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AIA 30

Experiment and Innovation: Branching Forwards and Backwards

University of Catania, Department of Humanities, 15–17 September 2022

SEMINARS – BOOK OF ABSTRACTS

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S1	*Variation is the spice of linguistic life: Comparative-contrastive analyses of the English language*

Convenors: Viviana Gaballo (viviana.gaballo@unimc.it)
                    Sara Gesuato (sara.gesuato@unipd.it)

Thursday 15 September, 15:30–17:30

Salient features of language use emerge when analysing large amounts of data – in which linguistic-discursive patterns can be identified – and when examining data from comparable sources so that their shared vs distinctive traits can be identified. We invite contributions in contrastive linguistic research, in which English is one of the languages/varieties examined. Proposals can be empirical works (e.g., based on corpus data, experimental data or case studies), theoretical works (e.g. grounded in a linguistic, cognitive, philosophical and/or pedagogical framework) and applied linguistics works (e.g., with a pedagogical slant). A broad range of topics can be addressed, covering the study of phonetics and phonology, morphology, syntax, text and discourse, pragmatics and sociolinguistics, cognitive linguistics, language learning/acquisition, and translation and interpretation. Comparative-contrastive analyses may be inter-linguistic, investigating English against other languages, or intra-linguistic, exploring historical, geographical, social and individual varieties of English. Especially welcome are contributions which address underexplored aspects of English semantics/grammar, employ both qualitative and quantitative methods, and combine a theoretical with an empirical approach.

Culinary recipes in English and in Italian:
an update on the salient features of the genre between stability and change

Daniela Cesiri
Ca' Foscari University of Venice
daniela.cesiri@unive.it

The 'culinary recipe' genre in English has been investigated in a consistent number of studies, from synchronic as well as diachronic perspectives. The same genre in Italian has received a more limited attention, in Italian studies or in comparative-contrastive contributions considering the two languages, despite the popularity of the genre as language teaching material as well as in traditional and digital media, as it is testified by today's plethora of cookbooks, TV shows, food blogs, YouTube channels and dedicated social media pages. However, current research seems to take somewhat for granted that the culinary recipe is now a stable genre, while updated overviews that could account for possible changes are indeed missing from the state of the art.

The present study seeks to address the issue of the actual stability of the genre by comparing two corpora of culinary recipes taken from food blogs in English and in Italian. The study investigates the structural features of the recipes (using Swales' *CARS Model* and the UAM *Corpus Tool*) as well as their linguistic features (using the methodological-analytical tools offered by corpus linguistics and discourse analysis). Results from the qualitative and quantitative analyses conducted on the corpora are compared and contrasted with results from the existing literature in order to ascertain if culinary recipes are indeed a stable genre or if they show variation depending on the language in which they are written and/or the channel and medium where they are published.

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Changing voice from scientific research to popular science discourse

Laura Di Ferrante
Sapienza Università di Roma
laura.diferrante@uniroma1.it

Emilia Petrocelli
Università per Stranieri di Siena
petrocelli@unistrasi.it

Sergio Pizziconi
Università per Stranieri di Siena
sergio.pizziconi@unistrasi.it

Personalization, or lack thereof, has been investigated as one feature that helps to markedly discriminate between scientific and less technical or more popular types of text. From a functionalist perspective, the passive voice has been explored for its communicative potential offered by the possibility to omit the agent, which makes it suitable for both ideological and academic discourse.

In this paper, the presence and form of passive voice are analyzed in two parallel English corpora: one comprising published research papers and the other their respective popularized versions published online. The results of the quantitative analysis do not show significant differences in terms of amount of passive voice constructions between the two corpora, which can be linked to the specialized content of the popularized articles. However, some novel tendencies seem to arise: the scientific texts present instances of passive with get as the auxiliary verb which might point toward a decrease of formality of scientific texts, which positively correlates with specific disciplines (marketing and media communication). Also, the analysis reveals a significant difference between the two corpora in the use of truncated relative clauses with the past participle, which appear be linked to the informative vs. promotional primary goals of the two corpora and to their different structural features.

Intercultural legal communication: Focus on the language of contracts

Viviana Gaballo
University of Macerata
viviana.gaballo@unimc.it

This paper presents a comparative study of the language of contracts and illustrates problem-solving strategies for use in training contexts (Gaballo 2009). More specifically, it includes the intra- and interlinguistic analysis of contracts in British/American English and Italian falling within four categories: lease contracts, rental contracts, employment contracts and shareholder agreements. The method used in the study rests largely on the corpus-driven (Tognini-Bonelli 2001) analysis of three comparable corpora (UK_contracts, USA_contracts, and ITA_contracts), each containing four sub-corpora of comparable texts belonging to the above-mentioned categories (Meng 2018). Contracts belonging to two different legal systems, Common Law (English and American) and Civil Law (Italian), are analyzed and compared in order to identify intra-/inter-systemic issues and their related conceptual, semantic and intertextual features (Šarčević 2003). The study also investigates both the deontic values conveyed by contract texts (Bondi & Diani 2010), by providing a useful comparative analysis of linguistic variation across cultures, and examples of corpus-driven collocations that represent a cross-cultural challenge (of both linguistic and legal nature) in order to identify any relations between the former and the latter. The processes explored in the examples provided testify of the multiple levels of analysis (Biel et al. 2019) necessary to deconstruct/reconstruct the meanings associated with the term/s observed, including the intercultural level (Tomozeiu et al. 2017), which may not be strictly related to the asymmetries of the legal systems compared. The study also draws pedagogical implications from the findings, showing how informed choices can be made for professional and educational purposes, especially in translation studies (Gaballo, in press).

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The voiceless alveolar affricate in Italian and the voiceless-alveolar consonant cluster in English: explorations into their phonetic realisations

Sara Gesuato
University of Padua
sara.gesuato@unipd.it

Emanuela Paone
University of Salento
emanuela.paone@unisalento.it

In English, the sound sequence [ts] is typically a combination of two segments belonging to different morphemes (a cluster), which may occur word-finally or across word boundaries (e.g.*parents, bit sad*). In Italian, instead, it is typically a single segment (an affricate) occurring word-initially or -internally (e.g. *zio, scienza*), which contrasts with other single segments (e.g. *Marco, mar*zo).

We investigate to what extent the Italian affricate and the English cluster differ in their phonetic characteristics. We compare tokens of intervocalic [ts] occurring across word boundaries in English, and tokens of [ts] occurring word-internally in Italian, uttered by 3 female native speakers of English and 3 female native speakers of Italian, respectively, in comparable carrier sentences.

The analysis carried out with Praat shows the following: the tokens of English [ts] are longer than those of Italian [ts] in both their stop and fricative components; the frequencies of the fricatives in English are more homogeneous from beginning to end than the Italian ones; and the boundary between the stop and the fricative is more clear-cut in the English than the Italian tokens.

Therefore, the Italian speakers produced [ts] as a sequence of two "part-sounds" (i.e. a stop closure and a fricative release), while the English native speakers produced it as two distinct, fully articulated sounds (i.e. a stop closure+release plus a fricative closure+release). The findings suggest that the different morpho-phonological status of the segment [ts] in Italian and the cluster [ts] in English has a bearing on their acoustic characteristics.

A contrastive analysis of the English and (Egyptian) Arabic languages as a proof of the development of a potential new variety of English, the 'Egyptian English'.

Lucia La Causa
Università degli Studi di Catania
lucia.lacausa@phd.unict.it

English and (Egyptian) Arabic are two culturally distant languages (Eesa, 2010: 60) to the point that it is legitimate to expect them to have exclusively linguistic distinctive aspects. However, through a contrastive analysis of their phonetics/phonology (Al-Jafr, 1994; Huthaily, 2003; Alwohaib, 2016; Al-Athwary, 2017; Alenazi, 2018), syntax and morphology (Al-Jafr, 1994; Shamsan & Attayib, 2015, Sabbah, 2015), and lexis (Ibrahim, 2006; Bueasa, 2015; Yacoub, 2016; Hamdi, 2017), it is possible to demonstrate that the two languages have copious shared traits.

My paper, which is part of a wider research project, will focus on the investigation of the interlingual influences of English on the (Egyptian) Arabic language through a contrastive study after having analysed the sociolinguistic reasons that led to the contact between the two different linguistic realities. My main aim is to demonstrate that the linguistic influxes of English in Egypt are so numerous and frequent (Imhoof,

1977; Schaub, 2000) that they are inevitably leading to the development of a potential new variety of English in Egypt (Bruthiaux, 2003: 165; Lewko, 2012: iv-113, AL-Sayadi, 2016: 3), which I have labelled 'Egyptian English'.

In this paper, I would like to display some preliminary results that I have obtained through a sociolinguistic analysis and empirical works such as an infield research, and the use of some ethnographic instruments like questionnaires and interviews.

English deverbal *-er* synthetic compounds and their Italian renditions

Elisa Mattiello

University of Pisa

`elisa.mattiello@unipi.it`

This study deals with English synthetic compounds ending in *-er*, such as *heartbreaker*, *time-killer*, and *bodybuilder*, and their Italian renditions. Synthetic compounds are very productive in Germanic languages (e.g., E. *heartbreaker*, G. *Herzensbrecher*, D. *hartenbreker*), but virtually absent in Romance languages, where various morphological forms and word-formation strategies are used to render the same concepts (cf. It. *rubacuori*, Sp. *rompecorazones*, Fr. *tombeur*). The analysis of English synthetic compounds still remains a controversial topic in morphological accounts, with a lively theoretical debate between two mutually exclusive hypotheses, i.e. whether synthetic compounds have to be analysed as derivations (i.e. [[heart break] [-er]) or as compounds (i.e. [[heart] [break-er]]). In word-formation, they are part of Transitional Morphology, i.e. they have an ambivalent status between derivation and compounding (Bauer 2005).

This study explores a collection of 100 English synthetic compounds drawn from the *English Lexicon Project* database (Balota et al. 2007) and compares them with their possible Italian renditions, checked both in online dictionaries (*Cambridge English-Italian Dictionary*, *WordReference*) and in the English-Italian OPUS2 parallel corpus (Kilgarriff et al. 2004). The contrastive analysis mainly aims at highlighting differences between the two morphological systems (cf. E. *time-killer*/It. *passatempo*, E. *bodybuilder*/It. *culturista*). Moreover, drawing on Vinay & Darbelnet's (1995, 2000) and Newmark's (1981, 1988) models, the study examines the translation procedures used to render English synthetic compounds in OPUS2 Italian, and discusses which procedure (s) should be favoured according to translation principles. Corpus-based results confirm that English and Italian display language-specific constructions which often result in mis- or under-translation.

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AIA - ASSOCIAZIONE ITALIANA DI ANGLISTICA

S2	*"The government doesn't want you to see this video!". The Discourse of Conspiracy Theories, Misinformation and Fake News* **Convenors**: Massimiliano Demata (massimiliano.demata@unito.it) Marianna Lya Zummo (mariannalya.zummo@unipa.it) Thursday 15 September, 12:00–14:00 and 15:30–17:30

Conspiracy theories (CTs) are creating new articulations of discourse in the public sphere because of their innovative, and often subversive, language. A CT is "an effort to explain some event or practice by reference to the machinations of powerful people, who attempt to conceal their role" (Sunstein & Vermeule 2009, 275), and its ontological frame is sustained by fake news and misinformation (Risius et al. 2019). As the recent outbreak of COVID-19 has shown, the public sphere is increasingly affected by CTs, which support alternative views on official science, economy and the news, and construct certain (often radical) beliefs in periods of existential or social uncertainty (Douglas et al., 2019). Social media have provided the ideal output for CTs: without "gatekeepers", polarized communities create an "antagonistic sphere" (Krzyżanowski &Ledin 2017) and foster political engagement (especially against governments and the establishment), which can even lead to extremism and violence (Bergmann 2018; Wodak 2020).

Papers in this seminar will analyse the language of those who manufacture CTs (for example Infowars and QAnon), as well as that of their supporters, who often share their opinions on social media and contribute to (mis)information bubbles or echo chambers. We are interested in innovative discussions of the "anti-languages" (Halliday 1976) at the basis of the counter-discourses endorsing CTs in direct opposition to official discourses and challenging social and political hegemony (Terdiman 1985; Van Dijk 1997). Approaches may include, but are not limited to, Corpus Linguistics, Conversation Analysis, (Social Media) Critical Discourse Analysis, Systemic Functional Linguistics, and Multimodality.

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S2 Session one

The normalization of conspiratorial thinking in mainstream political discourse. The Overton Window effect

Margaret Rasulo
University of Campania Luigi Vanvitelli
margherita.rasulo@unicampania.it

Conspiracy theories gain momentum in time, come in different shades and are mostly disseminated through the creation of a narrative that is built around widespread doubt of official truths (Raab *et al.* 2013). This perspective guides the present exploration of major events which are known to spawn conspiracy theories that polarize the perception of facts and challenge a country's political stability. In particular, by focusing on the US political arena, the study argues that conspiratorial thinking tends to follow the developments of bipartisan conflict (Smallpage *et al.* 2017) for the purpose of galvanizing votes and pushing political agendas among the general public. Evidence is therefore provided to ascertain the public's engagement in conspiratorial thinking (Holbrook 2020), very often achieved through a process of normalization which attempts to raise the credibility level of both the proponents and the substance of conspiracy. It is suggested that one way to achieve normalization of conspiracy is the application of the Overton Window approach (Lehman 2010.). More commonly used in politics to shift policy initiatives from fringe positions to mainstream political debate, the Overton Window is also expertly applied to embrace conspiracy theories within the realm of the politically possible in order to meet with public acceptability. The corpus of study comprises semiotic resources containing conspiratorial material extracted from diverse media outlets, such as online news platforms, and social media sites. These are analyzed qualitatively by applying the categories of the Discourse Historical Approach (Reisigl and Wodak 2016) combined with the tools afforded by multimodal analysis (Kress and van Leeuwen 2020).

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Ockham's razor upside down: QAnon null interaction on Telegram. A comparative study

Michelangelo Conoscenti,
University of Turin,
michelangelo.conoscenti@unito.it

Much has been said about QAnon and its peculiar way of keeping up a generalised conspiracy theory which englobes most of the existent conspiracy theories (Thomas and Zhang 2020), to the point that mapping it is a titanic effort (*The Vault of Culture* 2020; *The Infomaniac* 2017). This paper reports on an ongoing experiment where the author has joined the QAnon USA and QAnon Italy Telegram Channels to observe the interaction among its members.

   Preliminary data show a marked difference between the two channels, although they stem from the same franchising organisation, whose owners are, at the moment, unknown. While QAnon USA is barely a repeater of QAnon's 8Chan main conversations, QAnon Italy proves to be, among the franchisee national European channels, the most "divergent" one. Off-topic issues are frequently introduced, thus amplifying the state of a blurred, non-meaningful communication that is at the base of the QAnon Channels and prove a possible Russian origin (Altaf, 2020, Thomas, Zhang and Currey, 2020, Serrato and Wallis, 2020). The paper will demonstrate that the strength of this group is to generate messages that adapt to a kind of reverse Ockham's razor. While the original principle, that is a problem solving one, maintains that "entities should not be multiplied without necessity", or more simply, the simplest explanation is usually the right one, here the continuous echo of new meaningless topics sustains each member's own set of beliefs, accounting for a self-perceived uniqueness and thus, value. Forms of cross-checking of the information posted are not practised and, if the case, discouraged and stigmatised. Interaction is then reduced to a null value, i.e. the impossibility in a two-way ANOVA to test three null hypotheses. As a result, there is no interaction between (factors) members A and B. There is no real communication between the members of the group. Each of them is a monad, a multitude of "solos" sending messages to themselves, generating an incoherent echo that

is reinforcing one own's theory, and solitude. This is used by the owners of the channel, for example, to shift public opinion attention and trends in the pre- and post-election period (Kishi et al. 2020).

It will be evident that the public sphere is itself being seriously challenged and transformed. It has been argued that the echo chamber in politics is merely one effect of the prevalent business model of social media and platform capitalism (Kruse, Norris & Flinchum 2017, McIntyre 2018). If this is true, politics is but one species of commodity in the sea of all commodities and conspiracy theories and their supporters are but small fishes caught in the net (work).

Analysis develops along the tenets of Positive Discourse Analysis (PDA) (Bartlett, 2017) the aim of which is precisely, in place of the deconstruction of manipulative discursive models, the construction of discursive paradigms of resistance. This combines with netnography (Kozinets et al. 2014) and the analysis of racist and discriminatory discourses (van Dijk 2018, Wodak 2008) and the examination of populist and anti-populist discourses (Demata 2017).

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"ISIS has infiltrated countries all over Europe by posing as refugees". A comparative study of Donald J. Trump and Matteo Salvini's employment of fake news and conspiracy theories in their populist discourses

Ester Di Silvestro
University of Catania
ester.disilvestro@phd.unict.it

Populism is a heterogeneous phenomenon that is currently growing all over the world. The word *populism* has been used in the 21st century to indicate left-wing presidents in Latin America, right-wing challenger parties in Europe, and presidential candidates in the United States (Mudde & Kaltwasser 2017:1). Nowadays, after the election of Donald Trump, this phenomenon seems to be unstoppable and its increase is due to several reasons such as the socio-economic situation, the migration phenomenon and all the terrorist attacks that followed 9/11. Populists are well-known for their discursive strategies that aim to trigger people's

emotions (Wahl-Jorgensen 2018). Currently these politicians are facilitated by the use of social media since they can easily disseminate their ideologies (Kreis 2017: 1-2) and address the electorate directly (Enli 2017; Van Kessel & Castelein 2016). Social media are also a rich soil for the spread of fake news and conspiracy theories (CTs) that populists easily include in their strategies. Indeed, these phenomena are often intertwined (Bergmann 2018; Fenster 2008) since especially CTs provide simple explanations well-suited to the populist style of communication (Castanho Silva *et al*. 2017).

This paper focuses on the way Donald Trump and Matteo Salvini employ fake news and CTs to their own advantage, and on how they contribute to amplify these phenomena and make them mainstream. The data involves both tweets and traditional speeches (delivered during and after the electoral campaign), and they are analysed with both CDA (Machin & Mayr 2012) and CL (Baker, 2006; Partington *et al*. 2013).

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"You've all been brainwashed": debates over anti-vaccination conspiracy theories in the post truth era

Carlotta Fiammenghi
University of Milan, Italy
carlotta.fiammenghi@unimi.it

Anti-vaccination arguments are often concerned with questioning the supposed ideological dominance of established science and overturning power relationships between governments and the pharmaceutical industry, thus sharing many traits with conspiracy theories as defined by Sunstein and Vermeule (2009). More precisely, they offer narratives blending kernels of truth with speculative untruths (McNulty 2015), thus providing an alternative to the rhetoric of established science, which may be perceived as obscure or ambiguous by the layperson; moreover, anti-vaccination arguments also give voice to worries about personal freedom and forced governmental decisions about people's bodies (Numerato *et al*. 2019). Proponents of anti-vaccination CTs thus reject dialogue between experts and the public and legitimise this position by reshaping it as a statement of intelligence, autonomy, and democracy of thought (Nichols 2017). Finally, anti-vaccination CTs thrive in the "post-truth" era (Stein 2017; d'Ancona 2017), because they capitalize on its ideology of emotion and idiosyncratic beliefs over hard evidence, and on the unprecedented viability of information allowed by Internet and social media.

The present contribution seeks to examine the MMR vaccine-autism controversy, which has been identified as a case study for the vaccination debate in the post truth era, from the perspective of CDA (Fairclough 1995, 2003) by looking at how proponents and supporters of anti-vaccination CTs strategically use language to legitimize their views. The corpus is made of letters to the editor appeared in major UK and US newspapers and tabloids as well as of comments posted on Internet blogs and social media: this will allow for a diachronic analysis which will hopefully assess more clearly the role played by CMC in

spreading anti-vaccination arguments, and for the examination of the dialogic, polyphonic construction of concepts of trust, authority, and expertise in the post truth era.

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S2 Session two

"Don't Mask the Truth": a study of mask-centered conspiracy theories

Jacqueline Aiello
University of Ferrara, Italy
jacqueline.aiello@unife.it

Despite rising Covid-19 cases in Palm Beach Florida, a June 2020 emergency order to require face masks roused citizens to charge that the pandemic was a "plandemic" and that the order was rooted in a political conspiracy "to hold us hostage as American citizens" and to "remov[e] our freedoms". This episode is emblematic of the tendency that prevailed in a sector of American public discourse to deploy the mask to articulate and bolster anti-government, anti-press, anti-science, anti-liberal, and/or anti-elite sentiments. This paper delves into this phenomenon by investigating one way in which these discourses were constructed: mask-related conspiracy theories. Specifically, it examines the anti-mask discourses propagated by different actors using different media – renowned conservative radio talk-show host Rush Limbaugh and users who produced and shared content to promote mask-related conspiracy theories online – in the US in the roughly eighteen months since the Covid-19 outbreak was declared a pandemic. These discourses are analyzed principally by means of (multimodal) critical discourse analysis to identify the strategies of self- and other-presentation (Reisigl and Wodak 2009) and of (de)legitimization (Reyes 2011, van Leeuwen 2007) utilized by these actors. In so doing, it aims to create a more comprehensive view of the processes involved in the delegitimization of scientific, political, and mediatic authority, and the development and spread of alternative truths.

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Debunking the Stigmata of Misinformation at the Time of the COVID-19 Pandemic

Gaetano Falco
Università degli Studi di Bari "A. Moro"
gaetano.falco@uniba.it

In February 2020, the World Health Organization announced that it had officially assigned the virus the name COVID-19, short for "coronavirus disease 2019". The WHO "had chosen a name for the disease that makes no reference to places, animals or people to avoid stigma" (*New York Times*), i.e. a name devoid of any ideological implication, as the WHO strategy was to avoid scapegoating anyone. Nonetheless, since the outbreak of the epidemic, fake news has spread, boosted by both mass and other social media platforms (Kouzy *et al.* 2020), thus triggering a form of *mis-/dis*-information "virulence". The paper focuses on misinformation as a cause of health inequities. Specifically, it is concerned with the spread through Twitter and Facebook posts of sentiments of discrimination and hate against stigmatized groups of people, i.e. people who are perceived as responsible for the COVID-19 epidemic. Methodologically, we adopt the stigma communication model (Smith 2007; 2012); this consists of four types of communication content, i.e. marks, labels, attributions of responsibility, and peril, which contribute to eliciting cognitive and affective responses, i.e. fear, anger, and disgust, as well as shaping particular stigma beliefs against stigmatized people (Smith 2007). Using a set of corpora, including public opinion's reactions to the WHO as well as the US and UK leaders and national health agencies, we investigate how the topics of mark, group labeling, responsibility, and peril are instantiated through hyperbolic and metaphorical language, epithets, filler phrases, and other linguistic devices, thus disseminating the stigmata of misinformation about the COVID-19 pandemic.

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"That's my theory of what's going to happen": The Discourse of Covid-19 Conspiracy Theory on Spotify

Rosita Maglie
University of Bari "Aldo Moro"
rosita.maglie@uniba.it

The recent outbreak of COVID-19 has witnessed the rise of numerous Conspiracy Theories (CTs), and as of yet, little extensive research has been done on the current discourse and language linking CTs to COVID-19. This study combines the broad multidisciplinary approach to the social and political background of CTs (Uscinski 2020, Butter and Knights 2020) with the analytical framework offered by Critical Discourse Analysis (CDA) and Corpus Linguistics (CL) (Baker et al. 2008) to look through the specific issue of COVID-19 vaccination-hesitancy arising from *The Vaccine Conversation*, an educational podcast series on Spotify. This specific combination aims to fully understand the discursive constructions adopted by Melissa and Dr. Bob, the two podcast hosts, in three episodes that expressly address Coronavirus vaccines (N=30,633 words; T=171 min; P=May 12 to July 29, 2020). Collocation and concordance analysis of their language showed ten distinctive traits of conspiratorial thinking, which correspond to the acronym CONSPIRASI, resulting from two distinct research studies carried out in the fields of social and cognitive psychology, as well as in CDA: CONSPIR- (Lewandowsky et al. 2020) and -ASI (Maglie 2020). This study answered ten questions utilizing CONSPIRASI and they are as follows: Is Dr Bob and Melissa's logic **C**ontradictory? Is there an **O**verriding suspicion of official explanations? Is there some **N**efarious intent? And is the official account based on **S**omething that must be wrong? Is there a **P**ersecuted victim? And does it sound like the narrative is **I**mmune to evidence? Does it re-interpret **R**andom events as if they were inextricably interwoven? Is Dr. Bob and Melissa's reconstruction of events **A**pproximate? Is their language **S**peculative? And characterised by **I**ndeterminacy? This study concludes with a focus on the podcast hosts' usage of metaphors, which can be added to this set of distinctive characteristics of CT manufacturers' linguistic repertoire.

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Discourses of Public Health-Related Controversies. A Comparison Between the Conspiracist Video *Plandemic* and the Vioxx Medical Scandal

Virginia Zorzi
Università degli Studi di Bergamo
`virginia.zorzi@unibg.it`

Conspiracy theories related to public health have been proliferating since the outbreak of the 2020 Covid-19 pandemic. The release of the viral *Plandemic* video interview, where former National Cancer Institute scientist Judy Mikovits alleges that US public health institutions have planned and profited from the pandemic (McGreal 2020), falls within this phenomenon. The appeal of *Plandemic* potentially draws on documented episodes of unethical behaviour on the part of scientists and health institutions (Lefor 2005), raising questions as to what analogies and differences may exist between the representation of public health conspiracy theories and that of actual cases of medical science misconduct.

To address these questions, the present study applies a qualitative, discourse analytical approach to compare *Plandemic* with a 2005 PBS interview to FDA Associate Director of Drug Safety-turned-whistleblower David Graham, whose work was instrumental in uncovering serious and sometimes fatal health risks linked to the use of painkiller Vioxx, withdrawn in 2004 (Horton 2004; Solomon 2009). Drawing on the assumption that both Mikovits and Graham used language to promote their standpoints, which inevitably involves a degree of persuasion and ideology (van Dijk 2006), the analysis focuses on linguistic and textual features that can be used to convey ideological messages (see van Dijk 2003) – such as lexical choices, actor representation, recurring themes, coherence and evidentiality – identifying and comparing them across the two interviews.

Results reveal some points in common, for instance in the representation of involved actors, as well as profound differences involving, for example, argumentation and evidentiality strategies. These results raise further questions, especially concerning how close and credible the two interviews may be perceived to be by recipients who do not engage in fact-checking.

