 tokens). The corpora contain news articles which refer to the period of February - November, 2011, the year the UN Security Council and the EU applied economic sanctions, Italy suspended its treaty of friendship with Libya and Saddam Hussein went into hiding and was subsequently captured and killed.

By investigating evaluation in news articles, the paper follows the trend of certain media scholars (e.g. Conboy 2007) implicitly criticizing the view that hard news articles are written in an objective, neutral style. Lexical choices, as well as the point of view from which an article is written, encode fundamental evaluations in this text type. Furthermore, while monolingual evaluation in media discourse in English has been the subject of a number of works (e.g. Garzone and Santulli 2004, Bednarek 2006, inter alia), evaluation in media discourse remains relatively unexplored from a cross-linguistic point of view, with a few exceptions (e.g. Murphy 2004, Haarman and Lombardo 2009).

The present study illustrates one simple method of examining evaluation across languages, which consists in comparing the evaluative phraseology and lexical choices surrounding the same event/object in the same text types. Here, the theories of conventionality and creativity provide an interesting reading of evaluation, if the same sites of evaluation, such as the protagonists of the Libyan conflict – Gaddafi/*Gheddafi*, rebels/*ribelli*, NATO, and the UN /*ONU* – are examined in the two corpora. Conventionality may manifest itself in semantic terms, in predictable evaluations common to both corpora, while creativity may be seen in unusual lexical choices for evaluations. For example, one would expect dictators to be described in negative terms, and Gaddafi is associated in both corpora with conventional concepts of brutality, power and defiance; however, the Italian corpus also characterizes him creatively with images from the animal world: *un lupo ferito*, *un serpente velenosissimo*. Similarly, while the rebels are associated in the *Times* with core vocabulary descriptions – ‘poorly organized and equipped’ – *il Corriere* compares them to *boy scout all’arrembaggio*, or *conigli impreparati*.

Through this analysis, the myth of an objective style of news writing is clearly dispelled, while pointing to a more creative style of news writing in the Italian news corpus.

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Terminological variation on innovative financing platforms: A corpus-based study of *crowdfunding* terminology

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The proposed paper, which places itself at the borders of Specialized Terminology and Translation, presents a qualitative-descriptive study on the terminological variation of English and Italian *crowdfunding* specialized terms within the context of EU regulations using an inter-linguistic comparative approach that aims to i) assess terminological and translational choices in quantitative and qualitative terms ii) identify the most suitable solutions to be proposed as standards.

Lately, the emergence of a new form of projects financing has led to the appearance of new concepts in need for designation. Indeed, *crowdfunding* – loosely defined as “the practice of funding a project or venture by raising many small amounts of money from a large number of people, typically via the Internet” – has experienced a huge growth that has been accompanied by an uncontrolled spread of terms promoted by individual *crowdfunding* platforms without the intervention of any regulatory body. As pointed out in recent studies, “online crowdfunding platforms differ in their use of terminology referring to people who request funds as ‘creators’, ‘creatives’, ‘designer’, ‘inventor’ or ‘activists’ [and] [p]eople who pledge funds [...] as ‘backers’, ‘fuelers’ or ‘funders’” (Gerber and Hui 2013). Furthermore, terminological instability is affected by the diversification of *crowdfunding* types – where parties involved and other related elements take on different connotations – as well as a large number of terminological tools made available by both platforms and financial websites.

Considering that the success of *crowdfunding* heavily depends on the involvement of non-professionals (the crowd, of course), terminological stability is fundamental to have both potential funders and promoters either fund one’s project and/or opt for an alternative funding solution. Indeed, as claimed by one member at the *1st European Crowdfunding Stakeholder Forum Meeting* in 2014 “the clarity of terminology is key for consumers” falling within the range of actions to be taken for lowering the risks of fraud and abuse of funds, and establishing a quality label that signals compliance with certain standards of transparency and functioning.

So far, research on the language of *crowdfunding* has mainly focused on how linguistic content (Mitra and Gilbert 2014, Gorbatai and Nelson 2015) and style (Parhankangasa and Renko 2017) affect fundraising results and on the identification of linguistic features to distinguish scam/fraud campaigns from serious ones (Shafqat et al. 2016; Siering et al. 2016). Issues of transparency resulting from terminological instability have only been touched upon and no study has been published so far to my knowledge.

The corpus consists of texts from European *crowdfunding* platforms produced either in English or in Italian by the 69 registered members of the *European Crowdfunding Network AISBL*, a professional network founded in 2011 promoting transparency and regulation. To the aims of the study, specialized *crowdfunding* terms are extracted from the corpus, classified according to *crowdfunding* type, and tested against authoritative monolingual and bilingual terminological tools.

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Complexity in interlanguage usage and development: Investigating the dictogloss task

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This presentation reports on a small case study aimed at exploring interlanguage complexity (Larsen-Freeman 1997) in language related episodes during a dictogloss task (Wajnryb 1990, Prince 2013, Gallego 2014). The study involved a group of EFL intermediate level students who carried out a collaborative output task in small groups. Our investigation sought to unravel interlanguage complexity from different perspectives: usage and development. The dictogloss task was video-recorded and the interactions were transcribed. The students took part in a focus group following the activity. Data analysis has highlighted the emergence of a complex interplay of different language levels (phonological, lexical, syntactic, phraseological) and functions played by output and scaffolding. According to Swain (1985, 1995, 2000) output may lead learners a) to notice a form in the input which is different from their own interlanguage, b) to formulate, test confirm, modify and reject hypotheses about the target language system, c) to deepen their awareness of forms and linguistic rules and understand the relationship between meaning form and use in a context. The analysis has also shown how collaborative dialogue and peer scaffolding unfolds during students' interaction and fosters learning (Aljaafreh and Lantolf 1994, Lantolf 2000). Implications of the study for university language teaching and teacher education will be considered.

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New balance of conventionality: Phraseological patterns in L2 translations of written pleadings before the European Court of Human Rights

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This corpus-based study investigates the complex relationship between conventional and creative legal phraseological units in authentic written pleadings before the European Court of Human Rights (ECtHR). The analysis is carried out on three subcorpora: (a) pleadings translated by L2 translators from Russian into English, (b) pleadings translated from Italian into English by L2 translators and (c) pleadings originally drafted in English by native speakers. This study is developed using both linguistic and translational insights, so as to cater for differences attributable either to the hybrid linguistic norms (Hermans 2009 [1999]) in the new legal order of the ECtHR (Kjær 2007: 509), to the changing conventions of legal English (Williams 2011, Garzone 2013), or to the process of translation and language mediation (Blum-Kulka 1986: 21, Chesterman 2004: 10-11), specifically L2 translation (Palumbo 2016) and legal translation (Šarčević 1997, Alcaraz Varò and Hughes 2002).

Linguistic complexity of legal language is often referred to as “bordering on obscurity” (Garzone 2000: 397). Legal language is intricate and formulaic (Mellinkoff 1963, Crystal and Davy 1969), and frequently makes recourse to prefabricated “routines”, which “the translator either knows or simply does not know” (Hatim and Mason 1997: 158). The formulaicity of legal language makes the paradigm of legal phraseology particularly appropriate. Phraseology was born on the intersection of four disciplines: semantics, morphology, syntax and discourse (Granger and Paquot 2008: 30) and represents a dynamic field in constant development. Unfortunately, legal phraseology has not received a lot of scholarly attention until recent (Goźdz-Roszkowski and Pontrandolfo 2015: 130, Biel 2015: 139, Kjær 2007: 506), even though it constitutes a major challenge for professional legal translators (Garzone 2007: 218-219).

Over the last thirty years, Translation Studies have put the linguistic deviation occurring during translation (Blum-Kulka 1986, Baker 1993, 1996; Toury 1995, Kenny 1998) among its principal research directions. Translation into a foreign language (L2 translation) is another rapidly growing field fuelled by globalisation (Adab 2005: 227, Palumbo 2016: 8), which raises issues of conventionality and deviation, linked but not limited to the phenomenon of interference. Legal translation, in addition to linguistic factors, is conditioned by the tension between the legal systems, paving the way for different language dynamics.

This study compares distributional patterns of recurrent and anomalous legal phraseological units across the corpora and analyses typicality of frequencies and patterning as well as quantity and quality of linguistic variation (cf. Jantunen 2004). The preliminary results provide confirmatory evidence about the combination of creative (cf. “adequate” in Toury 1995: 57) and conventional (cf. “acceptable” in Toury 1995: 57) phrasemes in translated pleadings. The results may also be of some use for Russian-to-English and Italian-to-English translators, helping them avoid interference, use of unnatural or overly conservative patterns.

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Gender neutrality in legislative drafting techniques. Where conventionality in English meets creativity in a diachronic perspective

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Over the last decades several changes have occurred in the field of legislative drafting in English-speaking countries and institutions which are mostly based on the suggestions given by the plain language movement. Proposals to modernize legislative drafting have been choral and among the specific causes generally mentioned there are sentences of undue length, overuse of archaic expressions, a labyrinth of sentences and clauses, unnecessary and repeated definitions and expressions, partiality of nominalizations, lack of gender neutrality. Indeed, there are inherent factors that make it difficult for the drafter to convey the intentions of the legislator and ensure there are no ambiguities and misunderstandings in the words and expressions that have been chosen. This is particularly true when the legislator aims to avoid gender-specific terms.

Apart from a lack of noun classification, English (namely, Modern English) can be considered a 'gender language' which resorts to a variety of linguistic means to construct gender-related messages (grammatical gender, lexical gender, referential gender and social gender). Still, even apparently straightforward categories such as grammatical or referential gender cannot be fully described in terms that abstract from the cultural and sociopolitical specifics of individual languages (i.e. English and Italian). Once the study of gender is taken beyond the level of formal manifestation to include discourse practices, the concept of gender becomes ever more complex and multi-dimensional.

Gender-neutral drafting has been the norm for some years in many jurisdictions which use the English language to draft legislation (UK, US, Canada, Australia, New Zealand, South Africa). Likewise, given the prevalence of English as lingua franca, international organizations such as the EU and the UN have recently shown some instances of a drafting style much more inclined to gender neutrality.

The purpose of this paper is to explore the gains and losses of the legislative techniques adopted by drafters of English-speaking countries over the last decade, 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 (i.e., 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 English-speaking legislative drafting techniques where considerable reliance on precedent is inevitable and often desirable, 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 used to implement gender-neutral drafting can result in a product that is better than the one had before.

The complex world of words: The role and types of metaphor in English food and drink idioms

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Studies in phraseology have shown that idioms are not a homogeneous class of items, and that each class may demand an analysis of its own (Gibbs 1993). From a syntactic point of view idioms have been shown to vary in size from compounds, phrases through to semi- and full-clauses (Fernando 1996). From a syntactic and semantic point of view idioms have been seen to range in degrees from the compositional right across to the non-compositional (Barkema 1996). From a cognitive point of view, idioms can be decomposable, partly-decomposable or non-decomposable (Cacciari and Tabossi 1993, Nunberg et al. 1994, Bazzanella and Casadio 1999, Glucksberg 2003), thus determining the connection between the literal or sentence meaning and the real or utterance meaning. If an idiom is decomposable or expresses a one-to-one relationship between units in both sentence and utterance meanings, the user processes it through the activation of a conceptual metaphor; if an idiom is partly-decomposable, whereby the whole idiom is metaphorically linked to its utterance meaning, users process it by trying to find the attributive qualities that link the idiom to its real meaning; if an idiom is non-decomposable users retrieve the utterance meaning from memory (Pinnavaia 2010). Taking into consideration idioms that are metaphorical in origin, we aim to highlight the types of metaphorical relationships extant between sentence and utterance meanings of a series of food and drink idioms in current use in the English language. More precisely, the 275 idioms, having as headwords a food or drink item, recorded in a series of English language dictionaries both for native speakers and learners will be closely analysed to see and understand what type of metaphor is expressed by each idiom. Metaphor is in fact an umbrella term for much more specific comparisons or identifications, such as personification, similes, and metonymies (Knowles and Moon 2006). For instance, the idiom *to break bread* is a metonymy, because the sentence meaning described is an actual part of the ritual of celebrating the Eucharist (its utterance meaning). To highlight the role and types of the metaphorical relationship between the sentence and utterance meanings of idioms could be another important way of strengthening the acquisition and use of idioms in native and non-native speakers of English, symbol of language fluency and proficiency.