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S3	*"I have nothing against gay people, but a child needs a mother and a father!": The discursive construction of 'non-conventional' parenthood* **Convenors**: Giuseppe Balirano (gbalirano@unior.it) Angela Zottola (angela.zottola@unito.it) Friday 16 September, 14:30–16:30 and Saturday 17 September, 09:00–11:00

The traditional heteronormative and binary idea of family made up of a cisgender mother and a cisgender father giving birth to a child through the fulfillment of marital duties has been at the core of the definition of 'parenthood' for centuries. Alongside this outdated view of parenthood, the representation and discursive construction of the concept of family and parenting has drawn from *dominant* (Baxter 2003) or *normative* (Motschenbacher and Stegu2013) discourses that define parenthood along the lines of heteronormative and binary reproductive conventions. In the past few decades, research has shown that parenthood goes beyond these conventions to include LGBT+ families, donor conception or surrogacy (Hogben & Coupland 2000), queer families or single-parents (Mackenzie in progress, 2019), co-parenting (Suter et al. 2015), and adoption (Sokalska-Bennett 2017). The lack of visibility or the negative/discriminatory depiction of alternative ways of creating a family has proven to be socially and discursively problematic: it does not allow for the creation of dialogic spaces in which non-normative families can exist and feel acknowledged.

In this seminar, we seek to discuss the discursive construction of parenthood moving away from its traditional and non-inclusive definition in order to include any other formulation of this concept that goes from single parent to same-sex couple parenting, from adoption to donor conception. Submission are welcomed from a number of different approaches which include, but are not limited to, critical discourse analysis, corpus linguistics, multimodal (critical) discourse analysis, pragmatics, sociolinguistics, translation studies and queer linguistics among others.

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Family Portrait: A Corpus-Based Analysis of the Discursive Construction of Traditional Families

Antonio Fruttaldo
University of Naples l'Orientale
afruttaldo@unior.it

The present study investigates the discursive processes whereby, as Motschenbacher and Stegu (2013) argue, non-normative identities are typically marginalised in society (see also Balirano/Baker 2018). More specifically, this investigation focuses on the other 'dark' side of the mirror, thus pondering on the way discourse socially orients specific individuals toward heteronormative values by making certain sexual identities and desires more relevant and accepted if compared to others (Zottola 2018). Since identity can be

regarded as "whatever it is agreed to be by other people involved in the discourse at a given time and place" (Benwell and Stokoe 2006: 9), the following investigation will concentrate on what is interpreted and categorised as 'traditional family', thus allowing the study of how such notion is contested and fought discursively. In order to achieve this purpose, the present study adopts a corpus-based approach (Baker 2006; McEnery *et al.* 2006; McEnery and Hardie 2012) to the investigation of data collated from Social Networking Sites (SNSs) so as to interpret how 'bondable' values (Zappavigna and Martin 2018; Balirano 2020) linked to the discursive online construction of the notion of what is considered as 'traditional' are shared and (re)produced in such environment. Special attention will be paid to the construction of digital landscapes for culture-specific communities of affective practice to understand how people forge alignments and negotiate meanings through social tagging practices (Zappavigna and Martin 2018: 4). In doing so, specific discursive *loci* will be highlighted that define the contours of the linguistic practices adopted by online communities in the creation of the 'traditional family'.

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YOU ALL ARE SISTERS! WE ARE ALL FAMILY!
The discourse around drag family and sorority in *RuPaul's Drag Race*

Davide Passa
Sapienza University of Rome
davide.passa@uniroma1.it

Drag queens epitomise gender fluidity, where the heteronormative binarism male/female is blurred and parodied. Their unconventional nature is reflected in the structure of their community, where they have created alternatives to the heteronormative family, which is historically based on heterosexual marriage and parenthood. Drag families are to be seen as places of personal and financial support, a refuge for young gay men who have been rejected by their "real" families and have financial problems. This study seeks to give prominence to the construction of parenthood in *RuPaul's Drag Race* (*RPDR*, 2009-today) by analysing the discourse – the system of statements – around drag family and sisterhood in a corpus of 159 episodes. The research is carried out in the light of Corpus and Queer Linguistics, with the use of #Lancsbox, a software for the analysis of language data and corpora. *RPDR* is a Netflix series led by drag mother RuPaul, which shows the mainstream audience the dynamics of 20th-century drag ball culture, where rival drag houses/families competed for trophies and prizes. The ballroom phenomenon is the expression of a counterculture that began as an underground reaction in the 1960s and has become mainstream thanks to audiovisual products. The show provides the viewers with an unconventional perspective of the family unit, which is not based on heterosexual marriage and parenthood, but on sorority and collective identity where drag "sisters" can identify and support each other.

The Discursive Construction of 'Non-Conventional' Parenthood Online:
Single Parenthood By Choice

Giuseppina Scotto di Carlo
Università degli Studi di Napoli 'L'Orientale'
gscottodicarlo@unior.it

In the past few years, research has tried to analyse the timely issue of 'non-conventional' families, which goes beyond the concept of two cisgender individuals who decide to have children together (Mackenzie 2019). This idea of family, based solely on 'biological naturalness' (Gavey, 1989, Hayford and Guzzo 2015), is not reflective of our reality, since it clashes with any other formulation that encompasses LGBTQ+ couple parenting, single parents, adoption, fostering, donor conception, etc. Nowadays, media have cast a light on such families and they can play a significant role in reinforcing either their stigmatisation or acceptance. (Holmes 2018, Jatiningsih et al. 2020).

It is against this background that this study focusses on 'single parenthood by choice', in which individuals deliberately decide to form a family without a partner, becoming parents through third-party reproduction, adoption, or fostering. More specifically, it would like to study the semantic categories of representation associated with these families via social media. Exploring a set of key terms, the study will use discourse analysis to investigate how these parents construct their identities online and how users react to this choice on social media. The study further aims at highlighting similarities and differences that might be linked to male/female/non-binary parenthood stereotypes. Using quantitative and qualitative methods, the study will try to delve into the complex debate between advocates of this form of family and those who disagree with it, as an effort to represent this choice in an inclusive and non-discriminatory way, from a discursive and social perspective.

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Single-Parent Families in Canada:
A Positive Discourse Analysis of Non-Profit Organizations' Websites

Maria Cristina Nisco
Università di Napoli Parthenope
mcristina.nisco@uniparthenope.it

Sole Alba Zollo
Università di Napoli Federico II
solealba.zollo@unina.it

While family patterns have consistently diversified in the last sixty years, emerging as a multifaceted entity going well beyond the married nuclear family (a married couple with children), single-parent families have become an increasingly widespread phenomenon (Oláh 2015). Indeed, changing partnership and childbearing trends have significantly affected (and de-standardized) family lifestyles, with relevant implications for household structures. Single parents face not only several financial and practical challenges, but also social stigma and stereotyping (Dowd 2020).

In the context of Canada, despite the fact that the proportion of families with children has remained rather stable over the decades, the types of families with children have changed consistently, and over one-fifth of Canadian children are being raised by a lone parent. Statistics show that the percentage of one-person households is currently at its highest point in Canada's 150-year history. (https://www150.statcan.gc.ca/n1/daily-quotidien/170802/dq170802a-eng.htm. See also https://www.statista.com/statistics/443342/single-parent-families-in-canada/ Unless otherwise specified websites were accessed in October 2021.)

Against this backdrop, charities and associations are supporting single parents through a series of actions to reduce social stigma and make services more accessible to them. This study specifically aims at investigating how they discursively convey new concepts of family, fostering a counter-discourse which frames single-parenthood from a different perspective.

Following the tradition of Social Semiotics (Kress and van Leeuwen 1996) and research on Positive Discourse Analysis (Martin 2004; Bartlett 2012), this work analyses a range of multimodal resources available on the websites of some Canadian non-profit organizations. In particular, it will focus on how single-parent families are represented in the collected data and the extent to which the resulting discursive construal can work to eradicate persistent cultural and social stereotypes. Through a multimodal positive discourse analysis, the study tries to detect the main discursive strategies used to promote alternative voices, contributing to raising awareness and changing public attitudes and behaviours towards this social issue.

Keywords: single-parent families in Canada; Positive Discourse Analysis; social and cultural stigma; counter-discourse.

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Digital Performances of the Self:
Transracial Adoptees and Their Families on Social Media

Giorgia Riboni
Università degli Studi di Torino
giorgia.riboni@unito.it

YouTube is currently the most popular video-hosting platform: thanks to its affordances, ordinary people have the possibility of sharing content with a potentially global audience, thus acquiring unprecedented access to public discourse (Burgess and Green 2009). A significant number of YouTubers utilize their channels as video journals, to document their lives and tell their experiences to their virtual public.

Adoption narratives are at the crossroads of various popular YouTube discourses such as, for example, parenthood discourse, infertility discourse, identity discourse etc., and therefore represent a very complex–as well as fascinating–media product. YouTube users who are either transracial adoptive parents or adoptees often exploit the visibility provided by the platform to recount their stories and share them with their audience. This way, they not only provide a first-hand account of what transracial adoption is like, but they

also position themselves in the discussion about it and give voice to their instances. Consequently, identity work, already in itself a crucial element of social media communication, becomes all the more meaningful and important when it comes to YouTube transracial adoptees and their families.

This study sets out to investigate YouTube videos posted by transracial adoptive parents and/or children in order to identify the rhetorical and discursive strategies they utilize. More specifically, it aims to provide a description of how these YouTubers construct their online persona by emphasizing its diversified heritage and by adopting self-legitimation strategies.

An ad hoc corpus of YouTube videos featuring transracial adoptive families has been built and examined through the approach of Social Media Critical Discourse Studies (KhosraviNik 2017), an approach which combinedly relies on the principles of Critical Discourse Analysis and those of Digital Humanities.

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"A mommy and a daddy with a twist."
The discursive construction of trans parents

Giuseppe Balirano
Università degli Studi di Napoli "L'Orientale"
gbalirano@unior.it

Angela Zottola
Università degli Studi di Torino
angela.zottola@unito.it

This study aims at discussing the linguistic and discursive construction of family and parenthood on the media. In particular, we focus on the specific portrayal of families that include one or both parents who identify as transgender. The study compares three different case studies which describe the stories of three families that were particularly popular in the cybersphere. The first story follows the lives of Bianca and Nick Bowser, a transgender woman married to transgender man and their two naturally conceived sons. The second story, which started trending on Twitter via the hashtag #TeamPregnantDad, details the parenting experience of a gay couple whose baby was carried by one of the dads, who identifies as trans. The last case study focuses on the story of Thomas Beatie, who became known in 2002 as "The Pregnant Man". The analysis aims at determining how these three different stories, linked by the fact that at least one component of the family is a trans individual, are represented and described on the media.

To answer our research questions, we will consider interviews, social media feeds and YouTube videos.

Within the framework of Critical Discourse Studies, we aim at highlighting the discursive construction of trans parenthood.

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There is something uncanny about Scotland's capacity to rely on its past in order to build its future, while being well-grounded in the present. It was in Scotland that the first historical novels reinvented the past at the onset of the nineteenth century, and even at the turn of the twenty-first century worldwide audiences are captivated by a book and TV series, *Outlander*, which centres on a story of time travel initiated in Scotland.

Nor does this capacity only apply to literature, as Scottish culture also features the same characteristics, and indeed Scotland's linguistic history has developed both independently and in close connection with the variation and changes observed south of the border. In addition, Scotland's role in a European context that is going to be affected by Brexit is likely to be viewed in light of at least two key factors: the country's historical relationship with the Continent, which dates from before the Union of the Crowns; and its ruling party's aim to regain independence so as to re-join the EU – an aim that also has its roots firmly planted in the past but which looks to the future.

Starting from these observations, in this interdisciplinary seminar we aim to shed light on the relevance of Scotland in the field of 'English' studies today, by drawing attention to genres and texts that bear witness to the various ways in which Scottish literature, language and culture have constantly branched out into the future, while constantly acknowledging the significance of the past. Contributions are invited on topics which may comprise, but are not limited to, drama, poetry, popular culture, corpora, lexicography and translation.

The Future of the Past: History and Myth in Four Contemporary Scottish Plays

Gioia Angeletti
Università di Parma
gioia.angeletti@unipr.it

"Go from the grave. The shrill flutes / are silent, the march dispersed. / Deplore what is to be deplored, / and then find out the rest", writes Scottish poet Edwin Morgan in the poem "King Billy", suggesting that we must know, revisit and review our history, but, at the same time, go beyond it and recognize what is deplorable in it, in order then to move on into the present as well as the future. The aim of this paper is to look at four plays in contemporary Scottish theatre which paradigmatically, albeit by means of different, at times experimental, dramatic strategies, view the past through the eyes of the present, thus stimulating a continuous interaction between past and present that turns out to be also illuminating for the future.

Each of these plays touches on the question of historical memory and revisits milestones or mythologized historical episodes in the Scottish past whose resonances and aftermaths stretch up until the present, and, for that matter, towards the future of Scotland, too. By dramatizing through parody and pantomime the relationship between Elisabeth I and her cousin, Ian Brown's Mary (1977) and Liz Lochhead's Mary Queen of Scots Got Her Head Chopped Off (1987) show how the past can become a source of mythmaking with an impact on the nation's post-Union historical and cultural identity. Following in the steps of John McGrath's masterpiece The Cheviot, the Stag and the Black, Black Oil (1973), in Victoria (2000) David Greig evokes the trauma of the Highland Clearances in the representation of the same Highland community in 1936, 1974 and 1996, thus linking the subtext's reference to 19th-century history with the inter-war socialist/fascist conflict, the hippy vs. capitalist tensions of the 70s and finally post-Thatcherite politics counterbalanced by the environmental activism of the 90s. Finally, Greig's Dunsinane (2010) re-shapes the history that Shakespeare dramatized in his "Scottish play" in order to trigger reflections on the transhistorical meaning of (neo)imperialist conquest and military invasion.

Ultimately, the paper will use these four examples to outline a picture of Scottish historical theatre from the Seventies to today, in which, as Ian Brown notes, the playwrights' "concern with history […] is absolutely rooted in their concern with the present and developing state of their nation".

"Who shall throw the lowest Die".
Ideological Discourses on Scotland in the Aftermath of the Forty-five

Marina Dossena
University of Bergamo
marina.dossena@unibg.it

Among non-specialists, the battle of Culloden, fought on 16th April 1746 between Jacobite and Hanoverian troops, is often claimed to have ended the Highland way of life, and not just defeated the last attempt on the part of the Stuart family to regain the British throne, as it is assumed that the contrast was between England and Scotland. In actual fact, that claim is both true and false: it is false, in that Jacobites were not exclusively Scottish, nor were Hanoverians exclusively English; on the other hand, it is true, because the consequences of the Hanoverian victory would have a considerable impact on Scotland, the military occupation of which would result both in the 1747 Act of Proscription and in the creation of new roads and outposts, especially in areas feared to be problematic as far as loyalty to London was concerned.

In that respect, documents such as letters, reports, and even Court Martial proceedings are very valuable primary sources for a discussion of how the Hanoverian army approached its new power over Scotland and how Scotland and the Scots became the object of ideological discourses at various levels. My contribution intends to provide examples of that kind of discourse through an analysis of British Army documents relating to the years 1745-52 currently held at the National War Museum in Edinburgh Castle and transcribed by the Stennis Historical Society.

Revisiting the Past for Young Readers:
The Case of Traditional Narrative Revival in Scottish Picturebooks

Licia Masoni
Università degli Studi di Bologna
licia.masoni@unibo.it

Ever since the years of Devolution and the birth of the Scottish Parliament, Scottish projects revolving around Scottish heritage and culture have received considerable funding and political support. Over the past decade in particular (and leading up to the 2014 Scottish Independence Referendum) there has been a surge of picturebooks for young children (aged 3-6) containing skilfully crafted retellings of traditional tales and stories inspired by the tradition, with a view to representing and promoting Scottish heritage (e.g. *Dragon Stoorworm*, by Theresa Breslin). Alongside representations of the past, we can find numerous portrayals of contemporary Scotland which draw on tradition and cultural heritage to depict the present (e.g. Wee Granny's Magic Bag and the Ceilidh, by Elizabeth McKay).

This paper analyses a number of picturebooks, focusing on how traditional narrative is revisited for young readers (how much do these stories owe to collections such as those of Robert Chambers and John F. Campbell of Islay, and how much to oral tradition?), as well as how contemporary Scotland is construed for children. How much of the past is embedded in language and linguistic choices (use of Scots words and oral narrative registers) and how much in the tales themselves and in their illustrations? Finally, what could be the implications for the emerging sense of national identity of young readers?

At the Margin of Britain, in Europe:
Where Was Scotland in the Sixteenth Century?

Alessandra Petrina
Università degli Studi di Padova
alessandra.petrina@unipd.it

Sixteenth-century Scottish literature suffers from the superimposition of a European periodization that sorts ill with its historical circumstances, and from the centripetal force of Tudor culture. It is often reduced to a marginal phenomenon, drawing its force solely from receptivity and imitation. Yet its 'Auld Alliance' with France, its trading routes with Scandinavia, and its significant importation of printed books from the Low Countries, meant that continental ideas and influences reached Scotland directly rather than via its southern neighbour. A long tradition of learning fostered by the Church and universities (of which Scotland had four before 1600) gave rise to ambitious projects of vernacularization. These included Gavin Douglas's *Eneados* (1513), the first complete translation of the *Aeneid* into a form of English based on the Paris edition by the humanist scholar-printer Badius Ascensius; similarly, the works of Italian poets such as Ariosto and Marino first found their way into 'English' not in England but in Scotland. Through its exploration of continental models and its development of forms that had long exhausted their vitality elsewhere, Scotland transformed this marginal space into a locus of discussion, and proposed an alternative model of literary development, based on coterie literature, cooperation and exchange, as shown by the literary trajectory of James VI/I.

The Burial of Mary, Queen of Scots:
Martyrdom, National Consciousness and the Birth of Great Britain

Allison L. Steenson
Università degli Studi di Padova
allison.steenson@unipd.it

1603, with the accession of James VI of Scotland to the throne of England as James I, is a significant year for historians today, marking the unofficial beginnings of modern Great Britain. It must have been equally significant, if more troublesome, for contemporary English historians, who found themselves in the unpleasant situation of having to accommodate the heir to the most reviled villain in recent English history, Mary Stuart, Queen Dowager of France and Catholic Queen of Scots, whom her cousin Elizabeth Tudor had executed for treason in 1587. In the first decade of the seventeenth century, English attitudes towards Mary seem to have undergone a predictable shift: from the works of Camden and de Thou, which had to be amended in some haste to align with the new ruler, to publications commemorating a woman who was once hailed as "the daughter of debate", England seemed to be wanting to make peace with one of its most cumbersome memories. This shift in public opinions was the result of a concerted policy, spearheaded by the King himself and involving both his English and Scottish courtiers, and of a precise propaganda effort which saw emblematic arts, architecture and poetry in different languages all being knowingly used to modify the public perception of Mary. The new narrative was intended to cement Mary's role as the founder of the new Stuart royal dynasty in the public consciousness, and to establish James as the true inheritor of Tudor power. This in turn points out how a re-envisioning of Scottish history was vital for the construction of the new British identity.

This paper will analyse a sizeable number of pieces of material and circumstantial evidence (from art, literature, architecture) accumulated independently by the author and by prof. Michael Bath (University of Strathclyde) and documenting the process of Mary's "national canonization" in the first decade of the Stuart reign. This complex process culminated in her solemn burial in Westminster facing the tomb of Elizabeth, marking Mary as one of the founders of modern Britain.

S5	*English for Academic Purposes (EAP): From Past to Present for the Future*
	Convenors: Laura Pinnavaia (laura.pinnavaia@unimi.it)
	Annalisa Zanola (annalisa.zanola@unibs.it)
	Thursday 15 September, 15:30–17:30

Research into EAP has expanded enormously in the last decades, owing to the burgeoning use of English for professional reasons as well as for the concerted interest it has attracted in higher and further education courses for native speakers and non-native speakers of English worldwide (see among others Alexander, Argent & Spencer (2008); Basturkmen (2006); Dudley-Evans & St. John (1998); Hyland (2006); Jordan (1997); McDonough (2005); Richards & Farrell (2005)). Stemming principally from ESP, EAP in the last few years has obtained its own space as a highly skill-based area of language study that can be examined at different degrees of specificity, more generally as English for General Academic Purposes (EGAP) or more specifically as English for Specific Academic Purposes (ESAP). Emerging from a long-standing literary tradition of theoretical and empirical contributions in the area of English linguistics and applied linguistics, EAP still needs defining. The aim of this panel is to explore the state of the art of EAP: i.e. where it stands today in relation to where it came from and where it is destined to go. We welcome papers that will discuss theoretically and/or empirically either the genesis and history of EAP or its present state and/or future direction.

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The Use of Travel Narratives to Foster Intercultural Sensitivity and Language Awareness in the EAP Classroom: the Case of *A House in Sicily* by Daphne Phelps and its Italian Translation *Una casa in Sicilia*

Annalisa Bonomo
Università di Enna "Kore"
annalisa.bonomo@unikore.it

Simona Agata Giuffrida
University of Catania
sagiuffrida@gmail.com

This study argues for the use of English travel narratives and their L1 translations as vehicles to foster intercultural sensitivity and language awareness in the EAP classroom. To this end, a Locally-Situated Reader (LSR) is called for, whereby the chosen travelogue and its translation should feature representations of the learner's cultural background, thus making the familiar *strange* (Giuffrida 2016). The LSR strategy has at its core the *critical cultural awareness*, which comprises such skills as self-awareness, managing conflict and stereotypes and evaluating cultural difference, much needed in contexts of student mobility and higher education (Byram 1997, 2008; Baker 2011, 2015).

Both travel writing and interlingual translation have been successfully used in academic environments as shown by an increasing scholarly interest over the past decades (Groom 2005; Byram and Feng 2006; Byramand Dervin 2008; Atabong *et al.*2015; Bayyurtand Akcan 2015; Baker 2016). Moreover, the relationship between travel and language can be explored, in Cronin's words, "in the context of a nomadic theory of translation" where "the translating agent like the traveller straddles the borderline between the cultures" (2000, p. 2).

In light of these considerations, this study intends to perform a comparative analysis of Daphne Phelps's British travel narrative *A House in Sicily* (1999) and its Italian translation *Una casa in Sicilia (*2015). Venuti's strategies of domestication and foreignization will be key tools in evaluating the translated narrative. The learner will be made aware of all the critical interculturally-sensitive areas of the source text and how these are mirrored in the translation. In the same vein, it will be illustrated how travel writing (also in translation) may be an excellent opportunity for a reappraisal of what literature may have to offer in the EAP context.

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Addressing the gap between EAP and ERPP:
Considerations and interventions on academic style in Business management English

Roxanne Barbara Doerr
Università degli Studi di Brescia
roxanne.doerr@unibs.it

The urge for academics worldwide to "publish or perish" in English has increased in time thanks to technological developments that have made research, reviewing and publishing rapid but also confusing for newcomers (Hyland 2009) and non-native scholars. In fact, despite the significant expansion in EAP courses (de Chazal 2014) and their degree of specificity, they are limited to preparation at a lexicogrammar level, combined with academic phraseology and text organization/cohesion strategies. It has been proven however that linguistic difficulties lying beyond non-native authors' "correct" writing and the perception of their writing by international journals can lead to the major review or rejection of otherwise valuable proposals (Flowerdew and Habibie 2022). This has resulted in the creation and development of a dedicated branch of EAP, i.e. English for Research Publication Purposes (ERPP) since 2008 (Cargill and Burgess 2008).

The present study will focus on a largely unaddressed area connecting EAP and ERPP that often motivates the rejection or delay of non-native academics' publications, i.e. academic style (Doerr fortcoming) in business management studies. Economics and management are fields of particular interest in ERPP because they generally do not benefit from the urgency to be published, like studies in medical, technical and scientific disciplines, or from the flexibility that is granted to papers in the humanities. Through empirical data and qualitative analysis based on a corpus of proofread papers, academic style will be defined both general and within common problematic areas that should be considered in future EAP research and materials.

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Creating the Centre for Academic Writing at the trilingual Free University of Bozen-Bolzano: contexts and first steps

Graham Burton
Free University of Bozen-Bolzano
grahamfrancis.burton@unibz.it

Maria Cristina Gatti
Free University of Bozen-Bolzano
mariacristina.gatti@unibz.it

Cecilia Lazzeretti
Free University of Bozen-Bolzano
cecilia.lazzeretti@unibz.it

The Free University of Bozen-Bolzano has been trilingual – offering teaching in English, German and Italian – since its creation. While general language learning is supported by the university Language Centre, it has become clear that there is a growing need to provide training, for both staff and students, in academic writing and communication. As a result, it was decided to create a trilingual Centre for Academic Writing (CAW), which began its activities in 2021.

Although officially all three teaching languages are equal at unibz, it cannot be assumed that the roles they play at the university are homogenous and that, as a consequence, provision at the CAW should be identical for each. This paper will first present qualitative and quantitative research recently carried out to investigate attitudes towards and perceptions of English at unibz among the university community. It will then outline initial efforts at the CAW focused, in the light of this research, on developing: a framework for courses, both full, credit-bearing courses (for all three languages) and shorter, training-style courses; helpdesk provision for the three languages; and a corpus-informed research programme including research relating to pedagogic issues such as data-driven learning (DDL).

From Learner Corpus to Data-Driven Learning (DDL) in EAP writing: improving lexical usage in academic writing

Sharon Hartle
Università degli Studi di Verona
sharon.hartle@univr.it

Academic work submitted to peer review often meets with a request for non-native speaker authors to seek native speaker revision of their English. At least one interesting conclusion may be drawn from this, namely, that the need for both university students and academics to improve their level of written English is still very much an issue. This has been discussed widely in the literature (Flowerdew & Peacock, 2001; Hyland, 1998; Tang, 2012) but is still a problem which is far from being solved. EAP teaching often focuses on this specialized lexis, which may, in fact, be the area where academic writers need least help. What does tend to cause considerable difficulty, on the other hand is lexical usage and the study of a small corpus of C2 level

academic writing which focused on the sub-genres of summary and discussion writing revealed that one key area which is problematic is collocation. This paper focuses on the results of this small corpus investigation into learner error and how it informed the classroom implementation of data-driven learning (DDL) to help academic writers improve their awareness of and ability to use collocations effectively in written academic English. The presentation briefly describes the corpus and then the two-step procedure introduced in EAP courses. Firstly, learners are familiarized with common collocation errors andsecondly, helped to experiment with Data Driven Learning (DDL) to improve their own use of collocations when writing. The main tool used for this is Sketch Engine's language learning interface (SkeLL).

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Writing in English in Italian Universities: From 'compositions' to 'academic writing'

Andrea Nava
Università degli Studi di Milano
andrea.nava@unimi.it

This presentation aims to investigate how the teaching of English writing in Italian universities has evolved from an ancillary activity tagged on to grammar/translation language classes to a self-standing strand of the practical language training that students of Foreign Languages and Literatures have traditionally received. Although extended writing appears to have been used as an evaluation tool since the inception of degree courses in Foreign Languages and Literatures (in the form of *temi di cultura generale*), it was not until the last few decades of the 20th century that dedicated (academic) writing courses became commonplace as part of the training language professionals are given in Italian universities (Dodd 1982, Prat Zagrebelsky 1991, Marenco 2000) . In this presentation, I will illustrate the findings of the analysis of a sample of English language teaching materials published in Italy over the last hundred years and aimed at Italian universities and show how changing views of the role of writing in higher education in Italy and its teaching have resulted in different curriculum and material design practices.

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EALP textbooks and the challenges of legal English education

Giulia Adriana Pennisi
University of Palermo/Institute of Advanced Legal Studies (University of London)
giuliaadriana.pennisi@unipa.it

Over the last thirty years English for Academic Purposes (EAP) has expanded cutting across the various domains of specialized discourse, and has gradually shifted its focus to meet the needs of large numbers of

non-native speaking students at the university level (Swales 2004; Hyland 2009; Johns 2013; Williams 2014). In this regard, English for Academic Legal Purposes (EALP) can be defined as the teaching and learning of legal English as an ESP subject that includes the academic dimensions of EAP (Prinsloo 2015). Because of its syntactic features, foreign words, complex sentences, nominalizations, passive constructions, impersonal writing style (Bhatia 1993; Gibbons 1999; Tiersma 2006; Venturi 2010), legal English is considered a foreign language to both L1 and L2 language learners across the domain of English academia. Legal scholars and applied linguistics have attempted to solve language problems in the field of language pedagogy (Halliday 1993; Trask 2007), and in particular EALP.

This paper investigates how English for EALP textbooks, published over the past three decades, has evolved and responded to the challenges of law school education. Reflecting on the pedagogic contributions of Carrick and Dunn (1985), Candlin *et al.* (2002), and Prinsloo (2015), this paper begins diachronically with a sample of EALP-type textbooks from the point where Prinsloo stops his analysis. Drawing on these reviews, this paper attempts to provide some insights into the development of EALP-type textbooks and their response to the challenges of legal English education, such as the nature of the typology that constitutes the structure of contemporary EALP textbooks.

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S6	*Lost in Space. Re-Writing, re-reading, re-appropriating spatialities*
	Convenors: Bruna Mancini (bruna.mancini@unical.it) Eleonora Rao (erao@unisa.it)
	Friday 16 September, 9:00–11:00

We are looking for papers that would engage with literary geography, an emergent interdisciplinary field that is located at the interface between human geography and literary studies and is one of the most salient manifestation of the ongoing spatial turn in the arts and humanities.

Power relations are inscribed into space as structures and reproduced through spatial interaction. Different spaces present more or less great latitudes for reinterpretation, determination and conflict of all kinds of identity categories that can be interrelated or played out against each other.

We would welcome critical attention to the role of location in the texts at hand, and to the way that particular setting interacts with characters' development or stasis. Place can be understood socially and culturally for people who feel alienated, rejected, or "out of place". How do characters make sense of the place they are seeking or fleeing? What makes a place a "home"? Or a suffocating prison? Papers are invited to explore these subject areas: the intersections between memory and place, how the notion of "place" is reconstructed by memory, imagination, fantasy, desire, language and myth; the issue of "remembering" place as a process of recreation, the re-appropriation of the past and of collective myth; the absence of space or representations of fragmented space or of "non places" (Augé) which convey a sense of separatedness, social, political, ideological or mythical.

Queering and Cripping Spatialities:
The Stage Adaptation of Timothy Conigrave's *Holding the Man* (1995)

Giuseppe Capalbo
University of Rome Tor Vergata
giuseppecapalbo@live.com

In recent years the reassertion of space in literary studies has shed new light on the "dynamic relations between the text and the spaces and places represented in it" (Tally 2017: 5). Yet, in a Performance-Studies-oriented perspective, the spatial turn does not only hint at the role of location in the drama text, but also at the ways in which performance space(s) aims at reproducing and questioning power relations (Schechner 2020: 35). In this light, Carrie Sandahl argues that the acts of queering and cripping a performance specifically serve to "challenge oppressive norms, build community, and maintain the practitioners' self-worth" (Sandahl 2003: 38). By drawing on Sandahl's insight, this paper will discuss how Timothy Conigrave's HIV/AIDS memoir *Holding The Man* (1995) was adapted for the stage, by Tommy Murphy, in 2006. On the one hand, the study will address the question of how Conigrave represented the dispossession (Butler 2015) and re-appropriation of the space(s) and place(s) the queer/crip community inhabited; on the other hand, it will look at how Murphy's adaptation dealt with the emplacement and embodiment of the source text. Ultimately, this dual dimension will give way to a consideration on whether the vulnerability of space(s) and place(s) – enhanced by the stigma associated with sexual transmitted diseases (STDs) – is followed by acts of resistance (Butler 2016: 12).

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Locating Dislocations: Time, Space and Experience in Michael Ondaatje's Fiction

Rocco De Leo
Università di Salerno

Locating Dislocations: Time, Space and Experience in Michael Ondaatje's Fiction Dislocation is a theme of today's times, where movement across and through geographical spaces and cultures exposes the otherwise unquestioned "givens" that come with rootedness or location in specific nations, societies and cultures. A Canadian poet and novelist, Michael Ondaatje bears the influence of complex inheritances: his Sri Lankan Burgher background, education in Britain and the Canadian experience.

Thus, he has chosen a diverse range of subjects, and has located his works in Canada, Sri Lanka and in "third" or neutral spaces (such as in the case of The English patient) in order to concentrate on multiple negotiations of identity as well as on the manifestations of his cross-cultural inheritance and experience. The paper discusses the methodology Ondaatje adopts in some of his novels to articulate the affinity and alienation from both the culture of origin and of adoption, and the in-between states at the basis of his shaping of the new geographical and historical bearings. Questions of identity, history, inheritance and belonging, for instance, are crucial in Running in the Family (1982) and in In the Skin of a Lion (1987), the first books in which Ondaatje deals directly with the home of his inheritance and that of his adoption. In exploring these two spaces, he brings into consideration history, memory, myth, culture and their claims upon individual identity. In Ondaatje's texts, indeed, both time and space have multiple implications: time brings in the immediate time-frame of the novel, the constant presence of history and memory, while space is the sudden landscape projected and the inner spaces embedded and evolving in the psyche of the characters, architecture and archaeology, individual, communal and nationalistic forging of geographical, social, cultural and political spaces.

«Let the house reveal its own secrets»: Mapping Domestic Spaces and Performances of Masculinities in Wilkie Collins's Sensation Fiction

Debora A. Sanelli
University of Salerno
dsarnelli@unisa.it

The sensation novel, in its defamiliarization of the Victorian domestic space, plays with gender boundaries and it engages with unconventional representations of "women and men gone off the rails of proper gender" (Allen 2011). Critical analyses of the genre have tended to focus more often on the depiction of femininity (Miller 1986; Pykett 1992; Allen 2011; MacDonald 2013) than on its representation of men and masculinity. In the wake of several recent studies on masculinity in popular and sensation fiction (Bauer 2016; Costantini 2021), the research aims at studying the association between the representations of Victorian middle-class homes and the performance of masculinity in such spaces.

The analysis of the domestic spaces in novels such as *The Woman in White (*1860), *No Name* (1862) and *Armadale* (1866) aims at disclosing, in some cases, the failure and the limits of both patriarchy and normative masculinity, while in others the impossibility to recognise the middle-class home as a female-ordered world. Here the Victorian image of the angel in the house is disrupted through the lack or the failure of the maternal figure. The present study seeks to demonstrate how the archetype of the 'safe' middle-class home within sensation fiction is interrogated and mocked in a literary discourse that problematizes men's recognised gender roles. A close reading of Wilkie Collins's most influential novels of Victorian sensation literature, will illustrate how masculinity and domesticity are not mutually exclusive and how the genre delineates new and often destabilising masculine behaviours.

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Transgressive Spatialities that Subvert Expectations and Orders in Aphra Behn's *The Fair Jilt* (1688) and *The History of the Nun* (1689)

Carla Tempestoso
Università della Calabria
carla.tempestoso@unical.it

In an interesting interview to Darici, Robert Tally affirms that "literature becomes a privileged medium through which we can perceive, understand, and explore spaces and places, while also perhaps projecting alternative spaces". In the late seventeenth century, monastic spaces were complex spatial structures — a codified symbolic spatial model — that were used by many writers as the setting for their stories. Indeed, the dichotomous nature of convents – confinement and freedom – is a fundamental element through which, in her study of female communities and convent sexuality, Kate Chedgzoy reads the cloister as a fictive space "in which women's ambiguous relation to the central institutions of early modern society could be reimagined" (56). Such an argument finds a perfect illustration in Aphra Behn's *The Fair Jilt* (1688) and *The History of the Nun* (1689). In her novellas, Behn compares the experience of women living in enclosed spaces in order to highlight the contradictory liminal spaces where legitimate socio-cultural forms are remodelled. Indeed, Jacqueline Pearson states that Behn uses "the nun as metaphor" (245). Moreover, Pearson's discussion concerning the contradictions of undermining the interpretation of the stories is directly tied to "the contradictions faced by women in the late seventeenth century [...] powerful within the confines of fiction, powerless outside" (47). In this respect, Behn's stories entertain while subverting: they challenge social and cultural foundations and demonstrate the inadequacy and inefficacy of social orders.

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S7	*Updating Discourse/s on Method/s*
	Convenors: Lucia Abbamonte (lucia.abbamonte@unicampania.it)
	Flavia Cavaliere (fcavalie@unina.it)
	Friday 16 September, 9:00–11:00 and 14:30–16:30

This conference has foregrounded a basic need in the evolution of human cognition, explicitly recurring in our field of studies (see, e.g. the 1978 and 2001 AIA conferences): the need for shaping/fixing the method of *rightly conducting one's reason, and seeking truth in the sciences,* in Renee Descartes' superb 1637 formulation. In the contemporary poly-media environment, methodological options are multifaceted, ever emerging and technologically driven. It might be both useful and timely, then, to discuss a number of methods, approaches and topics that are situated within our many-folded disciplinary field. The seminar also invites researchers from different research areas and domains, in order to promote the cross-fertilization of ideas and fully explore key concerns about different methodological paradigms.

S7 Session one

The role of Cognitive Linguistics in Corporate narrative research: A methodological perspective

Stefania D'Avanzo
University of Campania "L. Vanvitelli"
stefania.davanzo@unicampania.it

Corporate storytelling has been usually investigated from the perspective of marketing studies. For instance, according to Brown (2006: 734), storytelling plays a crucial role in defining organizations' identities, which are identified as discursive linguistic constructs constituted by the multiple identity-relevant narratives that their participants author about them, and which feature, for example, in documents, conversations and electronic media. Furthermore, studies from corporate discourse and business communication (Clifton *et al.* 2020; Phillips *et al.*2019; Coombs 2019; Ford and Ford 1995; Cooren 1999; Boje 2001) have emphasized the role played by narratives, which are employed to convey both corporate identity and functions along with business communication activities (De Fina and Georgakopoulou 2012). Starting from these theoretical assumptions, this work aims to provide a different methodological perspective applied to corporate narratives. In particular, studies from cognitive linguistics and philosophy of language (Ran and Duimering 1997; Wittgenstein 1958; Rosch 1978; Lakoff 1987; Taylor 1995) will provide categorization models to be applied to the investigation of corporate storytelling. More specifically, narratives and storytelling strategies employed on the websites of centenarian Italian family companies (https://www.assocentenari.it/en/index.php) will be explored with the focus on dynamic images of the organizations, which are aimed at conveying logical or functional interactions between specific identity categories. Some preliminary findings reveal that cognitive categorization helps to better understand promotional attitudes and corporate identities as similar categories are repeatedly employed, thus conveying specific strategic orientations by the companies under scrutiny.

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Eco-translation: raising ecolinguistic awareness in translation

Laura Diamanti

Università degli Studi di Cassino e del Lazio Meridionale

l.diamanti@unicas.it

Arran Stibbe's influential study on ecolinguistics delineates the ecolinguist's role by looking into the philosophical theories about "human communities and the natural world" to forge an "own ecosophy". Stibbe coalesces "a scientific understanding" and "an ethical framework" (2014) concerning how "humans relate to each other, to other organisms and to the environment," wherein language assumes a crucial role in the fashion it affects and effects this interrelationship (Alexander & Stibbe, 2014).

Furthermore, Philippe Lynes relates the eco-translation studies to the field of ecolinguistics, as translation is tied to "ecolinguistics and environmental ethics as ecological literacy" for its "ethics of reading". An "ecosystemic translation" involves on the one hand "the *ecology of translation*" in the analysis of languages in their historical and social background, and on the other hand "the *translation of ecology*" in the linguistic patterns translated from an ecological perspective "through a foreignizing and minoritizing of dominant conceptual schemes" (2012).

According to Peter Mühlhäusler's "ecological theory of language maintenance" upholding the "complex ecological support system" of languages, the essential ingredients languages need to subsist are "language ownership, cultural practices, speakers' lifestyles, settlement patterns, speakers' physical and spiritual well-being", along with "their functional relationship with other languages" (Mühlhäusler 1996).

In this respect, Michael Cronin explains translation is to be looked at as an 'interdiscipline' observing "a changing disciplinary environment" which aims at "a post-anthropocentric relationship to the world" by operating "as craft" (2017).

These viewpoints suggest a kaleidoscopic perspective to be epitomised in its different facets in order to raise awareness of the translation issues, by re-thinking the translation process.

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Hybrid, immersive and innovative modality to enhance ESP teaching/learning

Alessandra Fazio
Università degli Studi di Roma "Foro Italico"
alessandra.fazio@uniroma4.it

Veronica Bonsignori
Università degli Studi di Roma "Foro Italico"
veronica.bonsignori@uniroma4.it

Michela Menghini
Università degli Studi di Roma "Foro Italico"
michela.menghini@uniroma4.it

Technology has always played a crucial role in both language teaching and assessment at the University of Foro Italico Language Centre (CLA). The advantages of using self-study paths on the elearning platform, for example, have been multiple, from providing ESP students with multimodal and interactive materials to representing a useful tool for those students who cannot regularly attend classes (Cleveland-Innes and Garrison 2020; Garrison and Vaughan 2008; Evans and Nation 2003). Similarly, computer-based testing has been a preferred practice both for logistical reasons and for consistency with the blended courses (Chalhoub-Deville 2001; Chapelle and Douglas 2006).

The paper discusses the sudden change imposed by the Covid-19 emergency from blended courses and computer-based tests to entirely online teaching and assessment (Erarslan 2021; Or and Chapman 2022), as well as the further step of implementing a hybrid model for ESP courses after the end of the most strict emergency protocols. The results of the new teaching models are compared to previously used blended models and traditional in-class instruction using examples and quantitative/qualitative data analysis from the Bachelor course of Sports Sciences, and Master courses in Adapted Physical Activity (AMPA) and Sports Management (E4SM).

Finally, the experience of "agile" internships in English communication (CEFR 2018) for the Sports industry delivered remotely in an immersive environment for students mastering in Sports Management is presented as a case study.

Keywords: ESP; Technology-supported Learning; Blended learning; elearning; multimodality.

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Stylistic Approaches to Translation: an overview

Luisa Marino
Università degli Studi di Ferrara
luisa.marino@unife.it

As argued by Jean Boase-Beier (2006; 2011), who realized the first systematic studies on stylistic approaches to translation, Stylistics has had a relatively small role in translation theory. Yet, the study of style is one of the main linguistic tools scholars of Translation Studies are given to understand the "textual-conceptual functions" (Jeffries 2014) and to be able to recognize them in translation. That is, to be able to analyse (and explain) how linguistic resources are used to produce meanings and how these meanings are recontextualized through translation.

Drawing on these premises, the article aims at presenting an overview on stylistic approaches to translation. In particular it aims at exploring the origins of the interaction between Stylistics and Translation Studies and looking at its current developments.

In this perspective, narrowing the focus from a general introduction to Stylistics to the application of the stylistic framework to literary translation, the article highlights the necessity to reach a more organic synergy between Stylistics and Translation, the latter intended as both a theoretical discipline and a professional practice.

Finally, a comparative linguistic analysis of textual excerpts taken from Sarah Ladipo Manyika's novel *Like a Mule Bringing Ice Cream to the Sun* (2016) and from its Italian translation, *Storie della mia città* (2020), offers an insight on the interaction between Stylistics and translation, showing how their synergy can be used to unveil the social and political implications that sometimes are concealed in, or disguised through, the creation of a fictional world.

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Critical discourse analysis and positive discourse analysis - complementary or overlapping pathways?

Lucia Abbamonte
Università della Campania
lucia.abbamonte@unicampania.it

This study outlines an integrated new perspective on the relationship between critical discourse analysis (CDA) and positive discourse analysis (PDA). CDA typically attempts to unveil the uses of language and semiosis in the service of power and is best known for its foci on ideologically driven discrimination (gender, ethnicity, class, and related social variables). Yet, CDA has not offered accounts of alternative forms of social organisation, nor of social subjects, other than by implication (Kress 1996). Concisely, 'critical' in CDA does not equate to 'neutral critical thinking', but to negative criticism of the power/language relationship.

A different orientation is provided, among others, by Kress (2000) and Martin (2004). Martin's perspective on "language and semiosis […is] oriented not so much to deconstruction as to constructive social action, through PDA [2004:180-181]". Other instantiations of PDA, where the potential of linguistic and discourse analysis for facilitating positive intervention in social issues is considered, can be found in Macgilchrist (2007), Bartlett (2012) and Rogers (2017). More specifically, the former investigated strategies for propelling marginal discourses into the mainstream news media, while central notions in Bartlett's and Rogers's vision are to give voice and access to dominant discourses to less privileged, racialised social groups, and then to re-shape such discourses. Largely, topic selection makes the major difference between CDA and PDA: by selecting only discriminatory discourses to be deconstructed, there is no scope for positive critical thinking, whereas, from a PDA orientation, new transformative meanings can emerge.

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S7 Session two

Building trust in the transport sector during the pandemic

Jessica Jane Nocella
University of Modena and Reggio Emilia
jessicajane.nocella@unimore.it

Trust is one of the fundamental pillars in corporate and institutional settings. The economic crisis triggered by the recent Covid-19 pandemic has led to a variety of significant social consequences in the public sector, and one area that has been severely affected by this crisis has been transport. This study will focus on the language adopted by railway companies to convey public trust and confidence online during the pandemic.

This study will focus on the language of official health guidelines of both the Italian and UK governments, as well as those set by the national health system in both countries (NHS/Ministero della salute). I will then present a multimodal analysis emerging from a synchronic analysis of the Health and Safety pages of different rail companies' websites belonging to Italy and to the UK and the Irish Republic/Eire. A combination of methods will be used to carry out this study. First, the language of official guidelines will be analysed through corpus-assisted discourse analysis. Then, special attention will be given to the pages' verbal content related to cleanliness and hygiene as well as their non-verbal components (e.g. colours and images) through a Multimodal Analysis. Phraseological and multimodal characteristics issues will highlight how issues of trust and reassurance are conveyed during the pandemic.

This study will identify new trends in safety communication, while allowing us to explore how different modes of communication enhance trust in the area of rail transport.

Methodological challenges in audiovisual translation: experimenting new software for multimodal corpus-based analysis

Dora Renna
Università Ca' Foscari Venezia
dora.renna@unive.it

Audiovisual translation has long struggled to strike a balance between corpus-based analysis of large amounts of text and the need to systematically integrate multimodality in its research scope, in order to fully acknowledge the complex nature of the audiovisual product (Gambier 2006; Chiaro 2008). Delivering results able to combine these two aspects has proven to be a particularly challenging task (Ramos Pinto & Mubaraki 2020).

This paper aims to relate on the experimentation that is currently being conducted at the Ca' Foscari University of Venice, with the collaboration of the University of Mannheim (Germany), in order to apply an existing software to audiovisual translation. The main aim is to make sure this software is able to support the researcher in transcribing, tagging, adding metadata, managing and querying text, audio and video files. The experimented software has been used for single-language and multi-language corpora, and has proven its

efficacy in fields such as pragmatics, bilingualism and interpreting, whose corpora share some requirements with audiovisual translation. However, this tool has never been used for parallel aligned audiovisual text so far. The contribution here presented will first describe the tool, with the specific aim to show its potential and limits in the use within the field of Translation Studies and audiovisual translation. Subsequently, the results of the experiment will be discussed through a pilot study, whose peculiar features require linguistic variation and multimodality to be taken into consideration simultaneously.

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Queering collective identities and methods:
a case study on same-sex couples in the UK and in Italy

C. Serena Santonocito
Università di Messina
carmenserena.santonocito@unime.it

This study adds to the ever-growing research on Queer perspectives (Motschenbacher 2010; Milani 2013) and their incorporation to studies on gender and sexuality (Koller 2019; Motschenbacher 2018) with a focus on Discourse. It aims to bring together both the multi-facetedness of Discourse, and its cross-contamination to Critical and Queer paradigms and corpus-informed methods (Motschenbacher 2019; Baker 2018).

Departing from the post-structuralist caveat on the performative nature of Discourse and its micro-level instances (Foucault 1980; Butler 1990), this case study centres on a cross-linguistic investigation over the discursive representation of same-sex couples in the speeches of British and Italian PMs.

The findings reveal that in the Italian case underlexicalization, vagueness and imprecise use of euphemisms prevail. The British case, more productive at the lexical level but still not encouraging specific inclusive forms, reports a higher degree of lexicalization with explicit reference to the sphere of gender and sexuality. In both cases, the scarcity of inclusive lexical choices and vagueness testify to the need for a renewed awareness which should challenge, through a Queer engagement, the same notion of inclusivity.

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AIA - ASSOCIAZIONE ITALIANA DI ANGLISTICA

Coping with Untranslatability in AVT

Flavia Cavaliere
Università degli Studi di Napoli Federico II
fcavalie@unina.it

Many of the most penetrating thinkers over time have focused their attention on the issue of translation and highlighted how translating "may very probably be the most complex type of event yet produced in the evolution of the cosmos" (Richards 1953) and even maintained that "translations prove to be untranslatable" (Benjamin in Venuti 2004). Such intricacy may basically be because translation "brings into play not only two languages but also two cultures" (Eco 2001). Therefore, the extent to which a text is (un)translatable may both depend on the socio-cultural distance between the Source and Target Languages and also on how deeply the text is rooted in its own Source Culture. Additionally, as in Cavaliere (2019), "the cultural implications for translation vary from lexical content and syntax to ideologies and modes of living in a given culture, including genre expectations/constraints". Accordingly, the problems inherent in all translations are at their most evident when translating and adapting a text for the screen. In AVT, in contrast to other static written modes of communication, the medium prevents both the audience from back-tracking in the text in order to retrieve meaning and, more importantly, the provision of a "thick translation" (Appiah 2021). Drawing on the works of well-known translation/AVT scholars, my study investigates qualitative examples from English audio scripts of well-known films/TV series and their subtitled/dubbed Italian version and aims to highlight how their untranslatability may variously result from differences between linguistic structures and socio-cultural motivations. One of the important functions of translation is to inform about a foreign culture (Levý 2011), therefore my analysis leads to a renewed emphasis on connections among translation, linguistics, philology, philosophy, and socio-cultural issues through easy-to-grasp examples which may offer (under)graduate students stimulating (cross)curricular initiatives.

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AIA - ASSOCIAZIONE ITALIANA DI ANGLISTICA

S8	*Social Stylistics: Language, Styles and Contemporary Challenges*
	Convenors: Esterino Adami (esterino.adami@unito.it)
	Daniela Francesca Virdis (dfvirdis@unica.it)
	Friday 16 September, 14:30–16:30

The cultural, social and political complexity of today's many-sided world is mirrored by a proliferation of discourses and texts that keep growing in their effort to reproduce, construct and convey a range of topical issues across many domains. Narratives, in particular, seem to foreground, manipulate or give voice to questions as diverse as environmental and ecological challenges, social issues and postcolonial preoccupations, for example pertaining to aspects such as identity, discrimination and migration. To fully understand and critically unpack the themes and attitudes that authors and text-producers elaborate, it is vital to apply linguistic frameworks and theories that not only combine an empirical approach with considerable accuracy, but that can also trigger a reflection on social and ethical responsibility. Such linguistic frameworks and theories are provided by the discipline of stylistics which, in its innovative contemporary developments, can be used to tackle and investigate texts that belong to a wide variety of contexts and text-types, including hybrid and experimental ones. The exploitation of territories and peoples, the annihilation of marginalized subjects and the naturalization of destructive ideologies are just some of the implications that scholars and practitioners of stylistics unveil when they examine textual materials. This seminar proposal is thus aimed at gathering contributions dealing with various social and cultural themes, and informed by stylistic methodologies, in the hope to critically engage with some of the stories and global problems that we need to bear in mind to understand the present and the future that looms ahead.

Black *Langue* and White *Parole*:
signifiers and signifieds in the grammar of racism

Luisanna Fodde
University of Cagliari
fodde@unica.it

Alessio Pisci
University of Cagliari
alessio.pisci@uinica.it

Our proposal aims to carry out a stylistic and literary study of the representation of cultural, racial and linguistic hegemony (Gramsci 1975) in Colson Whitehead's *The Underground Railroad* (2016).

In this novel, the 19th-century slave girl Cora is in constant search for freedom against all odds. In her journey she nonetheless appeals to her wit to question the violence and predominance of both white men and black men – be them slaves or freemen.

We will firstly discuss Whitehead's linguistic depiction of white oppression and black subordination. The author normally translates the slaves' dialect into standard English (especially in interactions with their peers) apparently disregarding linguistic 'authenticity'. Nonetheless, he shows episodes where they instead use the vernacular in unexpected moments, frequently in their dialogues with the white man. Our twofold hypothesis is that the overwhelming prevalence of white over 'incorrect' black *parole* not only makes the text more comprehensible to a wider public, but it also shows how, by delegitimizing black speech, the white master enforces his hegemony, which, according to Gramsci, can be more effectively sustained "through cultural leadership" (Parker 2008: 218).

Secondly, we will use Simpson's point of view framework (1993) to analyse the representation of the slave identity through the eyes of the protagonists as filtered by the narrator, but also that of the white men. Point of view will be studied in particular with reference to the characters' perspectives in moments of doubt, to illustrate how they view, judge and (at least some of them) question the American society of the time.