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Linguistic accessibility of European Union discourse: A diachronic analysis of modality

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The present study presents a socio-cognitive analysis of a mini-corpus of specialized-legal texts from the European Union, that are seen from both a synchronic and a diachronic perspective. The research draws on previous studies (cf. Provenzano 2008), and its main tenet is to analyse texts of extremely current international relevance, which could be used by future intercultural mediators (cf. Provenzano 2015) as an instrument of legal language knowledge in contexts of specialized communication. Accessibility of the European legal texts is seen here from the perspective of a gradual tension between conventionality and creativity, because of the complex levels of knowledge required for them to be understood by a global audience. Such a dynamic process of creativity-making is analyzed either in conditions of text production, which is better explained in the following lines, and in the making of new text reformulations, aiming to convey through new rhetorical and pragmatic forms, the sense of the original text.

From such a perspective, the analysis develops as a Critical Discourse Analysis (Fairclough 1995), and thus aims to point out the levels of intelligibility of texts to a potential audience of implied receivers, who may not share the same socio-cultural schemata of the original text producers (cf. Guido 2008). The analysis is, hence, considered from a qualitative viewpoint, focusing on single case studies, and mainly aims to consider: (a) the discourse level of interpretation, and (b) the grammar/structure modes of expression of the author's viewpoints. As an exemplification of the focus, modal verbs are considered from an ideological perception (Hyland 1992), insofar as they may be used either in epistemic or deontic dimensions, and thus convey a specific author's viewpoint. This process of modality interpretation is associated to creativity in the sense of possibly new gate-keeping tools in the hands of the European authorities, yet to be comprehended by migrants or asylum seekers. And modals, this token of iconic diagrammaticity (Merlini Barbaresi 2003), shows up also in new forms as to provide new stability in translations.

Results of the enquiry are taken to be relevant within the specific domain of European legal discourse, and may represent an element to be investigated also in future, if it may help understand the relations linking the European Union and the Member States.

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**On-screen texts and their dynamic functions between conventionality and creativity:
Love & Friendship and *Sherlock* as two case studies**

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Technological advances and cultural change are establishing novel ways of communicating. Screens permeate every aspect of modern life, and the spread of new forms of interactive communication – such as instant messaging, text messaging, blogging, and tweeting – has created new textual forms and frameworks (Dwyer 2015). These transformations are challenging the presumption that, with the end of the silent era, films should primarily tell their stories with the soundtrack; as such, directors are trying to increasingly incorporate the text medium into their works.

After providing a diachronic overview of how both diegetic and extra-diegetic texts have evolved as dynamic systems in English-language films and TV series, this contribution will focus on two British audiovisual products, which are apparently very different: Whit Stillman's film *Love & Friendship* – premiered at the Sundance Film Festival in January 2016 – and the TV show *Sherlock*, first broadcast on BBC One and BBC HD on 25 July 2010. The aim is to investigate how on-screen texts are structured as part of a broader polysemiotic text (Chaume 2004), and to analyse their dynamic functions as part of a cinematic adaptation of a literary text.

Set in the 1790s, *Love & Friendship* is based on Jane Austen's epistolary novel *Lady Susan*, written in the 1790s but published posthumously, in 1871. In the film, on-screen texts first appear as introductory titles to display characters' names. Even if this technique harks back to the old explanatory intertitles of the silent era (Nornes 2007), it is here applied to create minimal descriptions and to show how characters are interconnected. The film also relies on on-screen texts to display the content of the letters read aloud by characters. However, their function goes beyond the silent arts of translating sound into visual elements, since the text creatively interplays with dialogue in order to create a comic effect. Moreover, all on-screen texts perform a further function: their antiquated font, the use of punctuation marks, and the presence of anachronistic words, among other elements, mirror the experience of reading Austen's epistolary prose (Tieken-Boon 2014).

Based on Sir Arthur Conan Doyle's detective stories, the BBC drama *Sherlock* is placed in a modern setting, where characters are surrounded by new technological devices; instead of letters, they make constant use of mobile phones to communicate with each other. In the first episode, 'A Study In Pink', a series of text messages written by Sherlock is used as a textual introduction, similarly to *Love & Friendship*'s initial titles, and it serves to associate Sherlock, right from the beginning, with the technological. Moreover, the messages being read or written are creatively placed as clear-to-read text in a prominent position on screen, similarly to *Love & Friendship*'s letters. Even if the series strives to create an image of Sherlock Holmes as very much a contemporary detective, by selecting significant examples from the four seasons of the TV drama, the proposed study will show that the coexistence of 'texting' and 'standard English' (Crystal 2008: 17) in *Sherlock*'s messages, among other elements, contributes to create a hybrid protagonist, both close to Conan Doyle's original character and to a digital-age Sherlock.

As the present study will demonstrate, in both *Love & Friendship* and *Sherlock* the creative use of on-screen texts strengthens the link between literary and cinematic text, thus providing a dynamic continuity between past and present.

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Complexity in/of language: An example of linguistic awareness in an Indian English diasporic community

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Some studies have discussed the horizontality of languages, claiming that instead of reflecting, they stand in a metonymic relation to culture (Ashcroft 2009). Language, in fact, is not a compact system and can be understood as the result of a complex adaptive system operating on the cultural level. Thus, languages are diffuse and heterogeneous conventionalizations of behaviours that come to be understood to convey meaning by individuals in a social community (Duranti 2000). World Englishes work indeed as a great example of structural complexity at all linguistic levels for their innovative and regionally distinctive forms and uses.

The present paper intends to offer a description of linguistic awareness in L2 and of overt and covert language ideologies in a transient community of Indian English educated speakers in Germany. Acknowledging the complex contextual interplay of sociolinguistic variables and components at issue, the paper draws on a linguistic fieldwork research conducted in the university city of Heidelberg in 2016 which was primarily based on linguistic data gathered from both Dravidian and Indo-Aryan graduate students in order to investigate indexicality and contextualisation. The community of language users at issue can be seen as a complex dynamical system in which its members constantly readapt and reshape IE linguistic forms to better suit their needs in a non-Indian germanophone setting through specific linguistic processes. The analysis of semi-structured recorded interviews, spontaneous speech, and of a context-adapted survey will take into account linguistic innovations at morpho-syntactic level, analysing, specifically, the diverse processes of transference in this IE speakers' community, in order to investigate language creativity. In addition, a brief discussion about the speakers' language ideologies will offer a reflection on how unconscious linguistic ideologies might pervade such a level of linguistic structure and, thus, shape linguistic awareness in L2.

In conclusion, supporting the point of view by which the creative potential of the English language originates from regional varieties and vernacular languages, the aim of the paper is to show different degrees of complexity examining how IE varieties have altered the syntactic and discourse forms of the so called 'metropolitan' varieties to recreate, maintain, or represent more faithfully local cultural practices and culturally embedded meanings.

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Equivalence and Translation Studies: A complex relationship

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The notion of equivalence is known to occupy a unique and pivotal position in Translation Studies. Among translation scholars it has always been the object of heated debates regarding its nature, applicability and even existence, with as many supporters as detractors. The concept of equivalence has been of particular concern to translation scholars as it has been inextricably associated with both definitional and practical aspects of translating. Becoming an essential feature of translation theories in the 1960s and 1970s, equivalence was meant to indicate that source text (ST) and target text (TT) share some kind of identity (often referred to as 'uniformity', 'faithfulness' or 'sameness'). The main issue at this stage was the relationship between the level and type of equivalence and the resultant translation output, and thus the need to further specify the notion (see Nida's formal and dynamic equivalence, 1964). According to Eco (2001), as words in languages do not have one-to-one equivalence, successful translation relies on a reasonable yet partial solution to a number of interdependent problems (he calls this process 'negotiation'). By rejecting the idea of 'equivalence in meaning', Eco highlights the fact that translation is not a mechanical process, but a skilled and empathetic rewriting of a text in which an understanding between the two cultures being bridged is essential.

This talk will provide a brief overview of the most influential equivalence theories of translation scholars – such as Vinay and Darbelnet (1958), Jakobson (1959), Nida and Taber (1969), Catford (1965), House (1997), Newmark (1981), Baker (1992), Eco (2001), and Pym (2010) – by giving insight into how the notion of equivalence has evolved over the last few decades.

On the other hand, translation professionals have had to deal with less philosophic and more concrete issues outside the academic realm, e.g. productivity and terminology, which also reflect a certain attitude towards the notion of equivalence, especially considering the increasingly dominant role of technologies in translation processes. For this reason, the second part of this talk will analyse whether and how the notion of equivalence applies to computer-assisted translation (CAT) and machine translation (MT). These approaches are based on the assumption that translations can be generated on the basis of statistical models whose parameters are derived from the analysis of bilingual text corpora (Koehn 2009). This huge change in translation practice translates into a paradigm shift in the notion of equivalence: from a context-based equivalence approach to a statistical equivalence approach.

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In what sense do you sense that sense: A cognitive linguistic analysis of ‘sense’ polysemy

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HAMLET [...] Sense, sure, you have,
Else could you not have motion; but sure that sense
Is apoplexed; for madness would not err,
Nor sense to ecstasy was ne'er so thrall'd,
But it reserved some quantity of choice
To serve in such a difference. What devil was't
That thus hath cozened you at hoodman-blind?
Eyes without feeling, feeling without sight,
Ears without hands or eyes, smelling sans all,
Or but a sickly part of one true sense
Could not so mope.
O shame! where is thy blush? [...] *Hamlet* (3.4.71–82)

This quote from William Shakespeare's *Hamlet* is a superb example of how the word *sense* can be used with double senses. It is a word that in itself is figurative language that works through both conventional and creative metaphors. This paper proposes to analyse the use of *sense* in natural language and investigate the polysemic nature of the lexeme. It addresses how the complex interplay of variables dynamically interact with the context as the meanings emerge in more or less predictable ways. *Sense* has been used as a noun meaning ‘faculty of perception’, also ‘meaning, import, interpretation’ since c. 1400. The Online Etymology Dictionary lists the lemma as being from Old French *sens* ‘one of the five senses; and meaning; wit, understanding’ (12c.) and directly from Latin *sensus* ‘perception, feeling, undertaking, meaning’, which is originally from *sentire* ‘perceive, feel, know’ — probably a metaphorical extension of the more concrete meaning ‘to find one’s way’ or ‘to go mentally’ — from PIE root **sent-* ‘to go’ and Old English *sið* ‘way, journey’. This was then used for any one of the *external* or *outward senses* (sight, taste, touch, hearing, smell), first recorded in English in the 1520s. The verb meaning ‘to perceive by the senses’ emerged only in the 1590s from the noun. With this in mind, I apply the cognitive linguistic approach with a corpus analysis to propose both the synchronic and the diachronic conceptualisation of ‘sense’. Linguistic data are retrieved from various sources, which allow for comparison of the actual usage. These include the Lancaster-Oslo/Bergen Corpus (LOB) and Brown corpora, COCA (Corpus of Contemporary American English), the Metaphor Map of English (Mapping Metaphor Project). The study aim is also to verify what collocations occur with the lemma: do they respect the senses’ hierarchy —referring mostly to sight, hearing, then touch, taste, and smell (William 1976, Cacciari 2008, Ronga et al. 2012, Ronga 2016, Strik-Lievers 2015). What are the target and source domains involved in the metaphoric extension of the word’s polysemy? How can they help explain the conceptualization process? I propose that the primary conceptual metaphor KNOWING IS SENSING extends from the original meaning of *sense* — ‘going’ or ‘way’ — that represents the schematic conceptualization of the information that travels from our sense organ along a path through our bodies to our brain where ‘sense is made of the sensation’. The path image schema thus serves as cognitive reference for the conceptual metaphor MEANING IS SENSING, which is part of a metaphor complex with PERCEPTION IS RECEPTION and UNDERSTANDING IS PERCEIVING (e.g., Lakoff et al. 1991, Sandford forthc.).

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Conversational routines in Jane Austen's film and TV adaptations: A challenge for Italian dubbing

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Film and TV adaptations of literary works are an interesting case of interplay between creativity and conventionality: on the one hand, they are supposed to reflect the 'voice' of the author; on the other, their audiovisual nature requires scriptwriters, directors and actors to provide their own interpretation. Thus, viewers (who are often readers of the novel in question) generally expect to recognise characters and lines, but also expect to find some 'added value', in both the visual aspects (setting, costumes, scenery, and so on) and in the dialogues.

Costume dramas and period TV series are especially popular types of literary adaptations. The temporal difference between the time of the narration and the viewers' own time makes them very 'exotic': this is often enhanced by scriptwriters by means of asynchronous references in the dialogues (Ranzato 2014); in addition, part of their fascination lies in the choice of idioms and conversational routines (introductions, greetings, wishes, compliments, and so on) which best fit the historical period and social setting portrayed on the screen (Bonsignori et al. 2012, Bruti 2013). Such audiovisual products are therefore very interesting from a translational point of view, as their dialogues tend to exhibit language variation of several types (diatopic, diastratic, diaphasic and diachronic), combined with traces of the original writer's style.

Bearing in mind all of the above, the proposed paper aims to analyse the challenges of dubbing two versions of Jane Austen's masterpiece *Pride and prejudice*, namely the 1995 BBC TV miniseries (directed by Simon Langton) and the 2005 film adaptation (directed by Joe Wright). The English language dialogues and Italian dubbed versions were transcribed according to the *DubTalk* project conventions (<http://dubtalk.unint.eu/> for more details) and are part of the *Jane Austen* sub-corpus, which will be gradually expanded to include other film and TV adaptations of her novels. Systematic quantitative data obtained by means of *WordSmith Tools* 6.0. (WordList, Concord and KeyWords) will be complemented by a qualitative (manual) analysis of the English language dialogues and their Italian dubbed counterparts, in an attempt to show that literary adaptations are the ideal platform for the observation of the tension between conventionality and creativity in scriptwriting, and thus pose significant challenges to translators.

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Simplifying EU legislative texts: The contribution of translation

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The multilingual policy of the European Union requires that all legislation be made available in the 24 official languages and that, according to the principle of equal authenticity, all the language versions have the same authoritative force. This entails an imposing amount of work on the part of the EU's translation services, with translation occurring at each stage of the complex legislative procedure and texts being translated and re-translated several times. The translators' work is complicated further by the fact that they are expected to produce legislative texts that will be applied uniformly and will produce the same legal effects in the 28 Member States. Within this context, English is increasingly acquiring an unofficial role as *lingua franca* for the first draft of EU laws. As Pozzo (2014: 24-25) puts it, "what the EU aims to achieve is the formulation of a norm in English, which, translated into the other [23] official languages, produces – once it is transposed in [28] Member States – the same results. Not an easy feat" (*my translation*).¹

The present paper investigates a parallel corpus of EU laws in English and their translations into Italian with the aim of identifying the translational strategies adopted by EU translators. The analysis is carried out within the theoretical framework of Descriptive Translation Studies and borrows tools and concepts from Corpus Linguistics. Contextual factors potentially influencing the translators' choices, such as, for example, the requirement to produce texts that can be easily aligned for multilingual display, are taken into consideration and analysed in relation to the translational strategies identified in the target texts.

The analysis of parallel sections of the legislative texts takes lexical items, such as legal terms, and morphosyntactic features, such as modal verbs, into consideration and reveals how, despite the constraints imposed on the translators by the need to reduce differences between language versions to a minimum in order to avoid the possibility of discrepancies in the interpretation of the laws, the translational strategies adopted often entail changes at a lexical, morphosyntactic and syntactic level that result in simplified and clearer translated texts compared to the source texts in English. Evidence of this was found, for example, in the frequent change from the passive voice of the source text to the active voice of the target text, in the use of affirmative structures in place of negative structures in the target texts, in the tendency to change the theme/rheme relation, and in the reorganization of the elements in the sentence so as to avoid the syntactic discontinuity of the English source texts.

Hypotheses as regards the reasons behind these translational choices are formulated taking into account Translation Studies concepts such as 'simplification' and 'explicitation' (Baker 1996), the conventions of the target language and the contextual factors.

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Patterns of conventionalisation, interactivity and strategies of knowledge dissemination in academic journals' tweets

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Internet Pragmatics is a new journal published by John Benjamins. Its first issue is due to appear in 2018 and it will aim “to contribute to a better and deeper understanding of language use and interaction of cyberspace and of human beings in and across mediated contexts” (www.benjamins.com/#catalog/journals/ip/main). The journal already has an active dedicated Facebook page (www.facebook.com/ip2018) and a dedicated Twitter account (<https://twitter.com/iPragmatics>), where its first tweet appeared on November 3rd, 2016. It is probably particularly fitting for a journal which sets itself the goal of exploring linguistic interactions in the contemporary digital environment to aim at online presence and visibility through the use of the most popular Web 2.0 media channels. At the same time, this case is one of the many exemplifying the general trend of integrating new digital tools into a vast range of academic activities. These include, for example, teaching, networking with peers, getting information on job opportunities, funding or events.

If we agree with Deuze that “whether we like it or not, every aspect of our lives takes place in media and [that] our engagement with media in many ways contributes to our chances of survival” (2016: 326), the question of how the use of the new digital tools (re)shapes the core processes of knowledge transmission and dissemination within the academic community, as well as in its interactions with the larger online community of non-experts, deserves further investigation. Building up on the work of Campagna et al. (2012), Gotti (2012), Bondi et al. (2015), Salvi and Bowker (2015), Garzone et al. (2016) and others, this paper will analyse the patterns of linguistic behaviour in interactions that take place on specialised academic journals' Twitter accounts.

The distinguishing features of the “new economy of communication” (Gillen and Merchant 2013) on the world's most popular microblogging site, such as immediacy, rigid character limit, incorporation of visible metadata (hashtags), mentions, searchability and the connected practice known as “ambient affiliation” (Zappavigna 2012) make Twitter a particularly interesting case study. The main goal of the investigation will be to gain a better understanding of how academic journals make use of the platform by focusing on the linguistic and paralinguistic components of their tweets and the rhetorical strategies adopted to pursue different communicative goals.

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Measuring complexity in anaphoric and cataphoric expressions in English as a second language. An eye-tracked case study

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In the past decades, the research has flourished around the topics of anaphoric expressions and the ways in which subjects retrieve the antecedent elements in the discourse. Several studies have shown that pragmatic factors, together with grammatical, syntactic and cognitive constraints contribute to determine the distribution of different types of anaphoric expressions (Warburton and Prabhu 1972, Kazanina et al. 2006, Filiaci 2010, Chien-Ju et al. 2014). However, most of the works on the inferential process in act during pronoun interpretation have focused on assessing which strategies affect the search for an antecedent pronoun. Considerably fewer studies have been conducted on backwards anaphora. Cowards and Cairns (1987) noticed the tendency to interpret cataphoric pronouns as the first noun phrase encountered after the cataphora. The research on eye movement patterns carried out by Van Gompel and Liversedge (2003) later confirmed Cowards and Cairns's (1987) claims. Nevertheless, anaphoric pronouns are processed faster than cataphoric ones (Kennison et al. 2009). Such behavior is evidence of the fact that anaphoric pronouns do not require waiting for an upcoming referent, whereas cataphoric pronouns do (Fedele and Kaiser 2014). Furthermore, results of experiments with visual and comprehension tasks (McKee 1992, Cornish et al. 2005) clearly suggest that cataphoric pronouns tend to be poorly interpreted. Subjects try to 'discharge' unresolved pronouns when encountered first (i.e. cataphora) due to the processing load related to keeping an unresolved pronoun in memory. This happens even if this goes against grammar specific properties.

The present contribution investigates forwards and backwards anaphoric interpretation in Italian university students who learn English at different proficiency levels. The scientific literature still overlooks the processes involved in anaphoric pronouns retrieval in subjects with different language proficiencies. The aim of the present research is threefold. First, I intend to analyze the different tendencies in processing forwards and backwards anaphoric pronouns in terms of passive and active search mechanisms. Second, starting from Cowart and Cairns's (1987) claims about the existent correlation between morphology and anaphoric resolution, I aim at assessing whether morphological information plays a role in pronoun resolution, and, if so, how the morphological information processing differs in subjects with lower and higher language proficiencies. Third, the study of Kazanina et al. (2006) suggests that in this type of structures, the parser "initiates an active search for an antecedent for a pronoun, leading to gender mismatch effects in cases where a noun phrase in a potential antecedent position mismatches the gender of the pronoun". My research will investigate when and which syntactic constraints become available during the processing of long-distance backwards pronominal dependencies.

The use of an eye-tracking device will shed light on the cognitive processes involved in pronouns interpretation. Fixations, saccades and returns will help us understand which elements are considered more complex in the discourse and which strategies the parsers adopt to infer the proper pronominal referents. Moreover, this case study will hopefully lead to future research on the investigation of the same processes in subjects with learning disabilities, such as dyslexia.

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Conventionality and creativity in the language of diplomacy

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Relevant international issues, such as terrorism, immigration, climate change, human security, cybersecurity and so on, imply the construction of complex ideological and axiological discursive positions, which stem from a web of unavoidably superimposed emotional and moral evaluations, often interwoven with logical observations (Spinzi 2016). All transactions whether promoting ideologies and values or selling products are a way of profiting from the general representation of a nation, and strategic communication contributes to this by increasing appreciation and influencing people's behaviour.

Embracing the perspective that transformations in social life are led by discourse (Fairclough 2006a), this study explores the specialized 'realm' of diplomacy that expresses the foreign policy of a country. This research is an enquiry into the communicative and, more particularly, persuasive strategies used by British foreign ministers to pursue their ideological design and to construct a positive image of their country's policy by claiming unity. In the context of foreign policy, language choices, which carry significant communicative intent, are regularly made "to galvanize the audience to achieve a commonality of purpose" (Burhanudeen 2005: 37) through the enactment of specific linguistic frames.

This study assumes a cognitive perspective on the language of diplomacy outlining the ways in which speakers negotiate solidarity with their audience by 'naturalizing' a variety of ideological positions through the particular frames chosen. Frames are conceptual structures reproducing particular areas of knowledge and experience (Fillmore 1982, 1985). Data come from an ad-hoc corpus which includes speeches by the British foreign ministers from 1997 up to the present times and interviews published in different newspapers.

In this work, I will focus on those framing devices which appeal primarily to the power of reason, from assertion to typecasting and semantic categories (Scott 2013). When considering such mechanisms, the present work has two main areas of interest: linguistic and institutional. From the linguistic point of view, our interest concerns those lexical and grammatical patterns which express the point of view of the speakers (Stubbs 1996: 20), namely their way of projecting the world, their way of persuading and positioning their audience to accept what they say. From the institutional point of view, it is crucial to determine "how is discourse organized" in order to "appear factual, literal, objective, authoritative" (Partington 2003: 5, Stubbs 1996: 97). Results show aspects of metaphorical conventionality aimed to promote cooperation among countries (e.g. *no nation is an island*) but also aspects of creativity in language due to different reasons.

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From provincialism to accentism: From language discrimination to language creativity

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The discussion presented in my paper is part of a larger research project on the role played and the influence exerted by the British press over speakers' attitudes to accent. As a matter of fact, newspapers can be seen as having foregrounded the standard language ideology and its subsequent metalanguage.

As I have pointed out elsewhere (Sturiale 2014, 2016, forthc.), the press, in eighteenth- and nineteenth-century Britain, played an important role in promoting and reinforcing the standard language ideology which characterised most of the late modern period. The role of newspapers, one may assume, was to consolidate what Mugglestone (2003: 39) has defined as "patterns of sensitization" towards accent perception and attitude which can be traced back to eighteenth-century orthoepists.