All in all, our analysis will attempt to show how the racism issue addressed through the stylistics and dialect theoretical frameworks manages to show the impact of hegemonic forces on social and cultural relations from the nineteenth century until today, as the recent violent episodes against African-Americans have revealed.

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The Style of "an Immigrant's Manifesto":
Analysing Suketu Mehta's *This Land is Our Land*

Federica Zullo
Università degli Studi di Urbino Carlo Bo
federica.zullo@uniurb.it

Written in "sorrow and anger": this is Salman Rushdie's comment on Suketu Mehta's *This Land is Our Land. An Immigrant's Manifesto*, published in 2019.In the first chapter, "A Planet on the Move", Mehta adds "rage and hope" to better express the feelings that led him to the writing of an immigrant's manifesto, a nonfictional work written in struggle, with a language "carried to the barricades", as the literary genre usually requires (Jasinski 2001). Bringing together autobiography, interviews, historical accounts on colonialism and neocolonialism, economic data and surveys, as well as cultural reflections and literary **References**, the Indian writer and academic based in New York seems to employ the same rhetorical and discursive strategies that belong to the anti-immigrant narrative (e.g. the us-them dichotomy), in order to deconstruct the current populist narrative on immigration and built an opposing discourse.

Drawing from theories on language, power and society (Hodge and Kress 1993, Fairclough 1989), on racism and discourse (Van Dijk 1998) and on style as a manner of expression with its different levels and its rhetoric (Leech and Short 2007), my paper investigates the stylistic features of Mehta's counter-narrative, highlighting the elements that characterize a manifesto, as well as the use of code-mixing in the alternation of English with Spanish and Gujarati expressions, forming a kind of World English vocabulary of migration (Capstick 2020). I investigate a work that spans across lands and languages, who set one is not merely polemical, nor simply critical. I elaborate on the way Mehta "struggles" to be convincing and telling about issues of migration and racism, writing a contemporary postcolonial manifesto.

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Gender-Fair Language within the EU Framework:
Sketches from a Stylistic Perspective

Francesca Vaccarelli
Università degli Studi di Teramo
fvaccarelli@unite.it

According to state-of-the-art studies, gender-fair language (GFL) aims at reducing gender stereotyping and discrimination (Sczesny et al., 2016). Two lexical strategies broadly employed to reduce gender gap in texts are neutralization (i.e., *businessman* replaced by *businessperson*) and feminization (i.e., *the applicant [...] he or she* instead of *the applicant [...] he*). Nonetheless, by investigating a certain stylistic device in a speech, it seems possible to understand the features of the speaking/writing style of a text's author – whether he/she is a political leader, a legislator or a celebrity. As Simpson states (2004), stylistics is a method of textual interpretation in which primacy of place is assigned to language. Therefore, stylistics devices play a prominent role in analyzing any kinds of texts as to their linguistics patterns, and consequently in realizing any leanings towards social, gender, race status.

In this study, I will consider a corpus of documents gathered from EURLEX, the official website of the European Union law as well as other EU public documents, and I will focus on those microstructures, such as phraseological combinations or collocations, denoting, implicitly or explicitly, gender bias (i.e., *hegemonic masculinity* as opposed to *caring masculinity*). Results will be backed by an ongoing research project on the terminology of women's rights carried out by the Terminology Coordination Unit (*TermCoord*)of the European Parliament's Directorate-General for Translation (DG TRAD).The aim is to draw up a provisional glossary of gender-neutral lexical alternatives, replacing still-discriminatory language to raise awareness on gender equality also through appropriate terminology.

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Discussing and delegating styles of teaching during and after the Covid pandemic

Antonella Luporini
Università di Bologna
antonella.luporini@unibo.it

Monica Turci
Università di Bologna
monica.turci@unibo.it

Changes of style in University teaching in the Humanities had been on the agenda of several institutions well before the Covid pandemic struck. These mainly concerned two aspects of teaching; teachers had been encouraged to replace a directing style with one that privileged interaction through discussion and through delegating students tasks as part of the teaching process. Teachers had also been encouraged to incorporate a Learning Management System (typically Moodle) into their teaching styles. The demand to move to interactive styles of teaching and to adopt technological tools have become inextricably connected during the Covid pandemic with the introduction of distance teaching and various forms of mixed online and face-to-face teaching. This change has paved the way for a future scenario in which students' interaction happens within and is shaped through technological tools previously unknown to most teaching staff in the Humanities. In the specific case of our institution, this technology includes Moodle as realizing a social team-based peer learning environment, Wooclapa platform designed to boost interaction via web that can be used both in live and distant teaching and Perusall a platform for collaborative e-reading.

In this paper we report on stylistic changes adopted to achieve students' interactions on three different courses of English linguistics taught in a Department of Modern Languages, Literatures and Cultures of a large University in central Italy during the pandemic as well as on students' reactions to them. We also provide reflections on the future of interactive teaching through the above-mentioned technology.

Translating the environment:
a challenge between environmental awareness and apocalypse fatigue

Eleonora Fois
University of Cagliari
eleonora.fois@unica.it

Journalism creates a specific, but partial, picture of the events of the world, exerting a powerful influence on public opinion (McCombs 2004).Environmental journalism makes no exception (Hansen 2010; Ingiusto 2020), but it can also steer the readers into unexpected positions: UK and US readers seem to be suffering from 'apocalypse fatigue' from climate change news (Suttie 2018), and Italy apparently follows suit (MAATM 2009). Given the globalisation of news, the role of translation in mediating information concerning the environment is relevant but not yet investigated, being Journalistic Translation Research (Valdeón 2015) an emerging field in TS.

This paper, focusing specifically on the English-Italian language pair, explores the most frequently employed strategies in translating environmental news to investigate whether a different translation approach and diverging frames are observable in specialized and non-specialized publications. The corpus will include 10 translated articles from *Internazionale* and 10 translated articles from *National Geographic Italia* (from the Wildlife, Ambiente and Perpetual Planet sections). Only the translated articles resulting from the search with the keywords 'cambiament* climatic*' and 'riscaldamento globale' will be used.

The contrastive translation analysis will be conducted primarily within the framework of ecocriticism, CDA and ecostylistics. The link between ecocriticism and news translation, although overlooked (Alexander 2020), provides the basis for this critical investigation. CDA (Fairclough 1995) and ecostylistics (Douthwaite at al. 2017) will be used to explore the language through which the environment is represented and to unravel the manipulation deriving from text interpretation withits stylistic and ideological underpinning. For this reason, the multimodality of the target texts, when pivotal to the analysis, will have to be considered as well. It will emerge that the strategies are manifold: shifts in the TTs may contribute to softening the impact of the ST message, sometimes even contradicting it, and conveying a different frame towards the environment.

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Language across Identities, Cultures and Countries in Screen Adaptations

Sabrina Francesconi
University of Trento
sabrina.francesconi@unitn.it

AIA - ASSOCIAZIONE ITALIANA DI ANGLISTICA

This presentation seeks to examine the behaviour and function of verbal language (dialogue, voice-over, intertitles, subtitles) in television and film adaptations of Alice Munro's stories, released across the last five decades in Canada and abroad. It adopts an inclusive and fluid reconceptualisation of adaptation (s) (Hutcheon 2012; Leitch 2003; McFarlane 1996), inviting to address both the adaptation of stories and the stories of adaptations. The methodology relies on multimodal stylistic analysis (McIntyre 2008; Nørgaard 2010, 2014; Pillière 2014; Zurru 2010), which enables to unpack the layered and complex multimodal meaning-making system of audio-visual artefacts (Bateman and Schmidt 2012; Carroll 1996; Kress 2010; Metz 1974). This frame will be integrated with tools of social stylistics, in order to interpret the social and political complexity of language in international and intercultural adaptations.By integrating quantitative and qualitative methods, this work aims to carry out a macro and microanalysis of the screen adaptations, by formally and functionally inspecting the visual and audio tracks. First, the code will be detected (e.g., English, Spanish, Persian). Second, the mode of language (speech and writing) will be mapped. Third, the function (dialogue, voice-over, subtitles, intertitles) of language in the various films will be discussed - for instance, *Connection*by Wolf Koenig (1986) heavily relies on the voice-over to express the protagonist's thoughts, whereas *Edge of Madness* by Anne Wheeler (2002) adopts intertitles to contextualise the narrative in time and space. Fourth and foremost, questions will be raised about how the films negotiate socio-cultural patterns and political issues, in the migration from the Canadian to the US, Iranian, Spanish and Australian cultural systems. Ultimately, attention will be given to how multifaceted and multifunctional language in the adaptations socio-culturally engages with the adapted texts.

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S9	*English as a Contact Language for Minority and Vulnerable Groups*
	Convenors: Amalia Amato (amalia.amato@unibo.it)
	Letizia Cirillo (letizia.cirillo@unisi.it)
	Friday 16 September, 9:00–11:00

"The term 'vulnerability' stems from the Latin word *vulnus (*wound) or *vulnerare (*to be wounded) and describes the potential for someone to be harmed physically and/or psychologically" (Virág 2015: 77). This potential exposure to harm may depend on several factors – including language – which do not add up but act as multipliers of vulnerability. In a world characterised by mobility and migration, English is increasingly used as a lingua franca in interaction between speakers of the outer and expanding circles (Kachru 1997), often with language mediation/interpreting, which in turn may introduce an additional layer of vulnerability (Fontes 2008, Anderson 2012). The aim of this panel is investigating the use of English as lingua franca in communication involving vulnerable subjects. To this end, we welcome contributions that:

- analyse how multiple vulnerability emerges throughout interactions in ELF taking place in different institutional (and non-institutional) settings;
- examine if and how language mediation/interpreting in interactions involving ELF reduces or enhances vulnerability in different institutional (and non-institutional) settings;
- explore perceptions of vulnerability in ELF interactions by service providers, users, and language mediators/interpreters;
- illustrate how new speakers of English variously appropriate the language to perform daily routines and deal with socially-constructed hierarchies and boundaries.

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Enhancing collaboration through interpreted interaction in migrant women maternity settings: a two case comparison

Laurie Anderson
University of Siena
laurie.anderson@unisi.it

Laura Gavioli
University of Modena and Reggio Emilia
laura.gavioli@unimore.it

For some time now, healthcare interpreting has been viewed as a solution to remove linguistic obstacles hindering migrant patients' participation in their interactions with clinicians. Analyses of interpreter-mediated interaction have revealed, however, that involving patients and enabling them to contribute to the interaction in relevant ways requires complex communicative practices (Wadensjö 1998), especially when patients are in a situation of particular vulnerability (Mason and Ren 2012). A key feature of these involvement practices is that clinicians and mediators collaborate closely to negotiate understanding on the part of patients, while at the same time manifesting attention to their patients' "lifeworlds" (Mishler, 1984).

In this contribution, we focus on two extended maternity check-ups recorded in Italian hospitals and involving a clinician, a migrant patient and a linguistic mediator. The encounters were selected from a large corpus of over 300 interactions recorded in similar contexts, with English speaking patients coming from West Africa, India and the Philippines. In the first encounter, with an Indian patient, the clinician has little experience in dealing with bilingual interaction and translation, and receives considerable help on the part of the mediator, particularly as regards the accomplishment of rapport with the patient. In the second, with a Nigerian patient, it is the mediator who is inexperienced and receives help from the clinician. We examine

the practices used by the "expert" mediator/clinician to enhance collaboration with their non-expert partners, highlighting how these practices are crucial in achieving patients' involvement and care provision.

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Humanitarian interpreting for an Italian medical NGO: ELF and cultural mediation for vulnerable groups

Maura Radicioni
University of Geneva, Switzerland
maura.radiconi@etu.unige.ch

Though a limited number of studies have focused on the challenges that the unprecedented global spread of ELF poses to conference interpreting, scarce resources and scholarly literature, if any, have so far addressed the peculiarities of ELF in interpreter-mediated encounters in humanitarian settings with vulnerable groups. Yet, in today's globalized world communication is increasingly taking place in a language, often English, other than the mother tongue of the participants in the conversation. This leads to the emergence of new "translationscapes" (Taronna, 2016) with multiple layers of vulnerability affecting both migrant clients (Filmer & Federici, 2018) and interpreters/mediators (Fitchett, 2012).

This contribution stems from a qualitative research project on the role of cultural mediators working for the Italian NGO *Emergency ONG Onlus*, which provides medical and social assistance to vulnerable groups, including migrant communities, in Italy. It is a case-study on the cultural mediators employed at the Castel Volturno clinic of the NGO in a migration-intensive area characterized by urban decay and the well-rooted presence of organized crime, where communication to and/or through the NGO's cultural mediators is often carried out in ELF. Drawing on semi-structured interviews with the cultural mediators and ethnographic field observations, the contribution aims to identify the extent to which Emergency's cultural mediators use ELF in their dyadic and triadic encounters with migrant patients and the NGO staff, as well as their challenges and coping strategies. The study seeks to investigate if and to what extent ELF increases complexity and vulnerability for all participants in the encounter.

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"Bridging the Gap"
Lexical strategies and facilitation of understanding in mediated medical visits

Daniele Urlotti
Università di Modena e Reggio Emilia
daniele.urlotti@unimore.it

Previous research on the simplification of medical terminology during mediated medical visits mainly focused on the medical language varieties used by doctors and mediators (Bersani Berselli, 2009), on how the translation of medical terminology can favour or hinder interlocutors' active participation (Pittarello, 2012) or on patients' understanding of medical terminology (Watermeyer et al., 2020). Based on transcribed audio-recordings of mediated medical visits, recorded in Italian public surgeries where ELF is used to

communicate with foreign patients (data taken from the AIM corpus, cf. Gavioli 2018), this paper argues that the simplification of medical language by mediators is not carried out only due to the necessity of compensating a patient's potential lack of linguistic competence, but it can also be the result of specific lexical strategies which mediators may systematically implement to achieve interactional success. All data have been analysed using a conversation-analytic methodology, in order to outline which mediators' lexical choices prove more effective in constructing patients' comprehension in interaction, especially in cases of particular vulnerability such as those involving illiterate people. Two phenomena in particular have been investigated: the coordinating use of two-part or multi-part renditions of questions (Wadensjö, 1998) and the role of repetitions of demonstratives, in coordinating interlocutors' joint focus of attention (Diessel, 2006). Our final aim is to highlight how the use of repetitions can prove particularly useful both to make the medical language more accessible to foreign patients and to generally guarantee a positive outcome of the medical visit.

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Vulnerability in ELF cross-cultural encounters: insights from mediated spoken interactions in migration contexts

Silvia Sperti
Roma Tre University
silvia.sperti@uniroma3.it

Vulnerabilities and 'gatekeeping' asymmetries often emerge throughout interactions in English as a Lingua Franca (ELF) taking place in institutional settings. ELF cross-cultural interactions in specialized migration contexts are often characterized by an asymmetrical power distribution between the participants involved, namely Western experts vs. non-Western migrants, challenging a successful meaning negotiation (Guido 2008; 2018; Gavioli 2016, 2018; Sperti 2017). Starting from the assumption that ELF users appropriate the English language according to their own different native linguistic backgrounds, without conforming to standard norms of usage (Widdowson 1979) – not only on the basis of their own native linguacultural 'schemata' (Carrell 1983), but also of specific pragmatic goals and purposes (Seidlhofer 2011, Mauranen 2018) – the paper will explore those pragmalinguistic processes and behaviours leading to communication failure in such intercultural contexts. Moreover, mediation processes are central in migration contexts where speakers from different sociolinguistic backgrounds interact in environments where there is an increasing use of ELF. The analysis of authentic encounters between asylum-seekers, language mediators and professionals will give evidence of the 'hybridization' processes activated in such cross-cultural mediation encounters, by means of ELF variations, where the negotiation of meaning is carried out through the simultaneous action of different linguistic levels – linguistic, paralinguistic and extralinguistic ones – variously and creatively exploited by ELF users. The ultimate aim for the exploration of spoken specialized discourse, related to medical and legal integration, to mediated migration narratives in ELF, as well as to cross-cultural representations of traumatic experience, is to promote intercultural awareness and concern towards ethical issues connected to identity and displacement.

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Addressing vulnerability and building resilience: ELF to help migrants' reception and social inclusion. A digital project

Francesca Ripamonti
Università degli Studi di Milano/Liceo Scientifico "G. Gandini", Lodi
francesca.ripamonti@unimi.it

Migration, with the prospect of a large number of people permanently residing in a country, poses a specific challenge to any society. The use of English as a *lingua franca* and as a common means of communication for speakers of different native languages plays a key role especially in the provision of assistance to these groups of people, who would otherwise risk facing great inequalities.

This study presents a five-year digital project conceived by forty high school students with the specific aim of reducing these challenges. Acting as ELF mediators during direct interviews with refugees and asylum seekers, the students, identified local marginalized groups' primary social needs which were then processed in the web application called "I'm great" (anagram of 'migrate'). With its sixteen tabs (from Housing to Covid-19, up to the newly born 'Ukraine emergency') each with a double-gender perspective, "I'm great" is not merely an ELF platform presenting survival English for immigrants but it is primarily a guiding compass equipping its users with specific language suggestions contributing to their social wellbeing.

By giving migrants a virtual voice, "I'm great" has not only proved the effectiveness of the action-oriented approach of its design but, more importantly, how ELF is a contact language distinctively oriented to favour multilingual mediation and social inclusion, as it is demonstrated by the increasing number of its users and followers.

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S10	*Transnational Subjects and Intercultural Identities: Travel and the Global South*
	Convenors: Silvia Antosa (silvia.antosa@unikore.it)
	Elisabetta Marino (marino@lettere.uniroma2.it)
	Saturday 17 September, 9:00–11:00

For centuries, travel writing has opened up a spatial and temporal gap between different places, cultures and languages, often causing a sense of disorientation and destabilisation. As a narrative form, it has constantly challenged readers, and encouraged them to adopt new and different interpretative criteria. It cannot be easily subsumed under a single literary genre and cannot be ascribed to a univocal ideological or scientific classification. It changes form and language according to the cultural context and to the world (s) it describes.

Travel writing adopts multiple languages and forms of representation and develops new perspectives on the world; readers are compelled to re-orient themselves in order to understand and imaginatively re-create the narrated world, or multiple worlds, to which they can – albeit temporarily – belong.

By focusing on texts written between the beginning of the nineteenth century and the present day, this panel sets out to explore the way travel narratives and travelogues, delving into the writers' experience of the Global South (in the widest acceptation of the term), have grappled with issues of identity, difference, and belonging. Special emphasis will be placed on the experimental strategies authors have employed to challenge ingrained ideas about the superiority of Western civilization, gender roles and prerogatives, and religion. A comparative approach and a diachronic analysis (highlighting elements of rupture and continuity with tradition) are welcome.

English Travellers and the Warm South

Andrew Brayley
University of Catania
brayley@unict.it

"O for a beaker full of the warm South,
Full of the true, the blushful Hippocrene" (Keats, 1977: 346)

The "warm South", as Keats calls it, has attracted many of his compatriots over the centuries. In my paper I intend to speak, firstly, of John Dryden jr. (1776) (Portale 1999) and Patrick Brydone (1773) (Portale 2005) who both visited Sicily and Malta. I then intend to speak about some of the Romantics, Percy and Mary Shelley, Claire Clairmont and Byron, for example, and plan to end my paper with some words about Dickens (1999). My intention is to examine a number of questions as seen by these writers and to explore the contrasts that emerge. These questions include, for example, Catholicism, attitudes towards women, Anglocentric prejudices and the art, characteristic of the Italian identity and which is mentioned by Brydone and Dickens, of speaking with one's hands.

In connection with Catholicism, for example, I intend to emphasise on the one hand the repetition of Protestant stereotypes (of the writers I have mentioned only Dryden was a Catholic) and on the other some unexpected appreciations on the part of the same person (Brydone for instance) not to mention some very positive statements by Byron. Another example: Anglocentric prejudice and a feeling of moral superiority are to be found in the Shelleys's letters and in Brydone, while Dryden praises the courage of those who continue to live on Mount Etna in spite of the eruptions and Brydone is full of praise for Sicilian hospitality.

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"The Chinese as I have seen them":
a diachronic analysis of the Western gaze on the Chinese in the 19th century

Valeria Franceschi
University of Verona
valeria.franceschi@univr.it

It is estimated that around 12000 Westerners were living in the Chinese Empire at the end of the 19th century (Détrie 1992: 509); especially after the first Opium War (1839-1842), locals and Westerners learnt to co-habit, with the latter improving their quality of life. However, both groups maintained their lifestyles, criticizing those habits they thought objectionable, or downright barbaric (ibid.).Locals are Othered in travel literature, seen through a Western "power gaze" (Calzati 2012); we can assume this opposition was stronger at a time of political tension.

This paper aims at looking at how Western perceptions of China and the Chinese changed over the course of the 19th and early 20th century, as emerging from travel and life accounts written by anglophone expatriates, travelers, and military men.

The analysis will be carried out with a mixed quantitative-qualitative approach, combining corpus linguistics and critical discourse analysis (CDA) techniques. The print books published between 1843 and 1919 will be digitized using OCR software to make them readable by corpus analysis tools. Two subcorpora will be created, one including 2 2-volume books recounting the events of the first Opium war, and the second one including 6 books describing life and travel in China between 1897 and 1919. An analysis of selected keywords and their collocations, with the aid of CDA, will attempt to shed light on how the perception of the Chinese on the part of Anglophone people has evolved between the second half of the 19th century and the early 20th century.

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Through British Eyes: Perceptions and Representations of the Italian *Risorgimento* in the Travel Narratives of Theodosia Garrow Trollope and Amelia Louisa Vaux Gretton

Elisabetta Marino
University of Rome "Tor Vergata"
marino@lettere.uniroma2.it

Social unrest, secret conspiracies and open rebellions were the unavoidable corollaries of the *Risorgimento*, the cultural and political movement that culminated in the unification of Italy, in 1861. A large number of British citizens expressed sympathy and support for the Italian cause, which they were thoroughly familiar with, given the significant number of Italian exiles in London and their intense propaganda activities. Nonetheless, the stereotypical perception of the Italians as a people who actually lacked both the will and the capacity for self-rule was still deeply-ingrained and widespread.

This paper sets out to explore the ambiguous and controversial way two British writers, namely Theodosia Garrow Trollope and Amelia Louisa Vaux Gretton, described the Italian scenario, for the sake of their readers back home, in the years immediately before the Italian unification. Trollope and Gretton shared many similarities. Both writers had elected Italy as their adopted mother country; both were fluent in Italian (Gretton was even born and raised in the peninsula, of British parents); both decided to capitalize on their unique experience in order to acquire an authoritative literary voice and a substantial income. Indeed, they contributed several articles to prominent periodicals such as *The Athenaeum* and *The English Woman's Journal*; those journalistic pieces constitute the core of the travel narratives they later on brought out in print.

Gretton published *The Englishwoman in Italy, Impressions of Life in the Roman States and Sardinia during a Ten Years' Residence (*1860), while Trollope released her *Social Aspects of the Italian Revolution, in a Series of Letters from Florence* in 1861.

As will be shown, the two accounts were seemingly tailored to match the expectations of the British readership: on the one hand, they displayed genuine understanding and compassion for the sufferings of the oppressed; on the other hand, however, they also exhibited an inbred sense of superiority that prompted the authors to replicate inveterate biases and misconceptions.

Women from Italy to Canada through literary texts by Italian-Canadian women writers

Concetta Maria Sigona

University of Burgos

`cmsigona@ubu.es`

This research is about the movement of women from Italy to Canada during the second half of the twentieth century. It analyzes their contribution as active migrants from a social, historical and cultural point of view. Through the texts by Italian-Canadian women writers, I will look for the active agency of their destiny in terms of transnationality. It is Italian evidence that reveals the ability to keep the language, culture and traditions alive from an individual and collective point of view. Among other things, the analysis of the relationship between this new world and the country of origin is interesting, because it allows us to glimpse different bond with their land of origin. In line with the generation they belong to, these writers have contributed to depicting women now different from vulnerable migrants and economic burdens. As Monica Stellin affirms Italian women writing in Canada give rise to a cultural connection between Italy and Canada and give their literary contribution to both worlds (De Franceschi, M. (ed.) 1998). Thanks to Canadian policy of acceptance of immigration and multiculturalism Italian-Canadian, writers could feel free to express themselves in the three different languages. Their topics deal with food, languages, immigration, rejection or acceptation of their ancestral culture. Some of the most relevant names in these generations are present in the anthologies published between 1986 until now. These women together with women introduced in their writings, lead the way from the entrapment state they felt in a past time to the freedom they express now. Notwithstanding, the new wave of Italian-Canadian writers shares a common heritage with their predecessors (De Gasperi, Canton, 2015), but these writers experience a different way of living the bond with their land of origin.

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![AIA logo] **AIA - ASSOCIAZIONE ITALIANA DI ANGLISTICA**

S11	*Popularising Tradition and Innovation for Children*
	Convenors: Gloria Cappelli (gloria.cappelli@unipi.it); Elena Manca (elena.manca@unisalento.it)
	Friday 16 September, 9:00–11:00 and 14:30–16:30

This seminar aims at discussing the strategies and the characterising features of popularisation (Myers, 2003; Calsamiglia & Van Dijk, 2004) in spoken and written materials for children. Previous research (Cappelli, 2016; Diani, 2018; Cappelli & Masi, 2019; Bruti & Manca, 2019) has described popularisation as a form of "reconceptualisation and recontextualisation of expert discourse that meets the needs, tastes and background encyclopaedia of lay readers" (Cappelli & Masi, 2019, 3), which varies considerably depending on the profile of the intended audience, on the degree of specialisation needed (which in turn depends on the genre and its aims) and also across cultures. Besides all these aspects, popularisation for children needs to take into account the cognitive profile of this group of "lay readers" (or listeners), which differs significantly from that of the (usually) adult producers of texts for a young audience.

Starting from these premises, it is the aim of the seminar to create a forum for the discussion of the variation of verbal and non-verbal strategies aimed at making specialised, unfamiliar or simply variously "difficult" concepts accessible to children in oral or written texts focusing on traditions and ancient knowledge or, conversely, on novel and innovative ideas.