In my presentation I will argue that, during the eighteenth and nineteenth centuries, the keywords or labels related to the standard language debate (i.e. Standard Pronunciation/Accent; Vulgar Pronunciation/Accent, Provincial Pronunciation/Accent and so on) did not only acquire new connotative meanings, but they also contributed to reinforce a 'social divide'. Furthermore, as pointed out by Mugglestone (2003: 5): "Like class itself, accent was, in effect, to become a major national obsession". As a result, new words entered the language such as, for example, *provincialism* whose first quotation corresponding to the current sense given by the *OED*, entry 1.a: 'A word, phrase, or pronunciation characteristic of a particular province or the provinces; (also) the manner of speech characteristic of a particular province or region', dates back to 1770: "His language ... is, moreover, frequently debased with certain provincialisms", and is taken from the *Monthly Review*.

Of course, newspapers did constitute an important platform for the debate around language issues also throughout the whole of the twentieth century and still in the twenty-first century accent makes news in Great Britain. For example, in 2014 the BBC reported on a research on accent discrimination. The title of the report was '*Accentism*' similar to racism, suggests new research (Hemmings 2014). Even though *accentism*, a recent example of language creativity, unlike *selfie*, has gained no entry, so far, in either the *OED* or the *Merriam Webster*, it has one in the *Urban Dictionary* dated 6 November 2011 (<http://www.urbandictionary.com/define.php?term=accentism>).

However, the word *accentism* had already appeared in 2003 in an article (*It ain't what you do, it's the way that you say it*) published by the *Guardian*: "There are quite a few linguists who favour legislation along the lines of banning discrimination against what they call accentism" (*The Guardian*, 20 December 2003: 16). To my knowledge the term seems to have been coined by Russell Tabbert in 1994:

I hereby announce a new -ism to be on the alert from. I call it "accentism". From now on it is - or at least should be - politically incorrect to discriminate against the differently accented or to harbor - even unconsciously - feelings of superiority about one's own speech (Tabbert 1994: 18).

My data will be drawn from a corpus of articles dealing with issues of pronunciation and the focus of my presentation, then, will be, among other -isms, on *provincialism*, *vulgarism* and *accentism* as examples of language creativity in newspapers.

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From code switching and language mixing to the creation of new speech forms: The case of Jahmaric

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This paper represents the result of an extensive research conducted by the author in Jamaica and in Shashamane, the area in Ethiopia where an international community of Rastafarians have introduced Jamaican speech forms (JSF) and influenced cross-cultural behaviors, language, and identity. The complexity of the linguistic context features a highly organized hierarchical situation of code switching and code mixing, where JSF are used as lingua franca, both by the minority and the local community

One of the most relevant observations of the research is the recording of a totally spontaneous phenomenon that has never been investigated before: the formation of a new speech form that the speakers agree to call *Jamaric*. As suggested by the name, the word *Jamaric* is the result of the contact between JSF (Jamaican speech forms) and the Ethiopian national language, Amharic: i.e. /Jam/+-aric/.

The selected data, from transcriptions and video-recording covering a span of five years, show how the minority community has impacted on the local multilingual and multicultural community, in particular on the new generation of local young males. The spread and the re-adaptation of JSF in Africa, and more specifically in Ethiopia, adds a new and interesting element to the long-debated issue of linguistic rights and definitions. Furthermore, this new speech form is particularly significant in the wider context of World Englishes and Caribbean Languages, where the linguistic permeability of pidgins and patois seem to challenge the hegemony of the English language. After the movement from the center to the periphery, and then to the extended periphery, we are now witnessing the emergence of a multiplicity of centers, able to produce major outcomes in terms of cultural and linguistic creativity.

When word-formation processes overlap: Making up new words through blending and affix secretion

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Among the latest trends of English word-formation, blending – that is “the method of merging parts of words into one word, as when *sm/oke* and *f/og* derive *smog* [...], a compounding by means of curtailed words” (Marchand 1969) – represents one of the fields of contemporary English where neologisms are quite common, as clearly outlined by many scholars (Bauer 1983, Stockwell and Minkova 2001, Ayto 2003, Gries 2004, Szymanek 2005, Vaccarelli 2008, Renner et al. 2012, Mattiello 2013). The distinctive feature of blending, which is at the root of the spread of some new coinages, is that at least one of the words entering into the blend after being in some way truncated is clearly recoverable. As highlighted by some scholars, phonological aspects are highly relevant to blending success; in fact, “phonological similarity of the blend with part or whole source words increases the likelihood or felicity (the ‘goodness’) of a blend” (Kemmer 2003).

Nonetheless, word-formation processes do not act apart, but they interrelate each other and often overlap (Haspelmath 1995). As Bauer (1983) points out, also the category of blending is not well-defined, since it tends to shade off into other word-formation processes, such as compounding, neoclassical compounding, affixation and acronymy. In particular, this paper aims at focusing on the links between blending and affix secretion. The latter can be defined as a process in which a part of an inseparable word gets a new semantic value, thus becoming a prefix, a suffix or an autonomous word. Some examples are the suffix *-teria* from the word *cafeteria*, *agri-* from *agriculture*, *(a)-holic* from *alcoholic*, *e-* from *electronic*, *euro-* from *European*, *-nomics* from *economics*, *-pedia* from *encyclopedia*, *-topia* from *utopia*. According to some sources, these elements should be termed, more appropriately, combining forms (Szymanek 2005, Mattiello 2008), affix-like forms (Fradin 2000), or splinters (Bauer et al. 2013).

The aim of this paper is to study these new strategies of word-formation from a lexicographic perspective, by looking for the entries created by affix secretion in three updated dictionaries (OALD, 9th ed., MED, 2nd ed., Collins English Dictionary) and checking the presence of these lemmas in two online newspapers, one British and one American – i.e., *The Telegraph* and *The Washington Post*, thus carrying out both a qualitative and a quantitative analysis of these new coinages, particularly focusing on political topics.

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Do the meanings of abstract nouns correlate with the meanings of their complementation patterns? A case study on English commissive shell nouns

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There is a widespread assumption in Construction Grammar (but also before and elsewhere) that the meanings of verbs correlate with or even determine their complementation forms and patterns. There is much less research on noun complementation, however, although this category is even more interesting for a number of reasons such as the potential for valency reduction, nominal topicalization constructions, and additional complementation options, e.g. of-PPs and existential constructions.

In this paper we focus on the class of nouns reporting commissive illocutionary acts (promise, offer, pledge, refusal, bet, threat, etc.), and address the question of whether there is a 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 a study of a set of 17 commissive nouns chosen from a wider collection of illocutionary nouns. Two types of analyses were carried out in order to compare the semantic and grammatical characteristics of these nouns. The semantic analysis was based on insights from speech act theory and the philosophy of language. We developed a framework for a systematic comparative description of the nouns in our word-field. The results were tallied with the corpus-based grammatical analysis. Two hundred tokens of each noun type were randomly sampled from the Corpus of Contemporary American English. Using these data, the 17 nouns were subjected to an analysis of the relative frequencies of their complementation patterns.

Results indicate a general match between noun meanings and complementation patterns. More specifically, however, they indicate that the closeness of this match depends on the prototypicality of nouns as members of the class of commissives. Indeed, as research on verb complementation has shown, whereas we can generally assume that the meanings of valency carriers (especially verbs, nouns and adjectives) co-determine the choice of complementation patterns, lexical items show a considerable extent of ungeneralizable idiosyncratic behavior that needs to be taken into account.

The study, then, contributes to our understanding of the relation between lexis and syntax. At the same time, it confirms the need for a close semantic analysis to account for the great extent to which item-specific information, i.e. properties of individual nouns, have to be taken into consideration at the expense of large-scale generalizations.

Linguistic complexity and creativity in British vs. Italian social advertising campaigns: Public health, road safety and abuses

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In the last few years there has been a significant change toward a more creative and complex communicative, semiotic and linguistic approach in social advertising (a.k.a. public communication). Building and promoting advertising campaigns regarding social interest themes has become increasingly sophisticated, in line with the ultimate persuasion strategies adopted by healthcare and governmental institutions worldwide (WHO 2001, Maibach et al. 2007, Gilbert 2008, Wakefield et al. 2010, Bradley 2011). These now aim to raise awareness on specific topics, encouraging and supporting socially accepted norms and behaviours which are considered beneficial for a public interest.^[1] They also aspire to educate the community with the intention of changing and improving unsuitable habits and lifestyles. To achieve this goal, they usually focus on the target audience's emotions to lead them to take action (Kotler and Keller 2016). Depending on variables such as cultural environment, topic, addresser and addressee, they employ positive, negative or factual emotion appeals (Noble et al. 2014).

This paper intends to analyse and compare a corpus of British vs Italian social advertisements related to public health (i.e. campaigns to raise awareness about smoking, alcohol consumption, cancer, and sexual diseases), road safety and abuses/violence on minorities (i.e. children, women). These were endorsed by governmental institutions (e.g. NHS) and non-profit organisations and were published on digital and print newspapers/magazines and/or aired via diverse TV and web channels between 2005 and 2017.

The investigation will establish what specific linguistic and communicative strategies were employed to tackle ethically relevant themes within different sociocultural contexts. It will look at: a) the terminology employed, often ensuing from productive word formation strategies such as compounding, conversion and abbreviation; b) specific syntactic constructions; c) possible noteworthy pragmatic features; d) changes and new formations in the way images and text(s) combine. The research will also seek to explain how marked choices at different linguistic levels give rise to text complexity and how this can cause processing difficulty on the part of the receiver/addressee, though often producing rich, intriguing and attractive pieces of communication. All this will ultimately help clarify why social advertising campaigns are designed and realised differently in the two countries selected for analysis.

A mixed methodology combining Critical Discourse Analysis (Fairclough 1993, 2003; Wodak 2013) for the social implications the study entails, Genre Analysis (Swales 1990, 2004; Bhatia 1993, 2004), English for Special Purposes (Cook 1992, Goddard 2002, Harrington 2016) and Multimodal Analysis (Kress and van Leeuwen 2001, 2006) will be adopted. This will also be checked against the background of existing literature on linguistic complexity (Davison and Green 1988, Merlini Barbaresi 2003).

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Interactive strategies and identity construction in W. Wordsworth's "Preface" to *Lyrical Ballads* (1800): A historical pragmatic scrutiny

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In "Preface" to *Lyrical Ballads* (1800), W. Wordsworth theorises and describes the linguistic features of English Romantic poetry: in short, "fitting to metrical arrangement a selection of the real language of men in a state of vivid sensation". He thereby consciously creates and codifies an innovative poetic language against the background of the conventional poetry of the same period. While the characteristic of creativity is realised in the text by the invention of a new poetic language, that of complexity is realised by the articulate system of dialogic strategies showing the writer's awareness of both his own identity and his interaction with his reader. Actually, when scrutinised within the theoretical framework of academic discourse as an instance of historical professional writing, the text shows a continuum between the two extremes of conventionality, or accountability to disciplinary rules and genre practices, and individuality, here the interactive traits expressing the writer's identity and his relation with his reader.

In this paper, within the aims and scope of historical pragmatics, i.e. considering written discourse as social and communicative engagement, I will analyse the dialogic structure of "Preface" and the complex system of interactive strategies employed by the writer to construct and perform his own individuality and identity and to directly address his reader. More precisely, I will examine the dynamic interplay of pragmatic devices the writer utilises, on the one hand, to represent himself as a ground-breaking poet and theorist and, on the other hand, to explicitly refer to the dialogic organisation of the discourse and to his stance towards his reader. These markers of authorial presence and perspective have recently been identified by historical pragmatics and, to mention just a few, include: address terms, imperative clauses, interrogative clauses, discourse markers, performative verbs, modality, personal pronouns and demonstrative pronouns.

My main research purpose is twofold: 1. From a quantitative viewpoint, to detect what identity-shaping and interactive items are statistically more frequent in this Late Modern text and can therefore be regarded as idiosyncratic to the text itself; 2. From a qualitative viewpoint, to investigate in what ways and with what aims such items and the resulting dialogic structure are utilised in this non-dialogic text; special attention will be given to creative and articulate combinations of items and their specific sequencing. The research hypothesis is that these strategies are primarily deployed with two main objectives: 1. to construct and give prominence to the writer's identity as an innovator; 2. to positively evaluate Romantic poetry and the poetic language he is creating, and to persuade his reader of his viewpoint on them.

Film genres as conventional worlds of words: Evidence from comedies

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Analysing film dialogue means dealing with issues of complexity and conventionality. Complexity derives from the fact that film dialogue is a register, that is, a complex language variety made up of sets of pervasively frequent linguistic features which tend to co-occur in performing context-specific communicative functions (Biber 1988 et seq.), as illustrated, for example, by Veirano Pinto's (2014) and Zago's (2016) investigations of filmic speech. As for the conventionality of film dialogue, it has at least three manifestations: (1) predictability, meaning in particular "the repeated use of specific lexis or expressions" in common scene types such as telephone conversations, mealtime exchanges, etc. (Taylor 2008: 167); (2) the reliance on translational routines in dubbing, i.e. "recurrent solutions to translation problems which tend to become overextended" (Pavesi 2008: 94), such as the American vocative *man* repeatedly translated as 'amico' in Italian dubbing (Pavesi 2005: 50); (3) the occurrence of what this paper calls 'genre markers' (cf. also Biber and Conrad 2009), that is, linguistic features which are especially frequent in, and therefore typical of, certain film genres as opposed to others.

The isolation of genre markers, i.e. the identification of the conventional linguistic features marking a given film genre, is precisely the objective of this research. To meet such objective, the present paper will carry out a keyword analysis (Culpeper 2009, Bondi and Scott 2010, Scott 2011, Culpeper and Demmen 2015) of the *Pavia Corpus of Film Dialogue* (Freddi and Pavesi 2009, Pavesi 2014), whose English component includes the dialogues of British and American films belonging to different genres, namely comedy, drama, romance, thriller as well as the historical-biographical genre. The keyword approach will be used to identify the linguistic features which are significantly more frequent – positive keywords – and significantly less frequent – negative keywords – in comedies in comparison with the other genres found in the corpus. The decision to focus on comedies is in part due to previous research findings presenting comedy as one of the most linguistically distinct film genres (Berber Sardinha and Veirano Pinto 2015), and in part motivated by the fact that comedy is the most 'populated' genre in the *Pavia Corpus* in terms of number of films. The results of the keyword analysis will be interpreted as pointing to conventional facets of 'comedy talk', including, among other things, the prominence of emphatic and emotional language in comedies (cf. Tagliamonte and Roberts 2005, Quaglio 2009, Bednarek 2012).

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PANELS
LANGUAGE WORKSHOP

PANEL

Complexity in the design and pedagogies of translation studies programmes

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The development of the academic discipline of translation studies in the last two decades is reflected in the increasing number of translation programmes worldwide. Recent estimates reveal a steady growth from 250 in 1994 (Caminade and Pym 1995) to over 600 (Kim 2013). Research on translator education at the undergraduate and graduate levels has been predominantly informed by functionalist (Nord 2005), social constructivist (Kiraly 2000, González-Davies 2004) and linguistic approaches (Baker 2011, Zanettin 2012). These theoretical frameworks have been documented in a large volume of publications, including two international journals: *The Interpreter and Translator Trainer* and *Intercultural Journal of Interpreter Education*.

Constructivist pedagogies, in particular, emphasize student-centred, collaborative, project-based and process-oriented teaching methods. But, arguably, we still have a long way to go before we are able to address our students’ need “to master diverse bodies of knowledge to develop a self-critical awareness about their translating as well as greater resourcefulness as translators” (Colina and Venuti 2017: 215). As Colina and Venuti argue, in order to achieve this goal, “students can be required to practice translation in workshop-like courses while they study languages and cultures, translation theory, and the fields and disciplines in which they plan to specialize” (2017: 251).

Against this backdrop, the aim of the present panel is to make a contribution to the ongoing debate about the relationship between theory and practice in translation education. First, we will take stock of recent developments in the field. Next, we will explore and expound the complex and variegated relationship between theory, research and practice in translation studies programmes at undergraduate, postgraduate and doctoral levels in Italian universities. Drawing on Venuti (2017), each paper will address five key questions concerning: a) the eligibility requirements or prerequisites of the course or programme examined; b) the notion of translation adopted in the programme or course; c) how the concept of translation adopted in the programme or course is realized pedagogically through a sequence of courses, readings and assignments; d) the way in which the educational setting shapes the curriculum design, the course and the teaching methods; and e) the impact that the programme or course has on students’ decisions regarding their further academic studies and/or their professional careers. The panel, through the papers and discussion, will provide an essential survey of current best-practices in the teaching of translation at University level in Italy, thus contributing to the ongoing international debate on the future of translation pedagogy.

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Enhancing and sharing specialized knowledge in translator training

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One major research topic in Applied Translation Studies, with particular reference to specialized translation, is the elaboration of translator training pedagogies. Accordingly, the European Union has developed the European Master’s Translation (EMT) reference framework, which is intended to improve the quality of translator training. According to the EMT framework, high quality graduate degree programmes in specialized translation must be based on six basic competences, including the thematic competence or domain-specific competence, i.e. knowledge in a specialist subject field. The achievement of such a goal calls for innovative teaching practices. Against this backdrop, the present paper puts forward a pedagogical approach that combines contributions from cognitive linguistics (Evans and Green 2006) and ethnography (Dressen-Hammouda 2012), while taking advantage of technological tools, which enable students to build user-generated contents (Stone 2009) and work in a collaborative environment. The proposed pedagogy is premised on the following considerations: a) specialized translation entails appropriate decisions at a terminological, syntactic and genre level; b) the involvement of a specialist is a *sine qua non* to improve students’ cognition of specialized subjects; and c) multimodality can support students’ learning. We therefore intend to develop an *emic* perspective, which is “collaborative” (Dressen-Hammouda 2012), since it involves multiple actors, i.e. learners, teachers and experts, in order to enhance students’ encyclopaedic knowledge for the translation of specialized discourse. To this end, students will 1) learn to use cloud-based tools, e.g. *Cmap*, to build parallel concept maps, in English and Italian, on specific subjects (including terms, concepts, historical and social contexts, etc.); 2) share their knowledge in the cloud for mutual feedback; 3) submit their maps to professional for assistance; and 4) translate collaboratively in a cloud-based translation platform.

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Translation and translanguaging at graduate level

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The aim of my presentation is twofold. First, I intend to examine, from a multilingual and ecological perspective, the interrelationship between translation and translanguaging as pedagogies in language and translation courses at graduate level. I then propose to adopt these mutually enriching practices for developing translanguaging and transcultural competence. This is the envisioned goal of languages education in the 21st century, as recommended by the *Ad Hoc Report on Foreign Languages* issued by the Modern Language Association of America, and reflected in the Common European Framework of Reference for Languages (CEFR). These documents advocate the use of translation and interpretation as forms of mediation that “occupy an important place in the normal linguistic functioning of our societies” (Council of Europe 2001: 14) and as “an ideal context for developing translanguaging and transcultural abilities” (MLA 2007: 9). More recently, the importance of mediation, as a communicative language activity alongside reception, interaction and production, has been underscored in the pilot extended version of the illustrative descriptors for the CEFR. Sight translation, creating pluricultural space, exploiting plurilingual and pluricultural repertoires as well as plurilingual comprehension are the new descriptor scales that recognize the key role of interlingual and intercultural mediation in honing plurilingual and pluricultural competences (Council of Europe 2016). The pedagogy I put forward was implemented in the 2016-2017 academic year during the teaching of the first-year course in English language and translation, which forms part of the curriculum design of the Laurea Magistrale in Lingue and Letterature Moderne at the University of Bari. The real-life examples examined in my presentation show that by translanguaging and translating it is possible to engage with students in an iterative process involving the examination and evaluation of meaning relations between L1 and L2 expressions. As a result of this kind of collaborative learning, multiple meanings emerge holistically and dialogically from text, context, and intertexts, thus fostering cross-lingual and cross-cultural sensitivity.

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Translator trainer and translation scholar: New perspectives within university programme models in Italy

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The number of publications dealing with the relationship between theory and practice in translation education has increased enormously and rapidly in the last decades (Baer and

Koby 2003, Peeters 2005, Gambier 2012). However, the debate is still underway. It should not create a sort of “objectivism-constructivism dichotomy” as defined by Kiraly (2003: 21), but strike a balance within a theory-based practice. I will present a teaching model at undergraduate level (Petrocchi 2010) as a factual compromise between theory and practice (Petrocchi 2014). I will explore the ways in which translation studies theories can influence practice and vice versa on a pragmatic level (Petrocchi 2010). In addition to this, working in the field as a professional translator is an essential point in favour of the best results in translation didactics (Mossop 2005, Petrocchi 2014). Furthermore, the above-mentioned issue is connected to another aporia: the relationship between academics and professionals. Recent data in Europe and specifically in Italy (Katan 2009, Torres-Simon and Pym 2016) show how the attention is being focused on this. Being both professional translator and translation scholar would help to knock down the so-called ‘Ivory Tower’ (Chesterman and Wagner 2002) and consequently bridge theory and practice.

It is necessary to redefine the concept of professional translator and launch an empirical research project into the current situation of the translation studies programmes in Italy. Reporting the curricula in use in our universities and monitoring the situation will allow introducing new and more appropriate teaching models.

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Translator training in an Italian context

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In this paper I shall reflect on translator training methods in Italy, based on my experience at the universities of Genova and Bologna, and using my familiarity with comparable courses at the University of Manchester in Britain as a point of comparison. In my experience, university

classes in translation in Italy are still characterized by a high degree of shared language skills between students – certainly when compared with classes in Britain. That is, you can count on the majority of students in class sharing the same language pair.

This has significant implications on the kind of teaching you can do and the objectives you can set yourself – for example, it is usually feasible to have courses on translation into students' L2. A second significant feature of Italian translation courses is that they tend to be much more vocational and practical than British courses; a direct consequence of the greater linguistic and cultural homogeneity of the students. This makes it possible to develop a teaching method that is very practical, process-oriented, and collaborative. It also means that in post-graduate courses, theory and academic research play a smaller role than in comparable British MA programmes because it is feasible to devote a high number of hours to practical translation activities. A tendency which is reinforced by the nature of the Italian job market.

PANEL
**Knowledge Dissemination across media: Continuity and change in discourse strategies,
ideologies, and epistemologies**

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Knowledge Dissemination (KD) is central to innovation in research and institutional change. The growth of specialization has created the need to make knowledge accessible also to non-experts (or experts in other fields), by adopting communicative tools that can reach an ever growing, but not always indefinite, globalized audience. Unsurprisingly, the increasing importance of KD has led to the emergence of a wide range of genres – from newspaper or journal articles to more recent web-mediated genres, which cater to different needs.

The panel aims to investigate the practices and strategies of dissemination to various audiences in a range of different settings and to see how they reflect the complexities of verbal communication and the tension between conventionality and creativity. Special attention will be paid to how specific genres have developed over time and how they have been tailored to the addressees' needs. The focus is on different communicative environments: the press first and the world wide web nowadays, with its growing level of participation and interaction, as well as the wide range of meaning-making resources.

We present studies based on comparable corpora and electronic collections of texts, which will show how domain-specific knowledge is mediated in specialized and popularizing discourse to address different stakeholders. The methods employed combine genre and discourse analysis with corpus linguistics, focusing on:

a) the process of Knowledge Dissemination, tracing the emergence of new genres in a synchronic and diachronic perspective. Among the genres investigated are, e.g., newspapers, scientific and popular magazines from the 16th to the early 20th century, and modern-day journalism and web genres, with their intercultural and multimodal challenges. It will thus be possible to historically contextualize the discursive processes deployed across time;

b) Knowledge Dissemination strategies across disciplines and communicative genres, focusing in particular on lexical and phraseological choices, textual processes, rhetorical structures and communicative strategies adopted: use of metadiscourse, definitions, repetitions, reformulations, analogies and metaphors; reader/listener engagement, simplification and explicitation strategies; multimodality;

c) the degree of accuracy, alteration and bias of disseminated knowledge, in particular of sensitive topics, resulting from the transfer of specialised notions to targeted audiences, and especially to the lay public;

d) features of KD in the context of highly asymmetrical communication, with special attention to KD intended for children or intercultural audiences, and the intercultural and interdiscursive aspects involved.