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S11 Session one

"Hello, my name is Coronavirus": Popularising Covid-19 for children and teenagers

Olga Denti
Università degli Studi di Cagliari
odenti@unica.it

Giuliana Diani
Università degli Studi di Modena and Reggio Emilia
giuliana.diani@unimore.it

The aim of this paper is to examine the popularisation strategies adopted in texts destined for children and teenagers which deal with Covid-19. It is well documented that the age and the cognitive profile of the target reader have a strong bearing on the structure and nature of a text (Bruti 2019) and that popularisation strategies are adjusted in different ways (Turnbull 2015). As Kolucki and Lemish (2011, quoted in Turnbull 2015) emphasise, there is a need for communication with children in a way that is age-appropriate and

suitable according to the level of conceptual difficulty. Following this research strand, in this paper we will analyse the popularisation strategies associated with the explanation of coronavirus in relation to the age of the addressee. To this purpose we will focus on English booklets and websites dealing with Covid-19 which address two different age groups, children and teenagers. Attention is paid to examples that highlight popularisation strategies on the basis of the verbal and the visual elements characterising them. The basic methodological framework of this study is discourse analysis, with reliance on notions taken from multimodality (Kress and van Leeuwen 1996; Bateman 2014). This provides instruments suitable for identifying cases where the visual mode interacts with the verbal mode to support popularisation strategies.

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Communicating art to children: a multimodal analysis of the MoMA pictorial descriptions

Elisa Fina
Università Ca' Foscari di Venezia
`mariaelisa.fina@unive.it`

Over the last decade, museums have experimented innovative approaches aimed at making cultural heritage accessible also to social groups who are usually under-represented in museums (e.g. children or the visually impaired). This approach often results in complex forms of communication, in which language – in all its semiotic forms – plays a key role in making art accessible to specific categories of museum visitors. This study aims to investigate the strategies adopted in museum communication to popularise art for children by taking as a case study the pictorial descriptions for children produced by the Museum of Modern Art in Manhattan (MoMA). The scripts of twenty pictorial descriptions in English were collected from the MoMA Kids section of the museum website and annotated by means of QDA Miner Lite according to a set of codes – narrator, speech, music, sounds, prosody. Then, these were multimodally analysed in order to identify how the different semiotic resources involved are combined to popularise art for children. The results show that the encounter with the artwork is shaped as the child's own discovery, in which observation skills and critical thinking are constantly challenged by means of questions and invitations, which meaningfully intertwine with sounds, music and prosody in order to facilitate content uptake, make the implicit explicit, bring to life the story behind the artwork, and make its meaning manifest to children. The findings also show that narration and description may also take place by means of edutainment strategies, which involve dramatization and gamification.

Medical popularization and children: a case study of communicating Covid-19 pandemics to young children in Russian, Italian and English

Jekaterina Nikitina
UniCamillus
`jekaterina.nikitina@unicamillus.org`

The discourse of Covid-19 has firmly entered our vocabularies, and it has become normal to hear elements of the so-called "coronatalk" not only in adult conversations, but also in those by young children. Yet many of the Covid-19-related concepts and mental representations available to adults may be unavailable to younger audiences "for lack of knowledge or cognitive skills" (Cappelli 2016: 70).

This study relies on the notion of popularization (Calsamiglia and van Dijk 2004; Garzone 2006) understood here as a set of discursive practices to enhance children's understanding of specialized scientific knowledge (Cappelli 2016; Diani 2018; Diani and Sezzi 2019; Bruti and Manca 2019).

The first part of the study aims to investigate the strategies of popularization in a small corpus of texts about Covid-19 pandemics addressed to children. The study adopts a cross-linguistic outlook as the corpus comprises resources in English, Italian and Russian in order to assess whether there are convergent and divergent popularizing strategies across these languages.

The second part of the study features an ethnographic survey of three cohorts of young children (native speakers of English, Italian and Russian) answering questions about their understanding of coronavirus, based on the information disseminated in the popularizing texts, to assess their knowledge base.

The main methodological framework of Discourse Analysis is supplemented with insights from multi-modal discourse analysis (Kress and Leeuwen 2006). Implications for communicating scientific knowledge to children are discussed.

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A cross-cultural study of environmental popularization to a young audience in digital spaces

Elena Manca
Università del Salento
elena.manca@unisalento.it

Cinzia Spinzi
Università di Bergamo
cinziagiacinta.spinzi@unibg.it

The impacts of the Covid-19 pandemic on the environment and the climate have offered unprecedented insights into the dynamics of the world we live in, thus contributing to the creation of recovery pathways, which may tackle two of the biggest issues in today's world: climate change and environment pollution. Furthermore, the occurrence of this global pandemic has been accompanied by an increasing pressure on governments by citizen across the world to act for environmental sustainability. This urgent need for change is visible on all levels of societies and in different age groups but it is particularly emphasised in younger people's education and knowledge dissemination. Digital spaces are being ever more characterised by an increasing presence of educational videos which aim to educate young people on the importance of understanding the need for environmental sustainability and protection and to instruct them on how they could be actively involved to act for their future.

For this reason, the aim of this paper is to carry out a quantitative, qualitative and multimodal analysis of a series of videos addressed to young people and focusing on environmental issues. The data considered for analysis have been selected on the Internet and include videos produced and distributed in the UK, the USA

and Italy. The methodological approach includes Multimodal Analysis (Kress, Gunter, & Theo van Leeuwen. 2006), Corpus Linguistics and Systemic Functional Grammar (Halliday 1994).

The aim of the analysis is, first, to identify the multimodal features of each group of videos and to compare these strategies of dissemination for a young audience with the popularisation techniques identified by previous literature (Cappelli, 2016; Diani, 2018; Cappelli & Masi, 2019; Bruti & Manca, 2019). Secondly, a taxonomy of knowledge dissemination digital strategies for young people is elaborated and discussed. Comments and suggestions on the translation strategies to be adopted when dealing with these types of texts are also provided, with particular reference to figurative language (see Spinzi 2019).

The implications of this study are several: it may contribute to the ongoing research on popularising tradition and innovation for children, it may help identify specific cross-cultural features of knowledge dissemination for young people, it may suggest a set of translation strategies which are specific to the three groups of "lay readers" (the British, the US and the Italian ones) and which differ significantly from those usually applied for popularising texts addressed to an adult audience.

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S11 Session two

Popularizing diversity for children

Judith Turnbull

Università di Modena e Reggio Emilia

`judithanne.turnbull@unimore.it`

The study will analyse how information about diversity is conveyed to young people. Popularisation for children often focuses on concrete, scientific topics, neglecting more difficult, abstract and social subjects. Diversity, which concerns the recognition, respect and valuing of differences based on ethnicity, gender, age, religion, disabilities and sexual orientation, is one such subject, and particularly urgent at the present time. Children, even from an early age, will most likely have come face to face either personally or indirectly, at school or in their neighbourhood, with a difficult or awkward situation involving diversity. As members of society, albeit currently 'junior' members, children need to understand and embrace diversity to become responsible citizens now and in the future.

The analysis is based on a corpus of videos from YouTube and will adopt an eclectic, qualitative approach to capture the various facets of popularisation for children, in both its cognitive and communicative dimensions, also in view of the fact that communication with children needs to be age-appropriate, thus requiring different communicative strategies for different age groups (Kolucki/Lemish 2011). The study will, firstly, make use of Calsamiglia and van Dijk's (2004) theoretical framework to identify the cognitive strategies adopted to transfer information. A discourse analysis approach will also be followed to explore the communicative, interpersonal dimension, which involves the way language is used to establish a positive,

trusting relationship with the target audience. Lastly, the study will draw on multimodal discourse analysis to investigate how text and image interact to enhance the flow and understanding of information.

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"Destination Modern Art": An Intergalactic Journey to Popularization of Modern Art in Museum-based Websites for Children

Annalisa Sezzi

Università di Modena e Reggio Emilia

annalisa.sezzi@unimore.it

The aim of this paper is to explore how modern art with its innovative movements and artists is disseminated among children through museum-based websites.

If children's non-fiction on artists' lives has carved an important niche in the publishing market for children, art popularization aimed at children in the World Wide Web basically takes two forms: either the traditional arts and crafts websites suggesting projects and activities for children, or websites sections of museums and art galleries promoting their onsite workshops and events for youngsters and families (Sabatini 2017).

Countering these trends are few well-known museums and galleries with their websites specifically dedicated to young people, which give children access to the artworks and the protagonists of their collections or enable youngsters to virtually visit their halls (Sezzi 2019, Bondi submitted), thereby transcending "craftivity" or merely promotional aims. In so doing, this type of websites becomes "a primary space for the exposure to the world's artists and artworks" (Kuh 2014: 153) and "active cultural agents" (Bondi 2009).

In particular, they create interactive learning environments exploiting the combination of education and entertainment ("edutainment") and specific discourse and multimodal strategies (Sezzi 2019, Bondi submitted) in order to reformulate and recontextualize expert discourse (Calsamiglia, van Dijk, 2004: 371) in a rich and interesting way. Within the framework of popularization for children (Cappelli 2016, Sezzi 2017, Diani 2018, Cappelli & Masi 2019, Bruti & Manca 2020), this paper will investigate how the ground-breaking modern artworks and artists, often deemed as obscure, are popularized in four different typologies of museum-based websites for children - *Tate Kids*, *MetKids, Destination Modern Art: an Intergalactic Journey to MoMA and P.S.1, Welcome to the Getty Museum in Whyville!*. The focus will be on the discursive practices adopted to disseminate art knowledge to a lay audience with a limited encyclopedia and cognitive abilities, without disregarding their multimodal essence.

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"Kids in the House": How to explain the American legal system to children

Gianmarco Vignozzi
Università di Pisa
gianmarco.vignozzi@unipi.it

This paper examines how the U.S. House of Representatives, one of the main American government institutions, describes and explains its functioning to children through the website "Kids in the House", a dedicated page run by the Office of the Clerk. In particular, the aim is to assess how information about the legislative branch of the United States Government is recontextualized and effectively made accessible to children of different ages and educational stages, who have been recognized as readers with special necessities and palates in terms of specialized knowledge communication and lacking in background encyclopedia (cf. inter alia Diani, 2018; Cappelli & Masi, 2019; Bruti & Manca, 2019). In fact, one of the peculiarities of the webpage under analysis is that each of its main sections, i.e. "What is Congress?", "How Laws are made", "Art & history", "Around the Capitol" and "Meet the Clerk", has different versions specifically targeting at young learners, grade schoolers, middle schoolers and high schoolers.

The linguistic analysis chiefly tackles written language; hence the contents of the website are organized into a tagged corpus, with each text being coded according to its ideal target. Notwithstanding that, non-verbal elements are also taken into account in relevant cases. More in detail, the methodological apparatus draws from corpus-assisted discourse analysis (Partington and Taylor 2013), specialized discourse popularization (Calsamiglia & van Dijk, 2004) and multimodal analysis (Kress & van Leeuwen, 2001).

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Children's right to know their rights: a corpus-driven study of English and Italian child-friendly versions of the UN Convention on the Rights of the Child

Katia Peruzzo
Ca' Foscari University of Venice
katia.peruzzo@unive.it

The United Nations Convention on the Rights of the Child (UNCRC) is the most widely ratified human rights treaty in history and is the basis of Unicef's work. Its 54 articles cover all aspects of a child's life and set out children's civil, political, economic, social, and cultural rights. Given its origin and purpose, from a linguistic and subject-specific perspective the UNCRC is a typical international convention. As such, it can be assumed to be almost incomprehensible to children, who have limited expertise and encyclopaedic knowledge and are at a different stage of cognitive development compared to its target readers, i.e. adults. For this reason, in order to ensure a wider dissemination of information on the rights of the child among children, the Convention has undergone a process of reformulation and recontextualization (Calsamiglia & Van Dijk, 2004) that has led to the creation of a variety of child-friendly versions in many languages, ranging from posters to booklets and video clips, which are examples of "multi-layered mediation" (Diani & Sezzi, 2019).

This paper presents a corpus-driven study of child-friendly booklets explaining the rights enshrined in the UNCRC in English and Italian, which were created and made available online by various organisations and charities (e.g., Unicef, Plan International, Save the Children). The main aim of the paper is to investigate and compare the verbal knowledge mediation strategies adopted in the two languages to make their rights accessible to children. Since these booklets are frequently multimodal texts combining verbal and visual contents (usually illustrations), the study will also draw attention to the integration between verbal and visual components (Kress & van Leeuwen, 2006).

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S12	*Analysing digital discourse and online social interactions in texts, contexts and practices: Gains and losses of theories and methodologies*
	Convenors: Ilaria Moschini (ilaria.moschini@unifi.it)
	Maria Grazia Sindoni (mgsindoni@unime.it)
	Thursday 15 September, 12:00–14:00 and 15:30–17:30

This seminar sets out to analyse theories and methods for the analysis of digital discourse and online social interactions by focusing on the gains and losses of some disciplinary approaches. The study of digital discourse and online social interactions has been mainly grounded on 1) language-based methodologies and 2) social-ethno-anthropological methodologies.

The former includes linguistics (Georgakopoulou 2011), sociolinguistics (Androutsopoulos 2006; Thurlow & Mroczek 2011), pragmatics (Herring et al. 2013,Yus, 2011), discourse analysis (Herring 2004), whereas the latter have been informed, among others, by interactional sociology (Goffman 1981) and micro-ethnography (Erickson, 2004). Other disciplines take a broader approach in the study of digital discourse, for example by drawing on interactional sociolinguistics (Gumpertz 1999), linguistic anthropology (Duranti 1997), and linguistic ethnography (Creese 2008). Current developments have been designed within multimodal theories of semiosis of communication (Kress and van Leeuwen 2006) and consistent approaches, such as those coming from systemic-functional linguistics (Halliday 1978), multimodal critical discourse analysis and socio-semiotics (van Leeuwen 2005).

In this seminar we welcome both theoretical and empirical studies that address online social interactions and digital discourse in texts, contexts and practices by addressing the following research questions:
- Which theories and methodologies are most apt to analyse which digital texts?
- Which are the gains and losses of the disciplinary domain in question?

Our ultimate goal is to explore epistemologies that specifically address gains and losses in the adoption of theories and methodologies in the analysis of digital discourse.

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S12 Session one

Rethinking genres in digital communication

Giuliana Elena Garzone
Università IULM - Milano
giuliana.garzone@iulm.it

This presentation looks at web-mediated communication from the point of view of genre analysis, dealing with the issue of whether and how this theoretical framework can still be used for the categorizations and investigation of digital communication.

This also involves questioning the criteria to be applied for the identification and classification of genres, beyond the re-conceptualisation proposed by authoritative voices (Askehave 1999; Askehave and Swales 2001) putting into question the purposive, goal-directed view of genre originally put forth by Swales (1990) and Bhatia (1993/2013) and ultimately also incorporated into many contemporary approaches to genre.

The presentation first discusses solutions to this problem that have emerged in the course of time, showing that among scholars the idea has prevailed that the genre-analytical framework in actual fact can be usefully applied to digital communication, but needs revisions and additions, first and foremost the incorporation of the notion of medium (Askehave and Ellerup Nielsen 2004, 2005) and other dimensions (Garzone 2007), thus making it possible to account for the features that characterize the Hypermedia Computer-Mediated Environment (HCME, cf. Hoffman and Novak 1995). However, any model thus produced cannot be considered permanent but, given the ceaseless evolution of web-mediated communication, may be in need of periodic updates (Garzone 2019).

This paper reconsiders these issues in light of the most recent developments in online communication and proposes a revised version of genre analysis. In order to do so, it relies on the discussion of some examples of digital genres in professional communication on the web (the About us, the Mission statement, the Facebook post).

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The Common Framework of Reference for Intercultural Digital Literacies: from theory to practice

Ilaria Moschini
University of Firenze
ilaria.moschini@unifi.it

Maria Grazia Sindoni
University of Messina
mariagrazia.sindoni@unime.it

Sandra Petroni
University of Rome Tor Vergata
sandra.petroni@uniroma2.it

This presentation illustrates the final research output of a three-year project, "EU-MADE4LL: European Multimodal and Digital Education for Language Learning" financed by the European Union and involving six European Universities and a British digital media company (project ref.: 2016-1-IT02-KA203-024087; website: www.eumade4ll.eu). The output is called the Common Framework of Reference for Intercultural Digital Literacies (CFRIDiL henceforth), an adaptation and expansion of the Common European Framework of Reference for Languages (CEFR) and the Digital Competence Framework for Citizens (DigComp 2.0). CFRIDiL is a comprehensive set of guidelines to systematically describe levels of proficiency for students using English as the language of international communication for the production and critical understanding of digital texts and scenarios. The presentation will describe how the data-driven framework was developed by discussing its theoretical foundations, rationale and method with both quantitative and qualitative data. CFRIDiL is divided into three dimensions, i.e. multimodal orchestration, digital technologies and intercultural communication, with a fourth dimension, transversal skills, that cuts across them. These dimensions work for levels of mastery of multimodal digital abilities, from waystage to proficiency with descriptors of receptive and productive digital skills in international contexts. We will discuss how CFRIDiL can be adapted and/or adopted in other learning environments.

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Networked argumentation and diffuse strategies of legitimation on the Web. Theoretical implications

Paola Catenaccio
Università degli Studi di Milano"
paola.catenaccio@unimi.it

That the advent of the Internet has revolutionized communication practices and conventions is an undeniable truism. The rise of hypertextuality and massively networked communication channels and tools have introduced new concepts, objects and variables which have had to be described and accounted for in theoretically principled ways.

Among the various activity types which take place online, argumentation has proven particularly difficult to account for. As Smith Pfiester (2010: 63) points out with reference to public argument, while "in some cases, traditional argumentation tools can help us interpret public argument mediated through new digital

technologies," in other cases "scholars will be called upon to articulate new concepts, theories, and heuristics to better analyze digitally networked arguments".

This study aims to contribute to current scholarship on argumentation on the web (see Degano 2012) by examining the way in which selected companies operating in controversial fields construct, spread and defend self-legitimating arguments. The domain investigated is that of agri-biotechnology, a domain which has long been the target of a heated debate centred around the safety – both for human health and for the environment – of GMO crops.

This study investigates selected aspects of the rhetorical web- and social media presence of key plyers such as Bayer CropScience and Syngenta, looking at multiple sets of data: Q&A, FAQ and similarly structured sections on websites, Twitter communication, Facebook postings and related comments, and corporate websites as whole. Recent developments in the communication strategies adopted suggest growing awareness for dialogic engagement as part of a legitimation process which is conducted first and foremost rhetorically, and which relies extensively on argumentatively framed debates and responses (cf. Colleoni 2013; Eberle et al. 2013).

The methodology adopted draws on discourse analysis and argumentation theory (Perelman and Olbrechts-Tyteca 1969, van Eemeren and Grootendorst 2004, Walton 2007) to investigate macro-strategies of self-representation and patterns of dialogic interaction, including favoured argumentative schemes, and attempts to extend argumentation theory to account for the principles and pragmatic effects of the deployment of what can be best described as networked argumentation practices which span across media and modes in pursuit of convergent legitimating goals.

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Approaches to the Study of Online Bibles:
From Persuasive Technology to Inspirational Quotes

Cristina Pennarola
Università di Napoli Federico II
cpennaro@unina.it

Digital technologies have made the Bible available to very large audiences through easy to use apps as well as websites offering a variety of versions in combination with study tools (Kuykendall, 2010). These new ways of reading the Bible on the computer, tablet or mobile phone have stirred a great deal of interest mostly from a sociological and educational perspective and have also apparently foregrounded the liberating power of the digital medium as it places the individual as the main decision-maker even in matters formerly associated with religious authority (Hutchings 2014, 2015, Wagner 2013: 202). The textual and graphic (r)evolution underlying the recent passage from book to a hypertextual format (Hutchings 2017, Phillips 2018, Soukup and Hodgson 1997) has entailed the shift from a literacy-based view to a media- or visually-based engagement (Edwards 2015). The present study offers a critical overview of the different approaches applied to the study of the digital Bible with a view to investigating their strengths and limitations. Additionally, a few selected Bible home pages will be analysed according to an integrated approach, combining multimodality (Kress and van Leeuwen 2006) with a genre analysis (Askehave and Nielsen

2005), and Critical Discourse Analysis framework (Fairclough, Mulderrig, and Wodak 2011). One of the aims of this study is to evaluate the most appropriate methodological tools and related theoretical frameworks apt to guide the reading and interpretation of the screen Bible with particular regard to the interplay of narrative, conceptual and ideological representations (Siker 2017, van Peursen 2014).

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S12 Session two

Advances and Challenges in EFL Multiliteracy Environments

Nicoletta Vasta
University of Udine
nicoletta.vasta@uniud.it

Piergiorgio Trevisan
University of Trieste
ptrevisan@units.it

Nickolas Komninos
University of Udine
nickolas.komninos@uniud.it

The proposed presentation will illustrate the rationale and main findings of the research project *MACHETE (Cutting Edge: Multiliteracy Advances and Challenges in Hypermedia English Teaching Environments)*, which aims to foster intersemiotic awareness, identify strategies and spread best practices in digital EFL teaching/learning environments (Vasta and Baldry eds. 2020). The research project started from the assumption that, for at least 15 years, educators from different areas have reported the need for new literacy skills to meet the requirements of the changing semiotic landscape of the 21st century (Kress 2003, Jewitt, Bezemer and O' Halloran 2016, Van Leeuwen 2005, Unsworth 2011). In particular, exponents of the 'New Literacy Movement' (e.g. Luke and Freebody 1997, Tyner 1998/2009) have repeatedly used the expression 'multiliteracies' to refer to the competences that students need to develop in order to actively participate in

today's emergent forms of new media. Furthermore, they have convincingly argued for a 'new pedagogy' in a world dominated by a 'multiplicity of discourses' (Cope and Kalantzis 2009), in order to empower students so that they can avoid some of the risks encountered in digital environments, including hegemonic or biased representations of reality, imposition of cultural stereotypes and marginalization/silencing of minority voices.

The research was carried out in a foreign language upper-secondary school in Udine (Italy) − where CLIL is often adopted as a teaching strategy − and then extended to the University context. During the fieldwork, researchers presented multimodal, ideologically-biased advertising texts and asked the students to fill in questionnaires and analyse the adverts using *Multimodal Analysis Software for Critical Thinking* developed by Professor Kay O' Halloran and colleagues. This recorded the initial state of students' skills and identified potential barriers in achieving the course goals. Subsequently, skill-by-skill measurement tools capable of measuring and potentially tracking students' critical multimodal and multisemiotic skills progress were developed. This was done through the innovative analysis and elaboration of the questionnaire data.

It will be argued that the co-deployment of software and assessment tools is essential for teachers' and researchers' management of, and control over, the furtherance of their students' multisemiotic skills. At the same time, a new participatory, pedagogically ecologic framework for new literacy and multimodal awareness development will be discussed, as it emerged from pre- and post-multimodal discourse analysis training sessions.

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How to Make Sense of Messy Comments in Tourism Communication

Maria Cristina Paganoni
Università degli Studi di Milano
mariacristina.paganoni@unimi.it

Inspired by the concept of the "messy web" as a dispersed, complex and fast-changing research environment (Postill and Pink 2012), this article sets out to investigate the role of comment sections on travel blogs and travel-related social media. An output of user-generated content and a discursive practice that was hailed as a sign of participation at the onset of web 2.0, comment sections do not always build trust or share relevant information (Lovink 2008). There are instances where they are useless, neglected or unreliable; when not disappointing, they are often vacuous. Despite disenchantment, comment sections still retain some interest for the discourse analyst as a site of engagement (or lack thereof) and should not be read in isolation from the wider communicative frame within which they are embedded. At the level of theory, this research implies that the methodology required to interpret them should relate to the broader line of inquiry into the texts and contexts users respond to. At the empirical level, it meets the much-felt need to understand how blogs and social media can increase the power of persuasion in the tourism and travel industry.

Drawing from recent scholarly studies that are opening up new interdisciplinary research avenues in the field of language, discourse and new media from the perspectives of digital ethnography and affect theory,

this article will attempt to propose a few methodological and empirical suggestions to make sense of user comments in discourse-analytic accounts of tourism communication.

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Online Social Interaction in Videogames:
A Multimodal Conversation Analytic Approach

Federico Corradini
Università di Modena e Reggio Emilia
federico.corradini@unimore.it

With the development of broadband internet connections and the implementation of vocal chat systems in home consoles, cooperative online video games have become a site for digital social interaction, where millions of distant players rely on turns at talk and onscreen semiotic resources to coordinate joint action and social practices in the shared, virtual spaces of the games.

In this presentation I provide a description of the interplay of talk, virtual space and video manipulation by analyzing a small corpus of online video gaming with three players using multimodal conversation analysis. The set of data comprises the recording of the vocal chat and of three synchronized video feeds, capturing each player's in-game screen. Although my data involve Italian adolescents playing with the Italian translated version of the game, they are still interesting because of the frequent use of anglicisms and English-Italian language mixing.

Given the sequential nature of the interactional order conceptualized as the basis for CA, I argue that looking at the local, temporal organization of actions inside the game allows (i) to shed light on how players orient to language, virtual actions and semiotic elements to perform meaningful coordinative activity, for instance by utilizing English language in combination with video manipulation, to point to elements in the game environment (i.e. 'marking'); (ii) to focus on the sequential positioning of code-mixing and on how it is interpreted and reproduced by other participants, as a potential way of facilitating English language learning and informing language teaching.

AIA - ASSOCIAZIONE ITALIANA DI ANGLISTICA

S13	*Integrating content and language in education: Experimenting with integrative practices*
	Convenors: Francesca Costa (francesca.costa@unicatt.it)
	Lynn Mastellotto (lynn.mastellotto@unibz.it)
	Thursday 15 September, 12:00–14:00

A continuum of approaches that integrate language teaching and subject learning has grown internationally in a wide range of educational settings since the 1990s. In Europe, CLIL (Content and Language Integrated Learning) and ICL (HE) (Integrating Content and Language in Higher Education) (Wilkinson, 2004) programmes have been widely adopted from primary to tertiary education, offering a dual-focused form of instruction in which the acquisition of subject-matter concepts and the acquisition of additional language competences are entwined processes by means of a counterbalanced approach (Lyster, 2007). Although integrating content and language (ICL) approaches have been around for a while, the issue of what exactly integration consists of has not been sufficiently addressed and remains an open question. Seeking to explore *how* content and language can be integrated from ontological, epistemological and teaching/learning perspectives at all educational levels through curricular and materials design, instructional delivery, and assessment practices, this seminar invites contributions which address any one of these strands from theoretical to practice-informed and classroom-based approaches from both researchers and practitioners. Issues that emerge as central to the integration of content and language in education (Nikula, Dafouz, Moore, Smit, 2016) include: constructive alignment of content aims and language learning aims in course/materials design and curricular planning, different models and strategies for embedding target language study within subject matter through language rich activities that provide heightened exposure to the additional language and opportunities for its use in purposeful communication, linguistic benefits of integrating content and language approaches (receptive skills, writing, oral fluency, pronunciation, lexico-grammatical development, etc.), focus on form episodes, cognitive and academic discourse functions episodes, disciplinary literacies and performance criteria to measure achievement in linguistic and disciplinary terms.