The recontextualization of knowledge in web-mediated genres

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Special attention is paid to expert blogs and their resources for addressing audiences with different professional, cultural and cognitive backgrounds.

Knowledge Dissemination in a diachronic perspective

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Issues of context, professional practice and genre emergence in early modern and late modern dissemination of news and information.

Knowledge Dissemination in language learning and multi-literacy

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The research explores verbal/nonverbal features of digital audio-visual resources adapted for ESP settings and how they disseminate knowledge from experts to non-experts using multiple semiotic modes.

Discourse and ideology in the dissemination of knowledge about bioethical themes

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The focus is on the transformations undergone by bioethically relevant knowledge in the dissemination process with a view to identifying the strategies enacted as well as any possible alterations and forms of ideological manipulation or slant.

Knowledge Dissemination in academic contexts

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The focus is on continuity and change in discourse strategies, genres and media.

Knowledge Dissemination in specialized domains

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The research focuses on the features of language in specialized fields, used to construct credibility and legitimacy, necessary for successful dissemination of knowledge.

PANEL

English as a Lingua Franca in domain-specific contexts of intercultural communication

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This Panel is grounded on an ongoing PRIN project focused on the analysis of variations, registers and styles of English as a Lingua Franca (ELF) in intercultural communication. It will enquire into the use of ELF in domain-specific discourses that, more than others, provide evidence of an appropriation of the English language by non-native speakers who no longer perceive it as a ‘foreign’ language, but rather as a ‘lingua franca’ through which they can express their own native linguacultural uses and rhetorical repertoires, experiential schemata and, ultimately, socio-cultural identities. Such discourses regard ELF used in: (a) unequal migration contexts (UniSalento Unit); (b) digital-media virtual environments (UniVerona Unit), (c) multicultural ELF classrooms (UniRoma3 Unit). The research group, starting from the assumption that non-native speakers appropriate ELF by exploiting its virtual meaning potential without conforming to native speakers’ norms of usage, will seek to examine specifically how ELF users interact among themselves, how they understand each others’ ELF variations, and what kind of problems naturally arise when one set of native usage and register conventions – transferred by users to their ELF variations – comes into contact, and often indeed into conflict, with another. This research proposes to explore the relevance of such questions to spoken, written and multimodal domain-specific communication which is of relevance particularly to Italian multicultural settings. Since the awareness of the socio-cultural and political impact of ELF use in today’s globalized world is relatively recent, prominence will be given to the development of an original Cognitive-Functional Model which will put under discussion the established notions of cognitive and functional grammars, text linguistics and discourse pragmatics focused on native-speaker norms of English usage, in order to investigate how ELF communication can be enhanced by strategies of meaning co-construction and register hybridization accounting for ELF speakers’ different native linguacultural backgrounds, and how it can be instead hindered by ELF accommodation failure. The methodological approaches adopted can be brought to bear on the fields of: sociolinguistics and language policy (investigating ELF in relation to language variation and identity in multilingual societies); cognitive linguistics and lexicogrammar (exploring processes of transfer of typologically different L1-features to ELF); intra- and inter-lingual translation and mediation in domain-specific discourses; language pedagogy; and the methodology of ELF description (concerning the ethnographic collection, analysis and interpretation of data). The ultimate aim is to open up this area of enquiry to a critical debate so as to further a fuller understanding of ELF as a crucial dimension of today’s international communication.

Communication strategies in ELF conversations: How is meaning negotiated?

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Communication strategies have emerged as an essential element of ELF interactions, prompting research on their role in meaning-making and problem solving in ELF contexts pertaining to different domains, such as academia (e.g. Mauranen 2006, 2012; Kaur 2009, 2011; Björkman 2013; Hynninen 2013) and business (Pitzl 2005, 2010; Cogo 2009, 2012). Studies show that ELF speakers deploy a vast array of pragmatic strategies, including the exploitation of their multilingual resources (Ehrenreich 2010; Cogo 2012, 2016; Franceschi forthcoming; Vettorel 2014; Vettorel and Franceschi 2016; Poppi 2016).

This paper constitutes a preliminary study in a larger project aimed at looking at the use of communication strategies in different types of ELF interactions, with reference to several domains (general, academic, business) and media of communication (spoken and digital). In this stage, a small corpus of Skype conversations will be analyzed qualitatively in order to identify which strategies university students use in order to achieve the purpose of their interaction.

The data were collected during two online collaboration projects developed by three European Universities (Bonn-Rhein-Sieg University of Applied Sciences, Germany; University of Modena and Reggio Emilia, Italy; Polytechnic Institute of Viseu, Portugal) and carried out in the spring of 2015 and 2016. Students worked online in international teams using various Web 2.0 tools to communicate with each other and discuss and compare the values shared by young people in their own countries. The project had three virtual meetings scheduled as individual tasks. The majority of the meetings took 1-2 hours. Each meeting was recorded using a free Skype recording application (MP3 Skype Recorder) and then transcribed.

Attention will be devoted preeminently to interactional strategies aimed at co-constructing meaning and preventing, or solving, potential communication breakdowns, and preliminary comparison will be carried out with spoken data from the VOICE corpus in order to identify potential commonalities and differences in the use of communication strategies by ELF users in the two sets of data – face-to-face and digital.

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A comparative ethnopoetic analysis of sea-odysseys in migrants’ ELF accounts and ancient epic tales translated into ELF: An experiential-linguistic and multimodal approach to Responsible Tourism

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This paper reports on an experiential-linguistic and multimodal model (Sweetser 1990, Langacker 1991, Lakoff and Johnson 1999, Kress 2009) applied to a comparative ethnopoetic analysis (Hymes 2003) of (a) non-western migrants’ traumatic accounts of tragic sea-voyages across the sea, reported in their variations of English as a ‘lingua franca’ (ELF) (Guido 2008, 2012), and (b) epic narratives of Mediterranean dramatic odysseys towards ‘Utopian places’ translated from Ancient Greek and Latin into modern ELF variations, in the context of an

Experiential Place-Marketing plan in Responsible Tourism (Hosany and Prayag 2011, Ma et al. 2013, Prayag et al. 2013, Lin et al. 2014). The objective is to ‘emotionally promote’ (*promote*) the seaside resorts of Salento, an area of southern Italy whose tourism is affected by migrant arrivals, by involving tourists and migrants in joint cultural activities which explore each other’s sea-journey experiences and narratives as if they were ‘philologists’ and ‘ethnographers’. As active subjects and recipients of this place-marketing project, both tourists and migrants are led by researchers as ‘intercultural mediators’ to investigate ‘experientially’ how such ancient and modern oral tales belonging to different and distant cultures are actually structured into natural ‘ethnopoetic verse structures’ reproducing the rhythms and progression of human actions and emotions associated to dramatic odysseys across the sea and to the traumatic experience of violent natural elements which, as they are rendered by means of ergative syntactic structures, become personified as dynamic actors with an autonomous strength aimed at destroying helpless human beings. The Ethnopoetic analysis, translation, and the multimodal rendering of such sea-voyage dramatic tales into a ‘promotional video’ for place-marketing purposes, intends to make both tourists and migrants aware of their common experiential roots, as well as of the shared socio-cultural values and narrative heritage of their respective different communities.

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English as a Lingua Franca in language classrooms: Identifying challenges, shifting paradigms and exploring pedagogical implications

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The realities of English language education in Europe have recently been affected by a number of factors: the growingly plurilingual profile of its population, the implementation of European multilingual education policies, the widespread diffusion of on-line communication and audio-visual media, the global spread of English and of World Englishes (WE) (Kirkpatrick 2007, Kramsch 2009, Schneider 2011, Ziegler 2013, Jenkins 2015). Among the changes English is undergoing, one is represented by English as a Lingua Franca (ELF), the most widely used form of communication in English adopted by speakers of different linguacultures to communicate with each other (Jenkins 2007, Seidlhofer 2011, Seidlhofer et al. 2006, Guido 2008). Another feature of current English is the number of its users that are by large non-native speakers whose role and function as English teachers are significant in English language education (Mahboob 2010). These new scenarios challenge existing paradigms and demand a shift in perspective particularly in terms of English language teaching (ELT) and language education.

The need to revisit ELT education in a WE and ELF-informed perspective has recently been addressed in a number of studies (Sifakis 2007, 2014; Cogo and Dewey 2012, Dewey 2012, Grazzi 2013, Lopriore 2016, Lopriore and Vettorel 2015, Matsuda 2016, Vettorel 2016).

This paper will present the first phase of a larger study aimed at developing an ELF-aware pedagogical model for ELT education in the Italian multilingual context. One of the challenges facing the development of such perspective in English language education lies in the choice of the construct underlying such model, of the research design to be developed and of the approach to be adopted. But, planned innovations are only likely to be implemented effectively if the need for change is acknowledged by teachers themselves (Jenkins 2007: 248), thus the need to carefully devise appropriate tools meant to investigate current teaching practice via a reflective approach.

The presentation of the preliminary findings on current teaching practices and on teachers' and learners' attitudes and understanding of WE and ELF will also focus on the design adopted to investigate current practices in English language classrooms, training courses, and teaching materials.

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ELF in email exchanges for international business communication

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‘Business English’ is a form of ‘specialized’ English that falls under the umbrella term ‘English for Specific Purposes’ (ESP), a needs-oriented approach to the teaching of English that has emerged to respond to the growing demand for English courses tailored to specific communication needs (Hutchinson and Waters 1987). Countless publications and online courses have been released with the purpose of teaching Business English and providing guidelines as to how to perform oral and written tasks in the business sector.

In a world of global business, where stakeholders involved in the domain-specific communication come from different first-language backgrounds, the role of English as the lingua franca of international business is undisputed (Johnson and Bartlett 1999, Knapp and Meierkord 2002, Seidlhofer 2004, Louhiala-Salminen and Charles 2006, Cogo 2012, Poppi 2016, among others). Against this background, interest in the language and communication practices of internationally operating business organizations and professionals has inspired a new exploration route within ELF, namely BELF, originally standing for ‘Business English as

Lingua Franca' (Louhiala-Salminen et al. 2005), and more recently used as the abbreviation of 'English as the Business Lingua Franca' (Kankaanranta and Louhiala-Salminen 2013).

The study illustrated in the present paper is part of a wider research carried out by the unit of Verona within the PRIN 2015 project, which is aimed at the analysis of ELF interchanges in a set of domains. For this presentation, we will investigate patterns of BELF in email exchanges (Gimenez 2002, Kankaanranta 2006, Bjørge 2007, Poppi 2015). A corpus of emails written by and to employees of an Italian company operating on the international market has been collected and analyzed to identify common features of effective communication when English is used as the working language of business correspondence among people who do not share the same mother tongue. The corpus includes email exchanges between Italian employees and other non-native speakers of English, as well as native-speakers. The present study explores whether communicative strategies and discourse characteristics of spoken ELF communication are present also in the written genre under investigation. To this aim, the findings of the analysis are compared with data from the ELFA and VOICE corpora. In addition, the results of the study are checked against the Business English learning material provided by online courses claiming to offer 'international English' training.

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Using DART to explore English as a Lingua Franca in institutional migration encounters

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The adoption of English as a Lingua Franca (ELF; cf. Seidlhofer 2001, Guido 2008) for mutual understanding by and among interactants with different lingua-cultural backgrounds has become a widespread and well-documented phenomenon and scholars in the field have focused their attention on diverse aspects of its use from a variety of different perspectives (business transactions; Facebook interactions; pedagogy; sociolinguistics; discourse cohesion; cf. Cogo et al. 2011, Christiansen 2013, 2016a, 2016b; Centonze 2013, 2015, 2016, forthc.).

This paper will introduce and report on an innovative approach to ELF which combines corpus pragmatics with the most recent techniques of quantitative/qualitative analysis and corpus annotation. More specifically, we present the preliminary results of on-going research on speech act annotation and analysis which is preliminarily being carried out by means of DART (the Dialogue Annotation Research Tool v 1.1, Weisser 2015). The corpus under analysis – the *ELF MiDo Corpus* (English as a Lingua Franca in MIGration DOmains corpus, Centonze forthcoming) – consists of over 50,000 words taken from spontaneous discourse between asylum seekers and intercultural mediators/visa consultancy service providers, in both symmetrical and asymmetrical (i.e. social-networking) contexts.