Keywords: Content and Language Integrated Learning (CLIL); Integrating Content and Language in Higher Education (ICLHE); Integrating content and language (ICL); multilingualism in education.

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Theory and practice of integration in CLIL: Emerging Perspectives in Language and Content Teacher Education Courses

Lucilla Lopriore
Università Roma Tre
lucilla.lopriore@uniroma3.it

Content and Language Integrated Learning (CLIL) has recently overturned traditional assumptions in both language and content education. In Italy, CLIL is part of the school curriculum and subject teachers are required to attend methodology courses in order to teach their subjects through a foreign language, mainly English; consequently, a transdisciplinary community of teachers is growing and developing through English. However, while they are adopting English as a means of communication, their aim is not teaching English, which raises several key issues in CLIL teacher education, notably, the notion of what is authentic language, the use of L1 and L2, and the role of language to sustain cognitive reasoning.

The study investigates these issues and presents the findings of a small-scale study of two CLIL methodology courses carried out at Roma Tre University with a sample of 115 of course participants. Drawing on interviews, questionnaires, and analysis of teachers' projects and lesson plans, the effectiveness

of the teaching approach is examined through the role of English in lesson planning and instruction, the emerging forms of translanguaging in classroom interactions, and how teaching knowledge is reshaped through the use of English in teaching and online discussions.

CLIL teachers' comments shed light on different theoretical frameworks operating in language teacher education, according to local contexts and pedagogical traditions. Teachers' and teacher educators' theories and beliefs about English vary, as do the ways they combine course components. The study highlights new ways of conceptualizing English in content teaching in CLIL teacher education.

Is Language Striking Back? The Impact of Covid-19 and Online Instruction on English-Medium Content Lectures in Higher Education

Maria Micaela Coppola
mariamicaela.coppola@unitn.it
University of Trento

Chiara Polli
University of Messina
chiara.polli@unime.it

This paper focuses on how English-medium content teaching in higher education (HE) is changing in response to Covid-19 and the shift to online and blended forms of delivery. In English-taught education, subject-matter acquisition tends to be privileged over language improvement (Airey 2012; Dearden 2014; Aguilar 2017). Starting from this premise, we aim to investigate whether and how such 'unbalanced' integration of content and language is affected by the increasing use of online teaching. Firstly, we will illustrate the data gathered (in 2020 and 2021) via surveys and interviews addressed to English-medium content lecturers from the University of Trento, highlighting their opinions regarding the level of integration between content and language and the current shift to technology-driven online education. Secondly, we will compare these data with evidence from literature on EMI (English as a Medium of Instruction) and online teaching in HE (Macaro et al. 2018; Querol-Juliánand Crawford Camiciottoli 2019), focusing on content teachers' second-language-use anxiety, communication issues, and lecturing formats. This comparative analysis is driven by the following research questions: is online lecture delivery having an impact on affective aspects (e.g. teachers' confidence in second-language use)? Are content teachers' communication skills changing (verbal/non-verbal communication, strategies to improve comprehension, speech pace, and others) and, with them, the relevance of language proficiency over content knowledge? With the shift to online settings, are content teaching formats shifting too (e.g. from lecture-based to active-learning methods)? By answering these questions, we aim to explore more genuinely integrated (and effective) content teaching practices through English.

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Getting deeper in research on pedagogical implications of teaching codes of ethics at tertiary level

Cinzia Giglioni
Sapienza University of Rome
giglioni@uniroma1.it

Ellen Patat
Università degli Studi di Milano/Bicocca
ellen.patat@unimib.it

The present paper is a second step into the study of the integration of codes of ethics (CoEs) into the syllabus of a Business English course in an Italian public university. As highly specialized corporate documents, CoEs represent a specific genre, as intended by Swales (1990). They are commonly used to implement ethical principles into business practice (Krč 2015), however, studies on the pedagogical implication of using CoEs in English as a Foreign Language (EFL) courses, especially in Italy, are scarce. On one hand, CoEs as a specific genre are expected to reveal their potentiality in providing students with the necessary tools to meet the needs of disciplinary communication (Bhatia 2002). On the other hand, they could be considered useful in raising content, communication, cognition and culture-related skills in EFL learning, thus exemplifying the integration of content and language in education at large. Previous findings (Giglioni & Patat 2020) suggested that CoEs are functional pedagogical tools for students in terms of lexicon enhancement and overall engagement in corporate communication and behaviors. Within the theoretical framework of genre analysis and its possible implications for language teaching, this paper addresses issues raised in the first phase of the study. More specifically, this second stage of the research focuses on students' perceptions and achievements in their EFL learning process with special attention to language awareness at a micro-textual, i.e. lexico-syntactical, level, which proved to be the more challenging aspect in the analysis of CoEs. It is believed that this approach to CoEs allows for learners' improvement in language proficiency without neglecting corporate discourse.

Key words: codes of ethics, CLIL, corporate discourse, genre-based instruction.

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Integrating content and language in an online postgraduate course on CLIL

Letizia Cinganotto
Università per Stranieri di Perugia
letizia.cinganotto@unistrapg.it

The paper will focus on a teacher training initiative, a postgraduate online university course on CLIL methodology in English (Coyle et al., 2010; Cinganotto, 2018; Graziano et al., 2021), addressed to in-service Italian teachers working in primary, lower secondary and upper secondary schools. Starting from the main features of the online course and the training format adopted, particular attention will be devoted to the teachers' Project Work discussed during the final exam, showing their learning outcomes and the results of their experimentation with the students. In fact, during the course, suggestions and practical inputs for integrating language and content in a CLIL class were provided.

Some examples of Project Work will be mentioned and analyzed in order to compare content and language integration at primary and secondary level. Particular attention will be focused on the use of a wide range of teaching strategies adopted to foster the integration between language and content, also considering the different steps of a CLIL pathway from planning to assessment.

Among the main theoretical frameworks mentioned as the background of the online course, the "Pluriliteracies Teaching for Deeper Learning" (PTDL) model (Meyer et al. 2015; Coyle, Meyer, 2021) will be briefly highlighted as it was presented to the online course attendees as a way to foster integration of subject-content and language skills considering the wide range of literacies or "pluriliteracies" the 21st century learners need to develop in order to meet the challenges of the knowledge society.

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Teachers' practices and students' needs in English-taught courses of a Foundation Year programme: how can content and language be integrated?

Elena Borsetto
Ca' Foscari University of Venice
elena.borsetto@unive.it

In internationalised universities, the student population becomes more heterogeneous because students come from various cultural backgrounds and educational systems, and they possess different levels of language and disciplinary knowledge (cf. Schmidt-Unterberger 2018). Many universities have established the so-called "Foundation year" which is a propaedeutic year-long programme designed to prepare international students before they officially enrol in the degree programmes they have selected in the host university. This presentation briefly describes one of these programmes, held at an Italian university, where students may take courses taught in English in one of the following fields of study: Economics, Science, Humanities or Architecture, Art & Design. The programme also includes modules on English and Italian language, and courses on critical thinking and academic skills.

A questionnaire was sent to the teachers of the programme, with the aim to discover which methodologies they have used to teach both online and on-site to international students, and the possible integration of language and content goals in their curricula (cf. Smit and Dafouz2012; Valcke and Wilkinson2017). Moreover, a need analysis will be conducted on the group of international students, to inform the practice of the researcher, who was also the instructor in charge of the English course. The data collected may help the researcher to implement an approach where content and language are more intertwined, in light of the students' opinions and of the collaboration with the other instructors involved in the programme.

Keywords: Internationalisation; Integrating Content and Language in Higher Education (ICLHE); English-Medium of Instruction (EMI); Practice-oriented research

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AIA - ASSOCIAZIONE ITALIANA DI ANGLISTICA

S14	*Literary Digi-spheres: For a New Ecology of English Studies*
	Convenors: Francesca Saggini (fsaggini@unitus.it)
	Diego Saglia (diego.saglia@unipr.it)
	Friday 16 September, 9:00–11:00

In post-corona times, now that 'distant', 'virtual' and 'remote' have become something other than vague and somewhat off-putting adjectives, we are solicited by a pedagogic imperative to reconsider and rethink English Studies in light of the potentialities of Digital Humanities (DH). Starting from these premises and their pressure on the discipline as a whole, we aim to encourage a lively discussion about the theory and practice of DH and, in particular, the opportunities and challenges of the "Literary Digi-Sphere", including such questions as:

- distant and beyond-the-margins readings
- networks of visualization
- platforms, media and new forms of engagement and interaction
- augmentation and integration of texts and archives/collections
- dialogues between data and texts
- the digital and the materiality of texts
- the digi-sphere and the classics
- virtual exhibitions and the texual
- digital texts / disembodied objects
- DH and creativity (including online digital artwork)

In inviting papers that address these and other related issues, we intend to stimulate reflections that look constructively yet also critically at the potential implicit in the application of DH to English (literary) Studies: how and to what extent do they represent a way forward? Can the "Literary Digi-Sphere" really instigate new paradigms for learning and teaching the subject? Is this no more than a transient phenomenon that will not materially alter or redirect well-established practices?

Digital Literary Mapping as a Pedagogical Tool

Valentina Adami
Università di Verona
valentina.adami@univr.it

The practice of literary mapping, or literary cartography, can be traced back to the Early Modern period, and linked to advances in geographical knowledge. However, the advent of digital maps has revolutionised this practice thanks to a new interdisciplinary approach that combines geography, literary criticism, and the digital humanities to create multimedia literary cartographies based on the spatial interpretation of one or more texts. The birth of Google Maps and Google Earth in 2005 has made digital maps ubiquitous in our daily lives and transformed us from passive users of maps into active map makers. The relative ease with which anyone can create an interactive and multimedia map, using tools such as ESRI StoryMaps, or even Google Maps itself, makes both the theory and practice of digital literary mapping a powerful pedagogical tool for literary education: maps can show the spatial connections within literary texts, but also between texts and writers, readers, and culture; they can challenge critical assumptions and guide our interpretation of literary texts; they can favour an interdisciplinary approach to the study of literature; and, finally, they can advance literary knowledge through a meta-critical reflection. Moving from established theories as well as from practical experience, this paper aims to explore how digital literary mapping can be used as a pedagogical tool to integrate the study of literature with social, cultural, political, historical, geographical, and economic knowledge, situating it within the wider field of the human sciences.

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Literary geo-evolution: combining digital mapping and corpus linguistics in the study of Charlotte Brontë's *Jane Eyre* (1847)

Alberta Boschi
Università degli Studi di Napoli Parthenope
alberta.boschi001@studenti.uniparthenope.it

The spatial turn in humanities has fostered a renewed academic interest in the topographical aspects of literature within the last decades. Franco Moretti's systematic approach to mapping literature has proved to be successful in shedding light on relevant and partially unnoticed relationships while providing an opportunity to broaden the literary field itself by changing the way in which we read novels (1998: 1-6).

Moretti's approach opened up new interpretive opportunities, such as the digital mapping of space in literature. On the one hand, mapping literary space might be a challenging experience, especially when dealing with fictional geographies that have little or no existing counterpart in the actual world; on the other, it might be an opportunity to investigate literature and language in educational contexts by use of new explorative strategies.

The paper aims to show how digital mapping, combined with quantitative linguistic analysis, might be used to explore texts to unveil their main features and hopefully disclose new insights. To this end, I will combine digital mapping and corpus analysis to investigate both spatial and linguistic dimensions in Charlotte Brontë's *Jane Eyre* (1847) to find evidence of linguistic patterns that may or may not account for characters' agency – or other peculiarities – at a specific point of the novel and in a particular place.

Combining spatial analysis with computer-assisted quantification of linguistic phenomena might assist scholars in qualitative analysis, allowing, on the one hand, to identify aspects such as modes of characterization and discourse prosody and, on the other, to understand whether and how fictional geography shapes language.

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To make *them* see. A Digital Humanities approach to the "philological circle"

Maristella Gatto
University of Bari "Aldo Moro"
maristella.gatto@uniba.it

Way back in 1948, Leo Spitzer put forward the notion of the 'philological circle', which was based on a traditional method of reading and rereading the literary text. Defined as the "to-and-fro voyage from certain outwards details to the inner centre and back again" (Spitzer 1948), "the philological circle" was later described by Leech and Short as "a cyclical motion whereby linguistic *observation* stimulates or modifies literary *insight* and whereby literary *insight* in its turn stimulates further linguistic *observation*" (Leech – Short [1981] 2007: 12, my italics). This movement from linguistic description to literary appreciation and interpretation (and back) is what traditional stylistics and modern computer stylistics have in common, along with the assumption that even the smallest detail can provide insight into the 'soul' of a work of art (Mahlberg 2013).

It is against this background that the present paper considers the impact of approaches, resources and tools developed in the field of the Digital Humanities for the description, analysis and interpretation of language in literary texts. By providing examples from the author's teaching experience, especially in classroom activities with digital natives (Prensky 2001), changes in the way language data can be visualized using different tools (e.g. CLiC, Sketch Engine and Voyant Tools) will be discussed in view of the contribution they can make to the emergence of a digitally wise generation of readers, teachers, and scholars.

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19th-Century Interdisciplinarity in the Digi-Sphere: Studying Victorian Literature and Mental Sciences on the Web

Greta Perletti
Università di Trento
greta.perletti@unitn.it

This paper aims to show the extent to which digital humanities may offer a unique opportunity, as well as a fitting medium, to study the interdisciplinarity that inherently qualified Victorian cultural discourse. This aspect is particularly evident in the case of the fruitful dialogue between literary and scientific discourse throughout the 19th century: after the pioneering work of Gillian Beer, John Levine, Laura Otis and Sally Shuttleworth, it is now widely acknowledged that until at least the end of the century the exchange between literature and science was a lively and mutually enriching 'two-way traffic'.

The potentialities and challenges offered by digital humanities to the study of literary and scientific discourse extend far beyond the accessibility of texts that were previously available only in the 'Rare Books' rooms of academic libraries. Rather, this paper will address in particular two different forms of digital mediations that have enriched and are still enriching the investigation of Victorian interdisciplinary discourse across literature and science: on the one hand, digital projects focused on Victorian periodicals, which were pivotal for the dissemination of both literary and scientific debates; on the other hand, open-access scholarly

projects like *Branch: Britain, Representation, and Nineteenth-Century History*, *Nines: Nineteenth-Century Scholarship Online* and Birkbeck's academic journal *19: Interdisciplinary Studies in the Long Nineteenth Century*. When exploring these projects, the paper will focus on the projects' contribution to the field as well as on their possible limitations and will seek to investigate the ways in which digital mediation may enhance our understanding of texts by allowing us to experience an immersion into the interdisciplinary discourse of Victorian culture.

AIA - ASSOCIAZIONE ITALIANA DI ANGLISTICA

S15	*"Three Quarters of a Nation once again": Discourses on/of "Irishness" from the Anglo-Irish Treaty to the Post-Brexit deadlock*
	Convenors: Antonio Bibbò (antonio.bibbo@unitn.it)
	Mariavita Cambria (mcambria@unime.it)
	Thursday 15 September, 15:30-17:30

The year 2021 marks the centenary of the "Anglo-Irish" treaty. This anniversary gives an opportunity to consider the evolution/development of flipping narratives and discourses in Irish Studies and to assess the role of partition in the construction of a complex Irish "identity". The 2021 AIA conference theme, '*Experiment and innovation: branching forwards and backward*', is an invitation to reflect on the process of image-building as a key to the development of Irish identity opposed to the colonial identity that the country had been subjected to in centuries of British rule. This process became even more central after the 1921 Anglo-Irish treaty, and in the ensuing debates concerning the two separate states developing North and South of the Irish border. The complexity of image-building in the Irish context is now in the foreground during the post-Brexit negotiations and inevitable political deadlock. This seminar invites junior and senior scholars to join in with contributions that explore the various discourses, languages, rhetorical strategies and semiotic resources used in different text types and genres to either articulate or disarticulate the construction of a presupposed Irish identity. Possible topics and areas may include:
- Qualitative and quantitative analysis of media discourse;
- The Irish decade of centenaries;
- "Translating" the partition;
- Multimodal discourse analysis;
- Rhetoric of nationhood.

"Empire shaped Ireland's past. A century after partition, it still shapes our present." Un-naming partition and social actors in the Irish decade of centenaries

Mariavita Cambria
Università di Messina
mariavita.cambria@unime.it

Defined as the "lingua franca of public memory", commemoration is a difficult and controversial issue to tackle. Commemorations are primarily political projects whereby the state and its institutions mediate and order formal and informal collective memories and histories (Cambria, Gregorio and Resta 2016; Bell 2006). The events of 1921 still resonate today as do many events marked in the decade of centenaries. The commemorations that have occurred since 2013 have been largely uncontentious: 2016's commemoration of the Easter Rising is generally regarded as a sensitive and mature remembrance of a complex episode. The Anglo-Irish Treaty, which founded the State in December 1921 was bitterly contested at the time and it is an extremely controversial matter. Was it "the freedom to achieve freedom" as Michael Collins suggested or a sellout which should never have been accepted?

The centenary of partition in Ireland thus comes with intrinsically and divisively political questions (Eversheld 2018). The Irish border represents the intersection between three overlapping political entities: the UK, Northern Ireland and the Republic of Ireland. While commemorating could never be "neutral", the politics of the centenary of partition are likely to be all the more highly politically and culturally charged in the context of Brexit (Cambria 2021). "Machnamh 100" is the title of an invitation from Irish President Michael D. Higgins to a series of reflections on the so called "decade of centenaries": *machnamh* is an Irish word that encapsulates meditation, reflection and thought. But why is it necessary to commemorate and for whom? Is there a *grammar* of commemoration?

Halliday argued that the grammar of a language is a system of "options" from which speakers and writers choose according to social circumstances, with transitivity playing a key role in the meaning making process. This is part of how we actually use the language to "construe reality and to enact social relationship" (Halliday 2005: VIII). It also implies that the choice of linguistic forms is meaningful and may also be ideological inasmuch as language is part of interventions in and constructions of the world. Accordingly, a

multimodal critical discourse approach to agency, transitivity and representation strategies such as the classification of social actors (Jones and Ventola 2008; Machin and Mayr 2012) is employed to investigate how partition terminologies collocate in a corpus based on four speeches given respectively by Brandon Lewis, Simon Coveney, Arlene Foster and Michelle O'Neill during a 2020 conference titled "Reflections on the Centenary of the Government of Ireland Act" hosted at Queen's University Belfast.

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Deal or no Deal? Brexit and its consequences for Ireland in Irish journalism

Antonio Bibbò
Università di Trento
`antonio.bibbo@unitn.it`

A most disruptive consequence of Brexit was the potential introduction of a hard border separating the Republic of Ireland and Northern Ireland, a dangerous possibility that could potentially lead to escalating violence in the area. From the start of the referendum campaign, Irish newspapers seemed more aware than their British counterparts of the centrality of the border issue. It is however interesting to explore to what extent the issue was present at different stages of the political debates. In order to do so, I built a corpus of newspaper articles on Brexit published in both the Republic of Ireland and in Northern Ireland, in three different time spans: the month leading up to, and the month following the June referendum (24 May-23 July 2016). the two months before the end of the Brexit transition period (1 October-31 December 2020), and the last two months of 2021, which saw a surge in articles on the possibility of a United Ireland. The study aimed to analyse diachronically how issues related to the consequences of a hard border between the two Irelands were articulated in newspapers.

Two main aspects were addressed: key words and phrases related to partition (e.g. *hard border*, *united Ireland*) within the corpus; the collocational behaviour of such key words and phrases (Stubbs 1996), with special attention to nomination and predicational strategies enabling one to figure out the value judgments attached to the topics at hand and the images of Ireland resonating in such usage: e.g. the idea of a border and/or Brexit constructed as potential threat.

Four broadsheet newspapers (*Irish Times* and *Irish Independent* for the Republic of Ireland, and *Belfast Telegraph* and *The Irish News* for Northern Ireland) were selected; they were chosen based on a need to have sources from across the political spectrum. The news papers were sorted by their position concerning Brexit (remainer/leaver) into two sub-corpora in order to check for differences in key words frequencies and collocational behaviours, in a way that was also meant to tease out diachronic differences as to how news outlets of different political persuasions articulated their positions regarding the matter at hand at topical moments.

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"Amazon Prime delivered a united Ireland, and before 6pm the same day." Corpus-Based Analysis of a Twitter Storm over the Irish Partition

Andrea Binelli
Università di Trento Università di Trento
andrea.binelli@unitn.it

On 14 November 2020, the Amazon Prime Video subscriber Chris Jones from County Antrim found himself struggling unsuccessfully to watch the 3pm England versus Georgia rugby match, whose coverage he considered himself eligible for. Jones reportedly complained to the e-commerce giant's online customer service and when he realized that there was no point in urging the webchat bots to tackle the problem, he turned to the company's Twitter account, @AmazonHelp, who eventually replied: "Thank you for that information. We apologize but upon reviewing your location you're in Northern Ireland. Rugby Autumn Nations Cup coverage is exclusively available to Prime members based in the UK. We don't have the rights to other territories. ^RS" The answer came from an employee whose ignorance of Ireland's geopolitical status and the consequent, unintended irony snowballed as the above-mentioned tweet was shared, liked and commented by an increasing number of social media users. An internet meltdown followed, with dozens of thousands of angry, funny and even conspiratorial reactions by a range of utterly diverse people who welcomed, criticized or just played around the implication that the very global Amazon team was paradoxically backing a united Ireland and had accordingly tweeted a typically Republican, anti- imperialist claim to sovereignty. Such a plethora of statements, memes, clips and photoshopped images brilliantly owes itself to an analysis of the updated contents, slogans, argumentative *topoi* and visual stereotypes used in today's public discourse, at the time of Brexit, when it comes to addressing the existence of two Irelands. A corpus has therefore been built through Sketch Engine by collecting the verbal component of these tweets so as to explore the collocational behaviour of the Twitterstorm'skey words and accordingly rank the main clichés currently employed in connection to such topics as the Irish border and Ireland's partition. Images also have been analysed, though by semiotic means (Greimas 1984; Stoichita 1993; Attardo 2020), in order to check whether they refer to the same clichés referred to in the verbal messages and how rhetorical devices associated to them relate to those employed by the verbal messages, the hypothesis being that images enact ongoing developments as to the imagery associated to the seemingly endless Irish question.

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AIA - ASSOCIAZIONE ITALIANA DI ANGLISTICA

S16	*Ecolinguistics and Ecoliteracies: Interpreting our present and acting for our future*

Convenors: Maria Bortoluzzi (maria.bortoluzzi@uniud.it)
Elisabetta Zurru (elisabetta.zurru@unige.it)

Friday 16 September, 14:30–16:30

At a time when social movements such as #FridaysForFuture gain influence and call for effective action, this seminar focuses our attention on represented value systems related to the greatest impending global issue our humanity is facing: the environmental crisis and the way in which we meet the challenge of change or face the inescapable.

Ecolinguistics and ecoliteracies (Steffensen and Fill, 2014; Stibbe, 2014, 2015, 2018; Fill and Penz, 2018) contribute to raising awareness and taking positive action on how we humans represent ourselves and our behaviour in relation with the ecosystem. Within the framework of ecolinguistics studies, the contributions will discuss how framing and re-framing the way we construe ourselves as humans vis-à-vis the environment can help deconstruct narratives, reveal neglect, identify possible communicative solutions, and raise awareness about this major self-inflicted calamity we are experiencing.

More specifically, the seminar intends to reflect on how language becomes the means, in a variety of media and texts types (news outlets, social media, cinema, websites, to name but a few), through which human participants position themselves in the ecosystem we all belong to; how effective action and change can be catalysed and brought about thanks to communicative strategies challenging anti-ecological discourse; what linguistic and communicative choices are made to represent, imagine, or construe the future of our ecosystems on the premises of the past and the present.

Abstracts exploring these issues through qualitative and/or quantitative approaches are invited. Contributions should include research question (s), methodological choices and discussion of emerging results.

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Acting for Active Mobility: Discourses of Cycling and Road Users

M. Cristina Caimotto
Università di Trento
mariacristina.caimotto@unito.it

Environmentalists involved in advocacy groups and social movements often struggle to understand why the climate crisis does not get enough attention and does not generate large-scale actions to mitigate its effects. One of these actions concerns active mobility, i.e. choosing walking and cycling over other means of transport. In spite of all the evidence we have on how beneficial everyday cycling is in terms of increased levels of health, road safety and well-being, policies have often failed to generate the expected results (Oosterhuis 2019).

This paper is based on the results of a study (Caimotto 2020) which investigates Cycling Mobilities from the perspective of Ecolinguistics (Stibbe 2021; 2015) and Critical Discourse Studies (Fairclough 2016), employing Lakoff's work on framing (2010), Mautner's notion of marketisation (2010) and Halliday's observations on "growthism" (2001). Drawing insights from System Thinking (Meadows 2008) and the notion of Prosperity (Jackson 2017), it shows how the language we use, even when promoting active mobility, is still deeply influenced by market-related, neoliberal discourses. This kind of language is particularly detrimental when aiming to promote cycling, given the deep "tight ideological symbiosis

between the values promoted by automobility (individual freedom and autonomy) and the rationalities of neoliberalism" (Walks 2015: 10-11).

The promotion of everyday cycling, once reframed, can be an important starting point to generate new ways of framing ecosystems and life, while at the same time encouraging an everyday choice that celebrates life, increases well-being for present and future generations, generates empathy and increases levels of social justice (Sheller 2018; Stibbe, 2015; Walks 2015).

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The Gigantic Change: an ecostylistics analysis

Elisabetta Zurru
University of Genoa
elisabetta.zurru@unige.it

In the last decade, an ecological turn has been advocated within stylistics (Goatly 2017; Zurru 2017). The number of publications on the connection between style and the representation of landscape, space and place has increased (Douthwaite, Virdis, Zurru 2017; Virdis, Zurru, Lahey forthcoming), and their focus has been twofold. These contributions either investigate the link between the linguistic style of a certain text (-type), genre and/or author and the ideological function behind the representation of physical environment in the case studies analysed, or explore the connection between the functional and stylistic use of language and (un)ecological discourse in texts, with the aim of contributing to the global conversation on ecological matters and helping to raise awareness as a result.