The aim is to arrive at a systematic and effective means of annotating the diverse speech acts found in the corpus of ELF using, as a starting point, the classification proposed by Austin (1962) and then Searle (1975) but also using insights from Relevance Theory (Sperber and Wilson 1986) in such a way as to be able to analyse the linguistic, social and pragmatic dynamics of such specifically ELF speech events (Hymes 1972, Gumperz 1982) in greater depth than that which existing models and tools permit.

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PANEL
The role of ELF in EMI spoken interaction

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Europe-wide surveys (Ammon and McConnell 2002, Wächter and Maiworm 2015) have shown an increase in English-medium instruction (EMI), typically in large institutions with a growing number of degree programmes at bachelor’s, master’s and PhD levels delivered through English. In order to understand the pedagogical implications of EMI’s rapid expansion, discursive studies on EMI are crucial and, although there have been some classroom-based studies (Costa 2012, Basturkmen and Shackleford 2015, Molino 2015), they are vastly outnumbered by studies of perception. There is also a particular lack of studies on spoken interaction in contexts outside the EMI classroom (oral examinations, meetings, office hours). At the same time, the global spread of the multilingual classroom (Kramsch 2014) and the increasing pedagogical focus of ELF (Sharifian 2009, Matsuda 2012, Bowles and Cogo 2015) are a challenge to current language learning and teaching policies. This is particularly the case in EMI courses, which are conducted almost entirely in ELF. As research struggles to keep pace with the global expansion of EMI and ELF, the pedagogical challenge of the ELF perspective in the area of EMI needs to be addressed. The proposed panel will investigate the role of ELF in EMI spoken interaction, particularly the way in which learning and knowledge are constructed through the medium of ELF at university level.

A call for abstracts was sent out in early September 2016. We decided to do this early because spoken data is time-consuming to collect and transcribe and we wanted to give speakers a year to prepare. The four speakers were selected on the quality of their abstracts, particularly the rigour of the method used and the potential originality of their data and results. We note that all four speakers are at the early stages of their career. This is particularly encouraging because ELF and EMI are expanding research areas and it is important that the new generation of researchers engage with them. It is also in the spirit and tradition of AIA to give a platform to younger members of the association.

The proposed papers explore a variety of EMI speech events – oral exams (Zuaro/Degano), office hours (Johnson/Necas) and lectures (Formentelli and Molina). A particular strength of the papers is that they all integrate their data on oral interaction with other kinds of analysis – including corpus analysis (Formentelli; Molino), questionnaires and interviews (Johnson) and data on perceptions (Zuaro/Degano).

The conference theme of creativity will be accounted for in the talks in terms of the different ways in which ELF talk diverges from native speaker norms. These include functional innovation (Dewey 2007), translanguaging (Creese and Blackledge 2010) and emerging patterns (Jenkins et al. 2011).

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Direct questions as strategies for the management of interpersonal relations in ELF lectures

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The internationalization of tertiary education through English-taught programmes is a well-established phenomenon in central and northern Europe, and is gradually making its way also into Italian institutions (Campagna and Pulcini 2014, Wächter and Maiworm 2015). The use of English as a Lingua Franca (ELF) in university courses poses new communicative challenges to Italian lecturers, as successful teaching in a foreign language entails a continuous monitoring not only of the subject contents presented in class and of the language in which such contents are delivered, but also of the interpersonal relations arising in these communities of practice with participants from various linguistic and cultural backgrounds.

A set of strategies adopted in the management of interpersonal stance in Italian ELF courses has been recently identified and described, showing how institutional roles and personal identities are continuously negotiated at the macro level of discourse (Formentelli 2013). Little attention, however, has been devoted so far to Italian ELF lectures at the micro level, to assess how specific linguistic structures contribute to rapport management in class. The focus of the present paper is on the use of direct questions, which have been found to be strategic rhetorical devices in lectures aimed at an international audience for the numerous functions they serve, such as structuring content presentation, involving students, and enhancing interactivity (Morell 2004, Bamford 2005, Crawford Camiciottoli 2008). The study is based on a corpus of ELF lectures from a master's degree in cooperation and development (ca. 50,000 words) carried out by five Italian lecturers (L1 Italian) to students from 13 different European and non-European countries, hence in a highly intercultural setting.

The results show a much higher frequency of questions in Italian ELF lectures than in lectures by English native speakers recorded in corpora of spoken academic English (i.e. the MICASE and the BASE corpus), which is interpreted as a response of ELF speakers to the additional communicative needs of intercultural interactions. The findings also confirm the

prominence of direct questions in the management of interpersonal relations in ELF lectures, foregrounding the complex dynamics of power and social distance. Finally, the analysis of data uncovers linguistic patterns which diverge from native speakers' norms of usage and are accounted for in terms of transfer from Italian (e.g. response elicitors such as *clear?*, *agree?*) and functional innovation (e.g. interjections as comprehension checks).

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And now let's ELF: A corpus-assisted study of metadiscourse in English-medium Physical Sciences and Technology lectures

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This study deals with the use of English as a medium of instruction at an Italian polytechnic university characterised by the presence of international students from a wide range of countries. Although they constitute just 16% of the student body, figures are on the rise and the institution is developing policies to face the challenges of a multilingual campus and the use of English for content teaching. Among these is the need to understand the implications of lecturing in a second language to audiences with diverse cultural backgrounds and linguistic proficiency levels, where interaction will increasingly display features of lingua franca communication. Research on spoken academic ELF (Mauranen 2006, Gotti 2014) has shown that speakers are generally prepared to cooperate in the attempt at solving non-comprehension problems. Whereas negotiating meaning is a realistic option in dialogue, in spoken monologue interactants need to rely on other strategies such as discourse explicitness, to prevent comprehension difficulties.

The goal of this study is to verify to what extent non-native speaker lecturers seek to address the comprehension needs of students by using metadiscourse (i.e. talk about talk), an extremely pervasive explicitness strategy in academic ELF (Mauranen 2012). Drawing on Ädel's (2006, 2010) reflexive model, metadiscourse will be explored in a small, specialised corpus (about 45,000 words) of university lectures in the fields of Physical Sciences and Technology. Relevant markers will be identified and quantified in terms of their form and function. Comparable extracts from MICASE (*Michigan Corpus of Academic Spoken English*) will also be analysed to gain preliminary insights into the amount of metadiscourse and its preferred uses in ELF lectures. Particular attention will be paid to non-standard

lexicogrammatical manifestations of metadiscourse and whether they could be considered instances of innovation (Dewey, 2007), emerging patterns (Jenkins et al. 2011) or creative expressions (Seidlhofer 2011).

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Oral examinations in EMI: A focus on pragmatic competence

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The oral examination is an area of EMI in which student's language difficulties often come to the fore (Dearden 2014). Studies of EMI in different countries have shown that students' difficulties in expressing themselves in English may adversely affect their exam results (Al Bakri 2013, Floris 2014, Chapple 2015, Borg 2016, Sagucio 2016). One perception study has also shown that quality of English may be a factor in assessment which is causing bias, if the examiner is regarded as either making undue allowances in favour of students with presumed low quality English or marking them down because of it (Berdini 2016). Despite its being an area in which students' difficulties have been highlighted and whose objectivity has been called into question, very little research has been done on oral examination interaction in EMI contexts. This is partly because examinations in traditional EMI subjects (e.g. Engineering, Economics, Medicine) are more frequently conducted in written formats, and partly because privacy laws and reticence on the part of university authorities make it difficult for researchers to obtain useful data.

The aim of this paper is to help fill this gap by comparing the performance of students with different language backgrounds and levels of English during immunology exams at the University of Rome, Tor Vergata. Attention will be devoted to the linguistic structures that reveal pragmatic competence, particularly register awareness. These structures span different levels of language description and include aspects like premodification in complex nominals, which are typical of English and even more so of ESP, but not so common in other languages,

as well as information structure, with its attendant range of syntactic choices (e.g. active/passive, cleft constructions, extraposition, inversion and existential *there*).

Our data will be analysed from a dual perspective. We will try to understand 1) if students with different native languages codify their content differently, and whether mismatches between examiner's expectation and student performance may impact negatively on the exam result; and 2) if students with better performances select different structures, or use them with a different frequency, compared to students who achieve lower scores for the same exam, irrespectively of their native language.

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PANEL

Exploring the complexities of bioethical discourse. Linguistic and discursive perspectives

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In bioethically relevant discourses themes related to the fast-paced advances of science and technology and their impact on society intersect with discourses on ethics, involving a number of different dimensions – moral, religious, legal, political, social, etc. – and different levels of communication, from highly specialized and inter-specialistic to the whole range of different levels of popularization. Of special interest in this respect is the intellectual debate where the implications of far-fetched innovations in the life sciences, medicine, pharmaceuticals, genetics, biotechnologies, environmental sciences, etc., are constructed linguistically under various perspectives determined by participants' ideological stances.

Hence the extreme complexity of bioethical discourse, which combines inherent interdiscursivity with a high degree of reliance on specialized terminology and domain-specific notions.

This inherent complexity is compounded by the significant acceleration of progress in the last few decades, with scientific research producing innovations that, as they emerge, we have to learn how to manage in terms of applications (genetic manipulation is a case in point) as well as of linguistic representation, not only with reference to the generation of neologisms to describe innovations but also with regard to new discursive features/formations deployed in the relevant debate.

Within this general framework, this panel aims to investigate complexities in the linguistic and discursive construction of bioethical issues, also as a function of the genres and registers involved, with special attention for the transformation of knowledge occurring in the dissemination process.

News coverage of agro-biotechnologies: (De)constructing the complexities of science, risk, and ethics

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Emerging technosciences such as agri-biotechnologies have been subject to much controversy since their very inception, primarily because of their uncertain effects on the environment and on human health (Kastenhofer 2009). As often happens with socio-technical/techno-ethical debates, public opinion on the topic tends to be polarized. Acceptance of technological innovation is rarely free of distrust, and public engagement through appropriate knowledge dissemination activities is crucial both to fostering support and to fueling resistance (cf. amongst others Holmgren 2008). Because of their broad outreach, mainstream media can

effectively contribute to agenda setting and opinion steering; indeed, correlations have been found to exist between media coverage of agro-biotechnologies and public perceptions, which suggests that the investigation of media coverage and issue framing may provide useful insights into the discursive strategies routinely deployed in the debate over biotechnologies (cf. Maesele 2015).

This paper sets forth to investigate news coverage of agro-biotechnologies in the US and UK press over the last two decades, with a view to identifying recurrent (and evolving) strategies of knowledge construction and dissemination, as well as dominant and minority interpretive frames and argumentative patterns. The study will be conducted on an *ad hoc* corpus of materials retrieved from the LexisNexis database, covering both US and UK newspapers over a 15-year period. The methodology adopted relies on the joint use of quantitative and qualitative methods, and is set within a broad discourse-analytical framework. Corpus linguistics will be used to identify recurrent lexical clusters and dominant patterns of semantic prosody. Special attention will be devoted to the way in which scientific innovation in the domain of biotechnologies is framed in relation to risk and ethics, and to the manner in which the complexities of biotechnology are foregrounded and/or backgrounded in the service of opinion steering.

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Price controversy and the pharmaceutical industry: Arguments and apologies (or lack thereof) in corporate communication. The Mylan case

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This paper aims at investigating arguments brought forth by pharmaceutical companies in corporate communication when these companies face bioethical issues, focusing in particular on the deployment (or lack thereof) of apologetic strategies (Collier and Iheanacho 2002). More specifically, the paper focuses on the discursive manifestations of apology (Benoit 1995, 2000) when a company engages in price controversy. That moment is the expected privileged moment for the deployment of apologetic discourse strategies (Ware and Linkugel 1973) on the part of pharmaceutical companies when there is suspicion of misbehaving (Hearit 2006). The research is part of a broader project on apologetic discourse, and aims to investigate if and to what extent apologetic rhetoric can be applied to highly complex situations entailing both crisis management and more general ethical issues.