The aim of this presentation will be twofold. On the one hand, it will provide a state of the art of the work that has been contributed so far in the field of ecostylistics, also in relation to the contributions of other neighbouring eco-disciplines. On the other, it will offer an analytical section in which the methodological apparatus of stylistics will be applied to the analysis of a case study that allows to a) expand on the work that has been done by stylisticians to help raise ecological awareness, and b) demonstrate the analytical potential of a stylistic approach for the study of both literary and non-literary texts within the context of (un)ecological discourse. In particular, the short animated film released in April 2020 by The Gigantic Change (https://thegiganticchange.com/) as part of their campaign to promote individual and collective action to put

a stop to the climate crisis will be analysed. This choice offers a chance to show how ecostylistics can be fruitfully employed to analyse the style of ecological discourse not only in literary texts – the first half of the film being in the form of a nursery rhyme – but also in multimodal texts, which have become the object of analysis of stylistics in recent years (see McIntyre 2008, Nørgaard 2018, Ringrow & Pihlaja 2020).

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https://thegiganticchange.com/ (31.10.2020)

Analysing representation patterns in a post-industrial landscape

Douglas Mark Ponton
University of Catania
dponton@unict.it

This paper explores narratives of contact between the modernist discourse of industrial development and emergent, eco-friendly discourses. As a case study, it explores a context on the south-east coast of Sicily, where a nature reserve thrives on the edges of one of the largest petro-chemical hubs in Europe. In the Priolo Saltpans reserve, near the historical baroque town of Siracusa, it is possible to observe, in a sort of microcosm, processes of industrial recovery/re-development, side by side with environmental discourses attempting to negotiate living spaces for a particularly post-modern type of ecosystem. Narratives of websites dealing with the zone are analysed from an Ecolinguistic perspective (Stibbe 2015), with a focus on the discursive construction of proximity, in order to explore the representation of these landscapes, caught between a semi-mythical past and industrial/post-industrial futures, as well as the complexities of human social organisation and the apparent simplicity of the natural world.

To visit the Priolo Saline reserve is to observe, in a microcosm, industrial pollution and damage on a colossal scale, side by side with signals of natural adaptation, survival, and recovery. The place itself narrates this story, since visitors are aware, with every step they take along the footpaths leading to the observation huts, of the presence of the refineries across the way.

In the spirit of Wodak's Discourse-Historical approach (Wodak 2001, Weiss and Wodak 2007), the paper explores the complex relations between reserve and factory, outlining the history of both and comparing the site with other similar contexts in Italy and abroad. It elaborates the question of place from the perspective of spatio-temporal representation of the reserve on websites promoting visits to the site, drawing on traditional notions of deixis and recent research (Cap 2013) on proximisation.

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Facticity Patterns in Eco-racist Discourse: Appraising El Paso Shooting

Douglas Mark Emilio Amideo

University of Naples "L'Orientale"

`eamideo@unior.it`

The rise of White nationalism and far-right politics worldwide is recently bringing to the fore the dangerous conflation of immigration and ecological crisis at the basis of several eco-fascist and eco-racist discourses. The supposed environmental impacts of immigration have in fact been increasingly used by right extremists to subtly fortify territorial boundaries (Hultgren 2015). Several conspiracy theories have developed on the matter giving way to a number of mass shootings and terrorist attacks that appear as nothing but an attempt to greenwash racism.

One of such examples is the mass shooting against the Latino community which took place in El Paso, Texas, on 3 August 2019 at the hand of Patrick Crusius who killed 23 people and injured 23 others. "The Inconvenient Truth", the manifesto he posted on the online message board 8chan shortly before the attack, echoes the logic connecting immigration and environmental crisis incited by the right-wing conspiracy theory known as the Great Replacement.

Drawing on a methodological framework which combines different approaches to facticity in linguistic analysis (Potter 1996; Martin and Rose 2003; van Leeuwen 2008; Stibbe 2021) and in particular to eco-racism (Bullard 1993; Pulido 2016), this paper aims to analyse Crusius manifesto to highlight the linguistic strategies he deploys to construct his discourse as factual, thus representing information as "true" in an attempt to influence readers' convictions. The exploration of vocabulary choices, simulated rationality, metaphors, the repertoire of empiricism, among others, contributes to raising awareness on the subtlety of anti-ecological and racist discourses and eventually aiding their dismantling.

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AIA - ASSOCIAZIONE ITALIANA DI ANGLISTICA

S17	*Climate change discourses and beyond: Re-mediation and re-contextualisation in news and social media*
	Convenors: Cinzia Bevitori (cinzia.bevitori@unibo.it)
	Katherine E. Russo (kerusso@unior.it)
	Friday 16 September, 9:00-11:00

Numerous scholars have pointed out that citizens' awareness, attitudes and actions towards climate change are shaped by mediated information (Bevitori, 2014; Boycoff and Boycoff, 2004, 2007; Carvalho and Burgess, 2005; Russo 2018). News media play an important role in the popularization of climate science and scientific evaluations of climate-related risk. In order to make risk decisions, citizens seek information, which is increasingly circulated through online news media, and later re-mediated in social media, such as facebook and twitter, or face-to-face conversations. Yet, when climate-change discourse is re-mediated, its recontextualisation redefines the meaning assigned to climate change terminology and discourse due to the influence of news values such as negativity, personalization, impact, superlativeness, novelty, and expectation (Bednarek 2006). For instance, certain events, such as environmental disasters or announcements by prominent scientists or politicians, fulfil news values more than others (Bell, 1991; Fowler, 1991; van Dijk, 1988). Yet, as Bednarek and Caple note (2012, p. 44; 2017, p. 79), news values and newsworthiness should be conceptualized in terms of how events or propositions are construed through discourse. In their opinion, "newsworthiness is not inherent in events but established through language and image" (Bednarek and Caple, 2012, pp. 41). Based on these premises, we invite critical, theoretical and discourse-analytical papers investigating different genres operating in the context of "old and new" media.

Possible areas of inquiry may include, but are not limited to:
- Critical Discourse Analysis Studies
- Integrated Corpus Linguistics and Critical Discourse Studies Approaches
- Integrated Corpus Linguistics and Appraisal Linguistics Approaches
- Media and Communication Studies
- Comparative Studies
- Rhetorics
- Stylistics and Critical Stylistics Studies

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"Make a Change for Climate Change." A Comparative Discourse Analysis of Online Environmental Petitions in the USA and UK

Maria Cristina Aiezza
Università degli Studi di Napoli "L'Orientale"
mcaiezza@unior.it

Petitions are a traditional tool of direct political participation, which has long been used to express a collective need and request policy changes. With the contemporary crisis of representative democracy and with the growing interactivity of the Internet, new forms of civic engagement have been developed. Nowadays, petitions can thus be launched, promoted, and signed online.

Petitions are often criticised for their limited impact on politics, yet they still contribute to raising public awareness on social issues. In particular, climate change represents one of the most debated and pressing problems in today's social arena and many online petitions have been launched on the issue.

The present study analyses a corpus collecting a selection of online petitions that call for action against climate change. The texts were retrieved from the USA and UK versions of *Change.org*, one of the most popular e-petition websites. The study focuses on the discursive strategies exploited in the user-generated discourse to gain support for the environmental cause. The analysis also compares the discursive trends emerging in different national and regulatory contexts. E-petition texts attempt at persuading readers through multiple techniques, e.g. requesting urgent action, exploiting emotions, highlighting the author's credibility, and providing detailed supporting data. In particular, the present investigation focuses on the way e-petitioners engage in scientific popularisation, re-mediating climate science, by both explaining global phenomena in their own words and making reference to authoritative sources.

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Have climate change and global warming "proved to be a canard"?
An American perspective in the old and new administration through the lens of old and new media

Denise Milizia
Università di Bari
denise.milizia@uniba.it

Climate change, or the climate change challenge, the climate change threat, the climate change crisis, as it is often referred to, plays a prominent role in modern politics, and it has been a contentious and divisive issue in the international scientific and political debate of the last three decades. Rather than being a problem to be solved, it is often regarded as an idea which reveals different individual and collective beliefs, values and attitudes about ways of living in the world (Hulme 2009).

Starting from this premise, the present research investigates what politicians say about climate change in debates, interviews and statements vis-à-vis what they say/write in social media, in particular facebook and twitter. The spoken corpus includes data from the previous and current administration. After looking at why people disagree so much about climate change, we analyze the use politicians make of social media to articulate their narrative. Donald Trump, for example, has made extensive use of social media to get his message out, and has gone as far as to say that Twitter is "his own form of media" (Schwartz 2017), being much of the mass media dishonest, fake, and despicable (Demata 2018). Finally, we turn to the old media, to unveil whether and to what extent its intermediary role, which inevitably shapes citizens' awareness, attitudes and actions towards climate change (Bevitori 2014), 'takes new meanings and serves new purposes' (Hulme 2009), and to see whether and to what extent traditional media and social media still have a degree of mutual influence.

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The world without us: A CDA of news media and popular discourse on the impact of COVID-19 on the environment in the UK

Antonella Napolitano
Università L'Orientale di Napoli
anapolitano@unior.it

Government policies during the COVID-19 pandemic have drastically altered patterns of energy demand around the world. Many international borders have been closed and populations have been confined to their homes, which has reduced transport and changed consumption patterns. A decrease in CO_2 emissions and pollution has thus been recorded during forced confinements. This has offered a glimpse of how the world might look like with a drastic reduction of human impact.

The present paper investigates the recontextualisation of the environmental issue in news media and user-generated discourse. The study analyses a collection of news articles about the consequences of coronavirus on the environment published on the websites of the major news channels in the UK, namely BBC News and Sky News, and the comments they generated.

This CDA investigation studies how the UK news outlets re-mediated scientific knowledge about climate change to emphasise or minimise the positive consequences of confinement on the planet. The paper explores how facts are framed in news discourse and user comments, also examining the linguistic means used by readers to express their position about the newspaper's views.

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Talking *climate*, producing *change*: remediating environmental discourses on social media

Marina Niceforo
University of Naples "L'Orientale"
`mniceforo@unior.it`

In the age of global environmental crisis, information about climate change is disseminated through a wide range of channels and textual genres, from scientific publications and normative texts to news, blogs, and social media communications. Environmental discourses available on social media, in particular, offer valuable examples of re-contextualisation and remediation of technical-scientific information addressed to large groups of non-experts.

In line with the popularisation of scientific knowledge noted, among others, by Gotti (2014), the present study investigates the general neutralisation of specialised lexicon and concepts in social media posts by major international environmental organisations and other influential individuals. In particular, the sixth IPCC report on climate change (2022) constitutes the source text for key terms and notions – including *risk*, *vulnerability*, *adaptation*, and *resilience* – remediated in popular online discourses.

While Ecocriticism provides the theoretical framework for the proposed investigation (Alexander 2009; Alexander and Stibbe 2014), Critical Discourse Analysis is adopted as the main methodological approach, drawing from relevant literature in the field (Carvalho 2007; Bevitori 2011; KhosraviNik 2017). A reflection on the impact of social media discourses on laypeople completes the paper: indeed, while such discourses contribute to the circulation of information on urgent environmental topics, they also manage to inspire positive global change through specific framing choices.

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AIA - ASSOCIAZIONE ITALIANA DI ANGLISTICA

S18	*Audiovisual Tools in the Translation Classroom: Branching Forwards and Backwards*
	Convenors: Irene Ranzato (irene.ranzato@uniroma1.it)
	Annalisa Sandrelli (annalisa.sandrelli@unint.it.eu)
	Thursday 15 September, 12.00-14.00

Over the past 10-15 years, the range of audiovisual products has grown exponentially, as a result of the proliferation of TV channels and streaming platforms such as *Netflix*, *Amazon Prime*, and so on. The audiovisual translation market has expanded and diversified, with subtitling gaining ground in dubbing countries (including Italy), and dubbing beginning to attract the viewers' interest in subtitling countries; furthermore, the popularity of new TV genres, such as documentary-style reality shows, has produced an increase in the use of voiceover translation. As turnaround times are lower than in the past, audiovisual translators have begun to experiment with Computer Assisted Translation tools and speech recognition software to speed up the process; the latest trend is a shift to cloud-based tools, to optimise the workflow in large translation projects.

Over the same period, intersections with other research fields (such as gender studies, genealogy of translation, amateur translation, crisis studies, to name just a few) have enriched audiovisual translation studies and widened their scope. The aim of this panel is to focus on the impact that innovative investigations coupled with more traditional approaches have had on translation teaching and to explore how they have helped reshape the teacher-student relationship in the translation classroom.

On the one hand, diachronic and archival studies on the translation of audiovisual classics can be beneficial to trainee translators; on the other hand, research on the impact of the above-mentioned new practices and tools is still limited. In addition, while audiovisual products have played an important role in L2 teaching for decades, the current situation seems to hold great potential, thanks to the ready availability of extremely diverse materials. Thus, the convenors welcome contributions exploring audiovisual translation and its use in L2 and translation teaching, both branching forwards and backwards.

Amateur Dubbing as a Tool to Enhance Students' Language Competence and Translation Skills

Margherita Dore
Sapienza Università di Roma
margherita.dore@uniroma1.it

AVT teaching has often been limited by the availability of adequate resources and equipment. Creating multimedia laboratories has meant investing substantial funds, which public institutions often lack. Subtitling has proven to be as cost-effective and easy to use alternative to other options like dubbing. However, as demonstrated by the project carried out at Meyer Children's hospital (Dore and Vagnoli 2020, Dore et al. 2021), the fast-changing landscape of audiovisual media and related advances in technology now make it possible to employ amateur dubbing for important educational, recreational and therapeutic purposes. In this light, it is suggested that traditional AVT activities in the classroom (e.g., viewing a film or TV program, asking students to provide a raw translation etc.) can be integrated by practical amateur dubbing workshops, which seek to fully involve students. By putting learners at the centre of the dubbing process, amateur dubbing can give them the opportunity to self-assess their language competence and translation skills, and in turn identify personal strengths and weaknesses. Therefore, this study aims to unveil the full potential of this tool by creating integrated methodologies with the following objectives: enhancing students' appreciation of L2, improving language competence in both their L2 and L1, developing their translation and adaptation skills, fostering course attendance and socialisation through group discussions, enhancing individual characteristics and resources, providing immediate feedback on the students' work, transferring skills that will hopefully turn amateur dubbers into young professional in the AVT field.

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AIA - ASSOCIAZIONE ITALIANA DI ANGLISTICA

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Accents and Dialects in the Classroom: Teaching L2 Dialects with Audiovisual Tools

Irene Ranzato
Sapienza Università di Roma
irene.ranzato@uniroma1.it

The teaching of regional and social varieties of English to L2 students in Italy can be considered virtually a virgin territory in terms of theoretical and methodological approaches. However, the advantages of letting students familiarise themselves with non-standard varieties of English has been successfully tested in my classes in the course of several years of hands-on experience teaching dialectal features with the aid of audiovisual material. The main goals of this teaching experience have been to enhance L2 learning by transmitting a general knowledge of the main dialectal areas of British English and to improve students' listening comprehension skills, thus nuancing their ability to distinguish between standard and non-standard varieties of English, in both a diatopic and diastratic sense. The goal is to enable students to have a grasp of English as it is spoken in everyday interactions through their fictional representation in films and TV series and to encourage them to find possible renditions in their own target language.

This presentation will illustrate a series of activities in which my students of both BA and MA courses in English language and translation at Sapienza University have been involved. These exercises were partly adapted from the comparatively few books of English as L1 which cover a number of key issues in the field of dialectology (for example Trudgill 2001; Adamson 2019, chapter 6), in order to actively involve students in their exploration– i.e. in collecting data, in discovering patterns, and in thinking about general principles. The presentation will also show how exercises built around scene excerpts from films and TV series can be used to teach basic notions of dialectology to second language acquisition students while also training them in translation. Audiovisual materials enable students to appreciate how native speakers interact in a given cultural context by providing them with linguistic cues, including regional and social accents. Students' reactions and results of this teaching experiment will also be part of the presentation.

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Integrating Professional and Amateur Subtitling in the Translation Classroom

Micòl Beseghi
University of Parma
micol.beseghi@unipr.it

Although academic interest in non-professional subtitling has increased significantly in recent years, the number of studies that investigate the role of non-professional translation in translator training is still limited (Beseghi 2021; Bolaños-García-Escribano 2017; O'Hagan, 2013; Orrego-Carmona 2014; Talaván and Ávila-Cabrera 2017). In order to investigate the potential benefits of implementing activities inspired by non-professional subtitling practices in the translation classroom, a teaching project was carried out as part of an English Language and Translation course delivered at the University of Parma. Students were encouraged to familiarise themselves with fansubbing practices and were then asked to work in teams and to produce interlingual subtitles (English-Italian) for episodes from a variety of TV series. As the results of this study show, such collaborative approach, based on a social constructivist view of translator training, has important pedagogical implications for areas such as translator competence, student motivation and learner autonomy.

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The *¡Sub!: Localisation Workflows that Work* project: key results

Annalisa Sandrelli
Università degli Studi Internazionali di Roma- UNINT
annalisa.sandrelli@unint.eu

Over the last few years, the integration of translation technologies into AVT workflows has led to a progressive automatisation of translation practices and has created new professional roles for language specialists. In addition, cloud-based environments have made it possible for virtual teams of professionals to work together remotely. Today's translation trainees need not only to develop advanced translation competences but also to become familiar with key technologies to be able to select the most suitable one (s) for each translation project. The presentation illustrates the key results of *¡Sub!: Localisation Workflows that Work*, an international pilot project involving Università degli Studi Internazionali di Roma- UNINT and Roehampton University in the UK, which took place in 2021 and has already received further funding for Phase 2 in 2022. In April-May 2021 MA translation students and recent graduates from both universities took part in an online experiment in which they worked together in teams on a cloud subtitling project. The teams subtitled excerpts from science documentaries from English into Italian and Spanish into Italian and experienced three different workflows: human, semi-automated (involving the use of an automatic speech recognition and spotting tool) and fully-automated (involving both automatic speech recognition and machine translation). The collected data have been analysed to determine the most efficient workflow equation in relation to the audiovisual material in question. The results of the pilot study will be complemented be used to inform translator training practices, to ensure they are in line with constantly evolving market demands.

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AIA - ASSOCIAZIONE ITALIANA DI ANGLISTICA

S19	*Early Modern Theatre and Book Culture and the Digital Turn*
	Convenors: Silvia Bigliazzi (silvia.bigliazzi@univr.it)
	Bianca Del Villano (bdelvillano@unior.it)
	Saturday 17 September, 9.00-11.00

In what ways may digital humanities enhance our understanding of early modern theatre and book culture? Moving from this question, this seminar will discuss how the digital turn has affected our knowledge of theatre performances in the early modern period as well as our interpretation of early modern books and their processes of production and consumption. This is a two-fold question which, while ideally identifying two separate lines of enquiry, brings them together through a common rethinking of how digital encoding may offer new perceptions of both early modern performances and books.

The seminar's main questions include the following:
- Digital tools for visualization: what we know about early modern performances mainly derives from written documents, occasional drawings as well as scripts. How can digital tools for visualisation help us to reconstruct different forms of spectacle?
- Digital scholarly editions: in what ways do online editions and devices for textual comparison offer new possibilities of analysis and how have editorial practices changed in relation to hypertextual navigation?
- Digital archives: how do online archives favour interaction between written and visual texts as well as videos and acoustic recordings?

The seminar will reflect on the different opportunities, as well as the limits, of the digital turn in the exploration of early modern English culture by offering theoretical and/or practical discussions of individual DH projects.

Digital Archives as Corpora:
A Case Study on CEMP and Early Modern Paradoxes about War

Fabio Ciambella
Università degli Studi della Tuscia
f.ciambella@unitus.it

This paper aims at exploiting the potentials offered by digital archives when analysed through corpus linguistic tools. Nowadays, thanks to the astonishing development of the Digital Humanities, the old definition of corpus as "a reference dataset of written or transcribed texts of a particular language on which a description of a language is based" (Trevor Johnston, "From archive to corpus: transcription and annotation in the creation of signed language corpora", *22ⁿᵈ Pacific Asia Conference on Language, Information and Computation*, 2008, 16-29: 16) has been surpassed and expanded. In fact, corpora have been recently defined as "collection[s] of […] texts in a machine-readable form that ha[ve] been assembled for the purposes of studying the type and frequency of lexical items and grammatical structures and constructions in a language" (*Ibidem*). It is with this latter definition in mind that this paper will provide examples of lexicosemantic and morphosyntactic analysis conducted on a cluster of texts belonging to the CEMP (Classic and Early Modern Paradoxes) digital archive of the University of Verona, Italy. The case study presented in this paper, preceded by a brief historical and theoretical overview of possible ways of exploring digital archives through such software as Sketch Engine or #Lancsbox, will consider especially 16th- and 17th-century paradoxes about war and warfare – e.g. Thomas Scott's *Four Paradoxes* (1602) or Thomas and Dudley Digges's homonym work (1604).

The Text is "Out of Joint".
Remediating *Hamlet* from the Book Page to Digital Scholarly Editions

Alessandra Squeo
University of Bari "Aldo Moro"
alessandra.squeo@uniba.it

The advent of digital culture has reconceptualized Shakespeare's textual transmission and editorial mediation in ways that have attracted increasing scholarly attention over the last few years (Massai 2004; Carson 2006; Best 2011; Carson-Kirwan 2014; Kidnie-Massai 2014; Estill 2019). Yet, several questions are still open to debate. What is gained and what is lost, for instance, in digital scholarly editions that allow the reader 'free' access to the playwright's textual instability, rather than conflating variants or burying them in editorial footnotes? What are the hermeneutic implications of experiencing playtexts in interactive environments where virtually unlimited supplementary materials – electronic archives of sources, digital facsimiles of early quarto and folio editions, critical discussions of textual cruces or video clips of stage and film adaptations of selected dramatic moments – are available at the click of the mouse? To what extent do they 'release' (Desmet 2019) Shakespeare's texts from the constraints of the book page? And what new problems do they raise?

Examining *Hamletworks.org,* initially launched by Bernice Kliman as a digital offshoot of the *New Variorum Hamlet Project*, and the *Internet Shakespeare Edition* of *Hamlet* by David Bevington as noteworthy cases in point, my paper focuses on the still largely unexplored hermeneutic potential of digital resources that go far beyond providing new tools for storing, investigating, presenting, and disseminating Shakespeare (Estill-Silva 2018). Due to their natural tendency to refashion and "remediate their predecessors" (Bolter-Grusin 1999: 45), digital media also open wider horizons – as my paper will argue – from which to explore the complex nature of Shakespearean playtexts which, while imbued with early modern oral and manuscript tradition (Marcus 1996; Murphy 2000), have come to us reshaped by four centuries of print culture (Chartier 1994; Andersen-Sauer 2002; Paul 2014; Orgel 2015). In this broader perspective, the paper invites reflection on how the shift from print-based to web-based text technologies affects our understanding of Shakespeare's textual heritage.

Ariosto's *Suppositi* and Gascoigne's *Supposes*: a Case Study on Critical Hypertextual Archiving and Early Modern Intertextuality

Silvia Silvestri
Università di Bari "Aldo Moro"
silvia.silvestri@uniba.it

Sifting through the pivotal changes occurring in Shakespeare source study, Dennis Britton and Melissa Walter have aptly listed "digital databases and search technologies" among "the tools we now have for seeking material evidence of practices of transmission" (2018: 7), thus calling attention to the potentialities of DH projects and techniques for the valorisation and reassessment of the intertextual, intercultural, and bibliographical exchanges that shaped early modern English drama. Moving from the ongoing debate on digital data collection, visualisation, and fruition (Dillen 2019; Edmond 2020; Mancinelli, Pierazzo 2020), my paper will explore the methodological implications of DH approaches to early modern intertextuality by focusing on a particular case study: the critical hypertextual archive I designed as a part of my PhD project, hinged on the circulation and appropriation of Ludovico Ariosto's *Suppositi* in sixteenth-century France and England. Laying emphasis on the reworking of Ariosto's prose and verse comedy in George Gascoigne's *Supposes* – a renowned source, in its own turn, of Shakespeare's *The Taming of the Shrew* – I will discuss the difficulties encompassed in the transcription of early modern prints – from the long-standing dilemma between old and modern spelling to the representation of the scripts' bibliographical ontology – and the impact of a hypertextual structure on editorial practices (e.g. the thematization of textual variants, the choice and signalisation of hyperlinks, the flexibility of the predetermined explorational paths etc.), as well as possible future prospects and research desiderata, so as to highlight the strengths and weaknesses of alike projects for a more comprehensive study of early modern intertextuality.

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The SENS Digital Archive and its Impact on the Study of Shakespeare's Sources

Roberta Zanoni

Università di Verona

`roberta.zanoni@univr.it`

The paper aims at offering a case study of the impact digital archives may have on our understanding of the relations between Shakespeare's plays and their narrative sources. It will focus on the set-up of the SENS: *Shakespeare's Narrative Sources: Italian Novellas and their European Dissemination* archive produced by the Verona Skenè Research Centre, and the potential it offers for intertextual navigation. With the example of the work done about *Romeo and Juliet* and the novellas behind this play, the paper will demonstrate how the creation of online editions collected in an easily searchable database can promote textual comparison, enhancing close readings through the use of digital tools, as well as allowing for the analysis of multiple texts at a time. The discussion will offer new insight into the notion itself of source at the same time questioning traditional categories and the critical terminology associated with them. On a more practical plane, a major focus will be laid on the tools devised for digital comparison, including an extensive use of pop-up windows for the reading of multiple textual segments. The presentation of the so-called 'intertextualities' section within the archive will offer fresh glimpses into textual connections that only simultaneous readings may disclose, testifying to complex processes of circulation and transformation of stories across time, languages, and cultures.

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S20	*Medical innovation, experimentation and knowledge paradigm shifts: Past and present discursive perspectives and popularizingstrategies*
	Convenors: Elisabetta Lonati (elisabetta.lonati@uniupo.it) Alessandra Vicentini (alessandra.vicentini@uninsubria.it)
	Friday 16 September, 9.00-11.00 and 14.30-16.30

This seminar aims to provide new insights into the evolution of linguistic and discursive practices employed to popularize medical knowledge and the understanding of medicine in the period between the 1650s and the 2000s. The perspective may be either diachronic or synchronic and scholars are encouraged to submit papers approaching medical discourse popularization from different methodological viewpoints.

Scientific and technological advances in medicine, which engender new healing procedures and medical cures, are characterized and triggered by innovation and experimentation, and have always been accompanied by important societal, (sociotechnical) and cultural changes. New knowledge paradigms are spawned by such transformations and become reflected not only in the discursive and language practices of the medical community but also of society at large. Ideological messages and ethical standpoints may also be transferred as a consequence of novel practices, as knowledge can be manipulated intentionally and thus transfer possible bias. This applies especially in the process of popularization, whereby specialist knowledge undergoes changes in order to become accessible to non-specialists through diverse communicative channels. The changing roles of experts, non-experts, semi-experts, educated or non-educated participants add to the issue's complexity and multidimensionality.