Pharmaceutical giant Mylan was at the center of criticism in 2016 over rising drug prices. One of the company's top products, EpiPen, became the lightning rod for scrutiny, as its price increased by nearly 500 percent over seven years. Previous findings on presence and articulation of apologetic discourse in corporate communication (Giglioni 2012, 2014) correlated context – the economic and financial crisis in that case – with text (Annual Company Reports) thus engaging in what Bhatia (2004) and other scholars have defined as critical discourse analysis. The same methodological perspective has been adopted for this

paper. A strong relationship between controversial issues – in this case bioethical issues – and discursive outcomes is expected also in a different field of investigation.

The documents selected for the present investigation are press releases issued by Mylan in response to public criticism and the congressional investigation that followed, together with the company's CEO's oral testimony before the United States House of Representatives Committee on Government Reform.

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"Big Pharma" in the press: Conventional and new representations in the pharmaceutical industry debate

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Recent years have witnessed a significant change in the way the pharmaceutical industry is perceived by the general public. Multiple scandals have emerged that suggest that companies, in spite of the delicacy of their role, may put their profit ahead of their customers' safety; journalist enquiries have revealed that some multinationals have falsified tests and hidden reports so as to be able to market products that might have dangerous side effects, heavily intervened in research and medical education, and bribed scholars and doctors and experimented on patients without providing them exhaustive information (cf. Law 2006; Goldacre 2012; Healy 2012). The term "Big Pharma" has been introduced to negatively designate pharmaceutical corporations 'considered especially as a politically influential group' (Merriam-Webster). The advent of new media, whose affordances enable larger segments of the population to write and be read by a wide – potentially global – audience, has made it possible for new texts and genres on the pharmaceutical industry to multiply, intertwine and spread, thus making relevant discourse intricate and multifarious. In this complex scenario, traditional media such as printed newspapers find themselves in the position of having to reconcile their need to partake in the debate providing original information (so as not to lose customers to the Internet competition) and their traditional gatekeeping function. The way in which they portray the pharmaceutical industry and the

language strategies they adopt in news reporting therefore stem out of the tension between conventional and new representations.

This paper focuses on such representations and sets out to analyze a corpus of newspaper articles (both news reports and editorials) that deals with pharmaceutical corporations and more in particular with scandals associated with them. The analytical framework utilized in this research is discourse analysis and is rooted in a constructivist view of discourse. According to this view, the latter contributes to the social construction of reality (cf. Berger and Luckmann 1976); consequently, the complexity of social identities is probably best examined through a discourse analytical approach. In order to comprehend the elaborate newspaper representation of the pharmaceutical industry it is essential to uncover the underlying beliefs upon which it rests. Thanks to the investigation of the linguistic phenomenon of presupposition (cf., among others, Levinson 1983), the study provides an interesting insight into the background assumptions of the discursive construction of pharmaceutical companies in the press. This type of inference is built into linguistic expressions and can be decoded both on the semantic and on the pragmatic level. Both levels are explored in the research so that the complexity of this construction can be tackled.

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Let's bee frank. Complexity and argumentation in Greenpeace news reports on bee-killing neonicotinoid pesticides

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Albert Einstein once said: “If the bee disappeared off the surface of the globe, man would have only four years to live”. Now that the world’s bee population is being decimated, the hunt is on for the culprit and the prime suspect is a class of pesticides named neonicotinoids. Over the last few years, scientific research has linked these newer chemicals to the decline of bees (Whitehorn et al. 2012) and proved their detrimental effects on wildlife (Hallmann et al. 2014; Gibbons et al. 2015) and human health (Cimino et al. 2016). These discoveries, linking reduced pollination to loss of biodiversity, decreased crop production and endangered food security, have given rise to a complex bioethical debate in the scientific community. In the public sphere, Greenpeace has been the most active subject involved in the popularisation (Garzone 2006) of scientific evidence regarding neonicotinoids, publishing reports (e.g. Wood and Goulson 2017) and constantly updating its website to keep the wider public informed.

Given the rapidly-acquired and across-the-board topicality of the issue, the paper turns to discourse and argumentation studies to analyse the dissemination strategies whereby Greenpeace has tried to expound a complex, scientific topic to the benefit of non-experts. The

news reports published on the website of *Greenpeace International* between 2012 and 2017 have been retrieved and analysed in the search for meaningful discursive and argumentative strategies used to expose the toxicity of neonicotinoids and convince the audience of the need to ban them. First, the results indicate that Greenpeace news reports share features with scientific discourse, such as recourse to schematisation procedures (Garzone 2006: 68) ensuring clear and effective communication. Regarding the inherent complexity of discourse on the chemical composition and bioethical impact of pesticides, the topic does not appear to be simplified but rather ‘dressed up’ in a more attractive form, as explanatory sentences and/or ‘nicknames’ elucidate the nature of the various types of neonicotinoids. When technical notions seem to undergo simplification, the texts provide links to external websites or scientific papers, thereby intertextually (Reisigl and Wodak 2009: 90) grounding discourse in science.

As regards argumentation, the genre analysed appears to be governed by the conventional argumentative pattern ‘problem-solution’ (Bortoluzzi 2010: 167), whereby the problem of pesticides is expounded and said to require a specific solution, i.e. ecological farming. Enhanced creativity and complexity can be found in recourse to polemic argumentation, as the conduct of specific chemical companies and institutional bodies is exposed in a process of blaming backed by scientific evidence. The non-casual use of personal pronouns, an informal register and the choice of a dialogic dimension establish commonality with the audience, helping the reader identify the problem and feel part of the solution.

All these strategies, coupled with recourse to temporal deictics (Wortham and Reyes 2015: 47) pinpointing the stages of scientific progress on the issue, contribute to creating a fascinating discourse merging scientificity and readability, and guiding the readership in a process of knowledge acquisition that is seen as a prerequisite for change.

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Intersecting wards and ranks: A linguistic and discursive analysis of military medical bioethics

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Just as the military world conducts research and experiments that advance technological and medical progress, the multifaceted status of its medical professionals and the challenges they face could fuel discussions on bioethics by providing a series of parameters that are usually not considered in the medical world but test its theories. In fact, the military profession, due to the risks entailed by its duties and responsibilities, deals with a variety of pressing ethical and moral issues within the field of physical and mental health. Its medical professionals must therefore treat and advise various subjects with specific legal statuses – i.e., soldiers and veterans, as well as injured warriors, allies and detainees – not only according to their own medical principles and standards, but also those of the military's ethics and health system.

The environment in which military medical professionals work is also very diverse compared to that of civilians, ranging from combat to humanitarian zones, as are the situations in which they could be called upon to make life changing and potentially controversial decisions. Moreover, they must adhere to military communication and its specific language, genres and means of knowledge dissemination.

Therefore, in order to glean information on the manner in which the military community defines and disseminates information on the activity of its medical professionals, as well as possible bioethical conflicts and challenges pertaining to its field of action, the Defense Health Board's 2015 *Ethical Guidelines and Practices for Us Military Medical Professionals* will be the focus of the present study's qualitative linguistic and discursive analysis.

Marketing life after death: Cryopreservation in the hope of resuscitation

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Alcor, Cryonics Institute and KrioRus are just three of a small but increasing number of companies offering cryopreservation services to people intending to preserve their bodies totally or partially after their death. This practice has long and successfully been used to store organs and tissues, including for reproductive purposes. The scientific rationale behind this new application of the same technology is that, by cooling a body to very low temperatures immediately after death, this can be preserved indefinitely until a moment in the future when medical progress allows returning it to life by treating the condition – including mere ageing – that caused its life to end.

The topic appears to be complex both for the overlapping specific domains it involves (health and medicine, local and international law, business marketing and advertising) and for the ethical concerns it raises (the public debate on this practice has only just recently begun). It also challenges conventionality and stirs creativity both in the way the new application of a by now conventional technology, dealing with the cross-cultural taboo of death, is explained and sold to people, and in how the media report on it.

This study intends to analyse the language used a) to disseminate the (pseudo)scientific knowledge and technology behind this practice (cryonics) and b) to market cryopreservation services through these companies' websites. A qualitative analysis will be carried out on texts on the topic collected from companies selling cryopreservation services and from online news media, with the aim of highlighting what creative ways of conducting a complex discourse emerge from the actors involved and from the public debate surrounding it. Particular attention will be paid to the linguistic treatment of the ethical aspects involved, from philosophical and religious issues to scientific soundness. The results are hoped to return insights into the discourse of bioethically relevant issues by exploring the expanding role of technology not just *in* but *after* life.

“It looks like you are covering something up. It looks like you are obfuscating”. Press coverage of a Parliamentary Select Committee’s hearings on suspected doping in British cycling

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Bioethics is intrinsically concerned with pushing the boundaries of biological limitations and cultural conventions and defining or redefining how, why, and when it is acceptable to do so. Illegal performance enhancement (doping) in sport is one of the most sensationalized and widely followed aspects of bioethics, not least because it is the subject of news reports on the sports pages of print media, whose entertainment value guarantees them a high, if heavily gendered, readership, frequently in the form of conventionalized fallen-idol narratives. Nevertheless, the issue regularly spills over on to the home and foreign affairs news pages, principally because of sports' political importance in bolstering the national identity. The success of a country's sportsmen and women in prestige events like the Olympics and the *Tour de France* can increase the international standing of a nation through the dynamics of soft power (Nye 2004); while the pride and happiness that results from victories can have a very significant impact on the national mood (Billig 1995; Polley 2004; Porter 2004), otherwise known as the sporting fallacy (Beard 1995). This is why national governments of advanced countries invest so heavily in their national sporting organizations and training programmes. Conversely, when there are accusations, suspicions or evidence of illicit performance enhancement not only are individual reputations tarnished, but national cultures can be compromised and stigmatized and, at least in some countries, governments want to know why.

This paper presents a case study of the response of the British parliament to suspicions of illicit performance enhancement in the sport of cycling, as reported in the media accounts of the Select Parliamentary Committee hearings into a suspected case within Team Sky, the most famous and successful road bike racing team Britain has ever produced, headed by David Brailsford, former head of British Cycling, who was made a Lord in honour of his achievements in British track cycling with the Olympic team.

Adopting a discourse analytical approach, the analysis will entail comparison of two data sets, one comprising the transcripts of the hearings the other comprising a corpus of print media coverage of the committee's proceedings, with a view to gaining insights into common linguistic strategies with which witnesses are creative with the truth on this sensitive issue and

identifying emerging print media conventions and narratives when reporting on and interpreting such official investigations into suspected cases of doping.

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Big data and (bio)ethics in the news media

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The Internet of Things (IoT) – a variety of electronic devices, appliances, sensor-laden objects, vehicles, wearable material, self-tracking technologies and apps able to interact with the real-world environment – and the harvesting of Big Data play an important role in the implementation of smart city initiatives (Paganoni forthcoming), where governments and local administrations are leveraging both to improve services. These resources that are deeply affecting the public arena are not without consequences for human beings and the most intimate aspects in their lives. In a nutshell, to Verbeek's claim that "[w]e are as autonomous with regard to technology as we are with regard to language, oxygen, or gravity" (2011:155), van Est replies that "technology is nestling itself within us and between us, has knowledge about us and can act just like us" (2014: 10).

In other words, Big Data management raises a number of complex (bio)ethical issues related to privacy, ownership, confidentiality, transparency and identity. The Council for Big Data, Ethics and Society remarks that data analytics techniques may be innocuous on their own. However, when distinct sets of highly sensitive data are combined (healthcare, sexual orientation, religious and political views, education, employment, credit, housing, insurance, consumer, travel and exercising behaviour, retail history, welfare), deeply personal insights may be obtained, potentially leading to predictive privacy harms or 'data discrimination'. In the public sector the question of Big Data and accountability is therefore of primary concern to citizens, who should protect themselves against undue profiling, and to policy makers (Bass 2015), who should make sure that stringent privacy policies are put in place and properly enforced, also in sectors not necessarily familiar with data ethics.

By means of the discourse analysis of a selection of articles, this paper intends to investigate how this set of complex issues reverberates in the news media, where the debate on the relationship between the transparent self and opaque technology (Lanzing 2016) sheds light on the discursive processes at work in the social production, reproduction and dissemination of knowledge (van Dijk 2014).

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