All this is to be examined in its linguistic and discursive aspects and implications. Analytical approaches based on synchronic, diachronic and/or contrastive, intralinguistic, interlinguistic and intercultural perspectives are equally welcome. Seminar themes include:

- changes undergone by specialized medical knowledge in the popularization process, in different texts, genres and/or media
- ethical and ideological implications in medical discourse popularization, especially with regard to sensitive issues and advanced technological developments
- criticality of information transmission for collective or individual decision-making processes, e.g. medical/health emergencies and subsequent institutional actions (political, legal, medical/healthcare decisions, intervention measures, informed consent to clinical treatment, etc.)
- the social construction and representation of medicine through language
- labelling disease (s) between 'the normal' and 'the pathological'
- medical issues and the social understanding of diseases through language
- the secularization of medical language and discourse
- the language of pain and suffering over time
- the framing of disease (s) and the sick role
- the discourse of innovative medical procedures and practices
- the language/discourse of pandemics and epidemics over time

S20 Session one

The Circulation of the Blood "in a New Method Plain and Easy to All Capacities". Popularization Strategies in Henry Nicholson's *A Brief Treatise of the Anatomy of Humane Bodies* (1709)

Giulia Rovelli
University of Insubria
giulia.rovelli@uninsubria.it

As it marked the birth of modern circulatory physiology and also had far-reaching repercussions on the practice of medicine, including the first attempts at blood transfusion and intravenous injection, William Harvey's *De Motu Cordis* (1628), the experimental essay which presented his theory of the circulation of the blood, is regarded as "the most important medical work ever written" (Guthrie 1958: 1571). Harvey's discovery, however, was not significant from a medical standpoint alone. His methodology, which relied on direct observation, dissection, experimentation and mathematical demonstration, also had a profound influence on many rising figures in natural philosophy, including Robert Hooke, Robert Boyle, John Wallis and Christopher Wren. Although it initially received heavy criticism from his contemporaries, as it ultimately eradicated the whole system on which early modern medicine rested, beginning with the 1630s, and thanks to the support of such illustrious figures as Robert Fludd, René Descarte and Johann Vesling, Harvey's medical innovation gradually attained wider acceptance, not only among the ranks of the scientific community, but also the general public (Pasipoularides 2013). While an anonymous English edition of Harvey's work appeared in 1653, the first text that was explicitly and overtly intended as a popularization of this monumental discovery probably was Henry Nicholson's *A Brief Treatise of the Anatomy of Humane Bodies* (1709). Since the text is described on its title page as plainly and easily demonstrating the circulation of the blood to all capacities, the present paper, following historical sociopragmatic methods (Culpeper 2009), analyzes the specific popularization strategies (Gotti 2003; Garzone 2006) that Nicholson exploited, in order to understand how such a significant medical innovation was rendered accessible to a wider audience.

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Trump's Medical Populism and COVID-19: A Corpus-Based Analysis

Anna Anselmo

Università degli Studi di Enna "KORE"

anna.anselmo@unikore.it

This paper draws on three theoretical suggestions. The first is medical populism: "the politicisation of a health-related issue", whereby "Medical emergencies take an aesthetic and affective character," and "claims are not just articulated through voice and text, but creatively performed to evoke reactions from a targeted yet fragmented and globalised audience" (Lasco and Curato 2019: 2). The second suggestion is the epistemological paradigm shift recently conceptualised as science-related populism: "a set of ideas suggesting an antagonism between an (allegedly) virtuous ordinary people and an (allegedly) unvirtuous academic elite—an antagonism that is due to the elite illegitimately claiming and the people legitimately demanding science-related decision-making sovereignty and truth-speaking sovereignty" (Mede and Schäfe 2020: 484). A further theoretical basis is offered by a recent assessment of threat-perception carried out in the US (Calvillo et al. 2020), which shows how partisan media coverage and political leaders' framing of threats such as COVID-19, reverse threat-perception in conservatives.

This paper presents the analysis of a corpus composed of Donald Trump's remarks on the COVID-19 pandemic in press briefings between February and December 2020. The analysis is both quantitative and qualitative, and aims to identify recurring sematic fields, syntactical structures, lexical items, and metaphorical framing of the viral threat. Trump's language constructs a creative performance of COVID-19, which thus emerges as an overestimated threat, whose potential for harm appears to be disputable, at best. Trump is further shown as questioning the medical establishment and "ignoring expert opinion" (Crowley et al. 2020), staging the epistemological rupture between established science and a large part of the public, whose mistrust of the traditional scientific method and expert opinion is corroborated by the ex-President's

consistent recourse to alternative theories and pseudoscience (Tollefson 2020), thereby sanctioning a dangerous paradigm shift in the communication and reception of medical and scientific facts.

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'A freedom-loving country': British politicians' characterisation of the UK's fight against COVID as embodying and signalling the country's moral character

Simone C. Bacchini
The British Library - London
`simone.bacchini@bl.uk`

This paper examines various British Politicians' pronouncements – and in particular Boris Johnson, the country's Prime Minister – on the government's response to the COVID pandemic in the period January – December 2020. By looking at the transcripts of politicians' press briefings, as well as statements to the House of Commons, the paper examines the British response as both shaped by and adapted to the British and especially English exceptionalism.

The notion of British exceptionalism has been studied often (Mandler 2006). Similarly, the discursive construction of national identity in political speech has also received much attention (Wodak *et al.* 2009). The interlinked ideas of *a* national character and *a* national identity have been shown to be problematic (see, e.g., Burgess, 2010). For a start, they perpetuate the myth of societal homogeneity; in addition, they can easily be used by political actors to manipulate the public by (attempting) to seduce it. In the context of public health, and especially during a global pandemic, the appeal to a presumed national character to explain and justify political actions (or '*in*actions') is not only problematic but also potentially dangerous.

This paper presents the use of tropes of national character by British politicians from the beginning of the COVID crisis until the end of 2020. It utilises an approach informed by Discourse and Critical Discourse Analysis, as well as by Appraisal Theory (Martin, P. and White, J, 2005) to present, shed light upon, and critique the use of this discursive strategy by British politicians. In so doing, it also introduces some of the ethical dilemmas and negative consequences that such strategy both implies and leads to.

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S20 Session two

From knowledge dissemination to infodemic: A corpus-based analysis of interviews to international experts on COVID-19

Roberta Facchinetti
University of Verona
roberta.facchinetti@univr.it

Sara Corrizzato
University of Verona
sara.corrizzato@univr.it

Silvia Cavalieri
University of Verona
silvia.cavalieri@univr.it

One of the outcomes of the current global pandemic is the increasing presence of (science) experts on a variety of Media platforms to discuss and exchange views on the trends, curves and possible scenarios of the pandemic, on what has been and should (have) be (en) done to curb the virus at national and international level, as well as on its physical and psychological long-term effects. Building on this new trend that swings dangerously between knowledge dissemination and infodemic, the present contribution will focus on broadcast interviews of international experts and will specifically analyze how such experts answer the questions posed by journalists on Covid-19.

Relying both on quantitative data and on conversation analysis techniques, we will analyze answers to different types of questions (yes/no-questions, choice-questions and open questions) and how such answers may contribute to the information or mis-information of the general public and consequently to increasing the trust or distrust in international experts. The data will be drawn from the InterDiploCovid-19 corpus, a subsection of the InterDiplo Corpus that is under development at the University of Verona and that covers interviews and TV forums involving diplomats and international experts from different parts of the world.

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A Comparative Analysis of Breast Cancer Discourses and Popularisation Strategies: "Reconstructing" Female Identity

Roxanne H. Padley
University of Salerno
rpadley@unisa.it

Expert discourse community experts (i.e. doctors) [Bhatia & Gotti 2006] generally undergo communicative training (Brédart et al. 2005) tailored to patient needs, expectations and goal orientated patient related outcome measures (PROMs) [Cordova et al. 2019]. Effective communication and information dissemination is paramount when breaking bad news such as breast cancer diagnosis, the possibility of mastectomy (and potential reconstruction). In Greek mythology, breasts are often equated to female sexuality, beauty, motherhood and fertility (Iavazzo et al. 2009). Therefore, the diagnosis of breast cancer requiring mastectomy (with or without reconstruction) represents a significant psycho-sexual challenge for women who may feel "mutilated" and "less feminine."

The dissemination of medical knowledge leading to innovative advances and shifts in the knowledge paradigm is founded upon shared epistemological discourse among expert community members (Sarangi 2015). Such discourse is also often adapted (popularised), particularly in the media (Gotti 2014). Thus, the aim of this study is to carry out a comparative linguistic corpus-based discourse analysis of a written and spoken corpus on the topic of breast cancer diagnosis and shared-decision making, an emerging area in linguistic analysis. The written corpus will be selected from scientific peer-reviewed papers and compared with a corpus of recontextualised online texts. The spoken corpus will be made up of semi-structured transcribed interviews with UK breast surgeons. Analysis will be twofold offering both a qualitative and quantitative analysis through the employment of corpus linguistic software (Sketch Engine) [Baker 2010]. Preliminary comparative lexical analyses seem to reveal interesting linguistic patterns.

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S21	*New Translation Practices in Amateur and Professional Environments: Challenges and Opportunities*
	Convenors: Stefania Biscetti (stefania.biscetti@cc.univaq.it)
	Anna Romagnuolo (romagnuolo@unitus.it)
	Saturday 17 September, 9.00-11.00

The amateurish fansubbers' translation of comics and TV series, the playful professional translation of groups such as Outranspo, the activist translation and community translation made by NGOs, charities, social network groups and private volunteers, all demonstrate that translation is increasingly becoming a collaborative activity which requires, besides teamwork, cross-cultural mediation and trans-editing skills, often neglected by translation training programs. Moreover, these translations made by "amorphous groups of professional and non-professional translators" (Baker, 2010: 24) are progressively challenging the traditional claim (Newmark, 1988:3) that translators should only translate into their mother tongue.

These translation activities, which have often become a mass social phenomenon, as in the case of funsubbing, and have involved huge virtual communities when performed through social media, as in the case of several "Trump in Translation" Twitter groups, play a significant role in circulating transborder information and creating communities of practice.

The purpose of the Seminar is to examine these forms of translation, generally produced outside the mainstream social institutions, discuss their contribution to the dissemination of political ideas, cultural notions, and information, especially among speakers of minority languages, and explore their effects on translation practices also in terms of professional skills they can develop or help identify as necessary for the appropriate training of future translators. Potential risks will also be considered.

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Translating Political Discourse of the Opposition:
Digital Technologies to Spread Lies, Misinformation and Fake News

Iren Boyarkina
Sapienza Università di Roma
iren.boyarkina@uniroma1.it – estel20@mail.ru

ABSTRACT?

Investigating Translation Trainees' Revision Performances: a Descriptive Study

Rossella Latorraca
Università degli Studi di Salerno
rlatorraca@unisa.it

Over the last decades, the development of translation training research has shed light on the skills and tasks involved in the translation process. Concerns about the teaching of a professional activity are framed in a wider discussion on the promotion of professional realism in class, a topic that is very dear to translation scholars, feeding the everlasting quarrel over the balance between theory and practice. Despite countless attempts to achieve an integration of translation theory and practice, critical concerns arise, pertaining to its

nature, effectiveness, and the extent to which said practice is brought to class. Revision is often overlooked in translation training, although it is an actual and officially acknowledged feature of professional realities, calling for more revision-oriented approaches in translation training. This contribution discusses a descriptive study on the performance of university translation trainees, who had received ordinary translation training with no focus on revision. Participants were required to revise an active hotel website by using SDL Trados Studio® software. The revision changes applied were then categorized and trainees' performance were analyzed in terms of revision changes applied, missing revisions and mistakes resulting from revision. Results support the hypothesis that more attention should be devoted to translation revision and that classes specifically focusing on revision should be considered in designing translation training university curricula.

When We Rise: Comparing the official Italian dubbing and the fansubs of a LGBT+ docu-series

Giulia Magazzù
"G. d'Annunzio" University of Chieti-Pescara
giulia.magazzu@unich.it

The manipulation and censorship of sensitive materials in audiovisual translation studies has attracted the interest of several scholars over the last few years. Overall, there is a general consensus on the fact that Italian dubbing is characterized by a tendency to tone down or eliminate strong language and **References** to sensitive themes, such as religion, sex, drugs (Bruti 2009; Bucaria 2009; Chiaro 2007; Ranzato 2016, among others). On the other hand, the higher degree of foreignization displayed in fansubbing addressed a pressing issue in dubbing countries, where the accessibility of original audiovisual texts prompted viewers to realize that dubbed products lost a relevant percentage of their initial flavour.

The aim of this paper is to compare the Italian dubbing and the fansubbing of *When We Rise*, a docu-series about LGBT+ rights that aired in 2017 on ABC. Based on the memoirs of LGBT+ activist Cleve Jones, *When We Rise* chronicles the personal and political struggles, set-backs, and triumphs of a diverse group of LGBT+ individuals who helped pioneer a portion of the civil rights movement from its infancy in the 20th century to the successes of today. The Italian dubbed and fansubbed dialogues will be analysed, in order to detect instances of actual censorship and cases of manipulation in the translation of **References** to sexual orientation or roles. The analysis will also try to demonstrate whether the lexical imbalance between English and Italian plays a role in the translation of sexual orientation terms and of expressions of dysphemism for homosexuality.

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The potential in Translanguaging as a new approach to communicative challenges within the traditional framework of Translation

Max Pardeilhan
University for Foreigners of Perugia
max.pardeilhan@gmail.com

The discourse surrounding translation is evolving in response to the increasing awareness of the complex layers of sociolinguistic power dynamics it is deeply tied to.

As an innovative framework centered around a creative bottom-up approach, Translanguaging focuses on the dynamics of "translanguaging spaces" (Li Wei, 2018) where the tools and repertoires of communicators generate new linguistic practices, to be seen as empowered and valid- as opposed to their traditional labeling as faulty within the rigid parameters of institutional, top-down frameworks.

The translinguistic lens is inherently scalar and can be applied to all environments which require the use of contextually-sensitive tools to broker meaning between communicators across gaps in languages, gaps in cultures, or even diachronic and diastratic gaps. A few notable examples may be:

- circumstances of live linguistic and cultural mediation, such as the cases of community interpreting examined by Mike Baynham and Tong King Lee in their 2019 work;
- written translations, especially in the context of the arts (such as theatrical screenplays);
- pedagogical and scholastic settings, as extensively detailed by Ofelia Garcìa and Li Wei in their extensive academic writings – their 2014 book being generally referred to as the cornerstone of the translinguistic approach

While of course the present contribution cannot possibly aspire to cover all instances and nuances of such a sensitive issue, its ultimate aim is to endorse and encourage the application of translanguaging as a viable tool to support and integrate translation in the many circumstances where inevitable gaps in communication may otherwise lead to critical communicative failure.

Keywords Translanguaging, Translation, Bottom-up empowerment, Innovation

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Speaking through (sub)titles:
The creative turn in audiovisual translation

Alessandra Rizzo
University of Palermo
alessandra.rizzo@unipa.it

(Sub)titling practices in their numerous and diverse typologies within filmic, advertising, TV, streaming and theatrical settings have gained momentum and increased exponentially in the last decades both in amateur and professional contexts. This rapid growth highlights the desire for experimentation and accessibility, a formative presence in the new media, and a clear mission to affect viewers by actively promoting alternative conceptualisations of human experiences.

Against this backdrop, the wave of creativity in the field of audiovisual translation has been fostered by the arrival of digital technologies which have contributed to the spread of (sub)titles as aesthetic tools (Romero-Fresco 2019; 2021), adding artistic value to films, TV series and performances. The rising interest in new and alternative forms of audiovisual translation is confirmed by the publication of recent research on creativity, subtitles as counter narratives, and localisation practices (Ranzato 2011; McClarty 2014; Dwyer 2015; 2017; Chaume 2018; Díaz-Cintas 2018; Katan 2018; Brodie 2020).

This study investigates the shape and role of integrated titles, pop-ups, surtitles and subtitles as harbingers of creativity within translation and non-strictly translational contexts. To this end, a selected heterogeneous corpus of text bites encapsulated in small windows within documentaries and TV series, theatrical plays and screen advertising has been compiled. In this context, modes of (sub)titling can be perceived as types of authorial titling (Pérez-González 2010), multimodal integrations (Romero-Fresco 2019) and devices for creative media accessibility, which seem to encourage dialogic forms of participation between the filmmaker and the audience in collaboration with creative teams.

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S22	*Drawing Literary Texts, Filming Literary Images: Graphic Novels/Comics and Adaptation*
	Convenors: Chiara Battisti (chiara.battisti@univr.it)
	Enrichetta Soccio (enrichetta.soccio@unich.it)
	Thursday 15 September, 12.00-14.00

A new trend in studies on adaptation was marked by Lanier's assertion that "the energy" once associated with film adaptations "has migrated elsewhere" (See Lanier, 2010). The purpose of the proposed seminar is to investigate one of the most intriguing fields of analysis opened by this "migration", namely the graphic novels/comics inspired by literary works and the films inspired in their turn by graphic novels.

The "shift of gravity from text to image" (Lanier, 2010) promotes the popular appropriation of literary works and allows a debate about and a revision of presupposed ideas about canonical authors' cultural authority. Graphic novels/Comics uncover previously unattainable meanings within the original texts; and, by opening up a form of intercultural dialogue, they promote a permeability of the borders of cultural communication and enable a re-textualization of literary works.

Watching the Watchmen*: Adaptation and Actualisation*

Davide Burgio
Scuola Normale di Pisa
davide.burgio@sns.it

My paper analyses Damon Lindelof's TV series *Watchmen,* a sequel of Alan Moore and Dave Gibbons' influential comic book series of the same name, published in 1986. Lindelof's work, which premiered in 2019, is set thirty-four years after the events of its source material, and focuses on some of its main characters, reformulating its thematic key points and formal tendencies. Through specific innovations in wordlbuilding and imagery, Moore's critique of masked-hero vigilantism is extended to police forces, and the racial issues related to this new development are addressed. Moreover, the source material's reflections on the ethics of power and the agency of individuals in determining the course of history are reexamined through the TV series' plot, which builds on and calls into question some of the original's main plotlines, such as Adrian Veidt's master plan and Doctor Manhattan's wavering interest in humanity and human relationships. Finally, the fragmentary structure of the comic book series, whose narrative tapestry is built out of writing forms as different as newspaper articles, private journals, and fictional comic books, is mimicked in the TV series through a complex use of flashback, through which the main elements of the plot are presented as unrelated to the audience before being revealed as part of a coherent whole. These deliberate innovations on the source material, both on the formal and on the thematic level, represent a promising case study for the analysis of the challenges and opportunities of intermedial adaptation.

"What is the use of a book [...] without pictures or conversations?" Exploring the intermedial (inter)textuality of *Alice in Wonderland*

Sidia Fiorato
University of Verona
sidia.fiorato@univr.it

In Lewis Carroll's *Alice in Wonderland*, a book without pictures fosters Alice's highly imaginific experience of Wonderland, which asserts the power of images to create textual power. The intermedial combination of image and text expands its underlying ideas and originates a dynamic process of active interpretation on the part of the readers. Such participation in the creation of the text itself seems to suggest the visual narrative of the graphic novel adaptation, characterised by the combination of word and image in each panel on the pages. Carroll's "picture book" (Kerchy, 2016), over time, has further opened an intertextual and intermedial cultural dialogue through the interaction and intersection of the "telling visual images" (Tabachnick and

Saltzman, 2015) of its transmedia adaptations which "shift the gravity from text to image" (Lanier 2010) and from image to image in the creation of new visual Wonderlands.

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Adapting peculiarity: from Riggs' novel to the graphic novel

Anja Meyer

University of Verona

anja.meyer@univr.it

The graphic adaptation of Ransom Riggs' successful YA novel *Miss Peregrine's Home for Peculiar Children* (2013) follows the adventures of Jacob in a mysterious island along the coast of Wales, where his grandfather spent some time during World War II. As the title anticipates, the novel deals with the precarious boundary between truth and fiction: on the one hand, it incorporates fantastic elements like time-travelling and supernatural powers, while, on the other, it is set in the historical background of WWII and the Holocaust's persecutions. The graphic novel incorporates some vintage photographs from the original novel, which represent a fundamental literary device in the negotiation of traumatic history, while the drawings of illustrator Cassandra Jean flow around and intensify the sense of otherness pervading the graphic novel both on a narrative and structural level. Both photographic and drawn images coexist inside the frame, while the fragile boundary between truth and fiction gets problematized by the odd quality of the real pictures representing unusual 'peculiar' children. Starting from the notion of 'Intermediality' (Rajewsky, 2005, & Wolf, 2009) and the literary phenomena characterized by the crossing of borders between media, the aim of this paper is to analyse the re-textualization of Rigg's intermedial novel into its graphic form with a specific focus on the use of photography.

AIA - ASSOCIAZIONE ITALIANA DI ANGLISTICA

<table>
<tr><td>S24</td><td>Language strategies in the dissemination and popularisation of information and knowledge (1500-1750)</td></tr>
<tr><td></td><td>Convenors: Nicholas Brownlees (nicholas.brownlees@unifi.it)
Donatella Montini (donatella.montini@uniroma.it)</td></tr>
<tr><td></td><td>Thursday 15 September, 12:00–14:00</td></tr>
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The seminar will provide a forum for research relating to the language and forms of discourse employed in the dissemination and popularisation of information and knowledge (1500-1750). Abstracts are invited in which linguistic and rhetorical features are discussed in relation to non-literary texts falling within the early modern period broadly interpreted as between 1500-1750. Genres of particular interest include: news pamphlets and newspapers; letters; didactic works; political and diplomatic papers; travel writing.

Objects for study include, but are not confined to:

- theoretical aspects, methodological challenges and results of empirical research in non-literary discourse
- multi-feature analysis or research on individual features (including lexical, structural and textual characteristics as well as pragmatic and sociolinguistic aspects)
- triggers, agents and mechanisms of change in genre conventions
- stylistic and multimodal strategies of dissemination
- metalinguistic awareness and its development through time
- contact and change: linguistic and cultural mediation
- dissemination to specific groups and networks

Communicating linguistic knowledge in Britain, *ca*. 1500-1700

Angela Andreani
University of Milan
angela.andreani@unimi.it

The paper presents the first results of a corpus-based study of the English metalanguage that was created to analyse and compare, appraise and classify, teach and learn the vernacular languages of Europe between 1500 and 1700 (MetaLing project). Our sources are texts dedicated to or including observations on vernacular languages, which, in the period under review, are to be found in works with a large variety of aims and fields. In fact, in a period predating the development of language studies as independent disciplines, linguistic knowledge and terminology may be practised and communicated in pedagogical compilations, history, philosophy, travel writing, and more. For the purposes of the AIA seminar, attention will be given to the strategies of dissemination of knowledge and ideas about languages in a selection of case studies. The paper will take into account linguistic and pragmatic aspects, which may include terminology, discursive strategies and descriptive metaphors, across genres and text types. The paper will also touch upon the challenges posed by source retrieval and analysis across several different early modern genres.

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Early Modern Health Manuals and the Rhetoric of Medical Philanthropy

Paola Baseotto
Insubria University
paola.baseotto@uninsubria.it

My paper analyzes widely circulated early modern English health manuals and discusses the construction of a discourse of medical philanthropy. One of the most powerful drives of the impulse to popularize medical knowledge according to the authors themselves derives from the accent in the Protestant ethos on service to the public good and on social utility. Indeed, the public good is the key expression in the recurrent discourses of social benefit which characterize self-help manuals.

Consideration of a large corpus of sixteenth- and seventeenth-century medical self-help handbooks confirms the pervasive presence of authorial emphasis on the rhetoric of public benefit as the main raison d'être of such books. My paper examines the declared aims of medical authors, the textual evidence of their view of the crucial function of their writings in both scientific and social perspectives, their formulation of specific rhetorical strategies to suit their various purposes (from popularization of medical cures to self-promotion), their adaptation of terminology and register to suit the ability of their readers.

Criminality and justice in 17th century murder pamphlets.
Referential and predicational strategies in the representation of social actors

Elisabetta Cecconi
University of Florence
elisabetta.cecconi@unifi.it

In the seventeenth century, crime pamphlets represented one of the major sources of information about criminality and justice. Although imbued with religious indoctrination and subject to different degrees of fictionalization, occasional pamphlets constructed people's perception of crime and acquainted them with aspects of the judicial system long before the appearance of more specialized publications (i.e. Old Bailey Proceedings and the Ordinary of New Gate's Accounts). In my paper I shall analyse a corpus of 17th century murder pamphlets taken from EEBO and covering the period from 1600 to 1674. Drawing upon Reisigl and Wodak's categorization of the referential and predicational strategies available for identity construction (2001), I shall examine the way in which murderers, victims and judicial authorities are discursively constructed in the narrative and how they inform people's understanding of crime and punishment. The lexico-syntactic choices made by the pamphleteer reveal the socio-cultural scripts and the ideological bias operating underneath the surface. In particular, variations in the representation of the criminal reflect values and beliefs which shape the degree of aberration of the murder on the basis of social variables such as gender, profession and relationship with the victim. At the same time, the iterated positive presentation of legal authorities is meant to spread an image of the judicial system as impartial, efficient and trustworthy. The ideological message is that crime is a social plague but that legal justice – as manifestation of divine justice – is capable of ensuring the punishment of the guilty and the restoration of order.

Isaac Newton's *Principia* and its Eighteenth-Century English Commentaries

Eleonora Gallitelli
Independent scholar
eleonora.gallitelli@gmail.com

Known as one of the most important works of scientific thought ever written, Isaac Newton's *Philosophiae Naturalis Principia Mathematica* (*Principia*) left a lasting mark on the history of science both for its revolutionary view of the world and material phenomena (particularly the dynamics of bodies and the law of universal

gravitation) and for its use of a specific terminology belonging to the fields of mathematics and physics.

The *Principia* was subject to constant revision by Newton, who himself published three editions in Latin, in 1687, 1713 and 1726. The third Latin edition became the source for the first English translations, produced by Andrew Motte in 1729 and Robert Thorp in 1777.

In the 18th century Newton's disciples, together with other mathematicians and scientists, published many commentaries, illustrations and glosses of his theories. Some of these texts appear to be aimed at a general lay public or at young inexpert students and bear subtitles such as, "notes upon some difficult places", "made easy to those who have not studied mathematics", "preparatory to the reading", "wherein will be explained some passages, commonly mistaken" and "accommodated to the use of younger mathematicians".

The aim of this paper is to explore the structure, text and paratext of some of the early commentaries of Newton's *Principia* held in the UCL Library Special Collections. This will improve our understanding of how Newton's ideas were elaborated and disseminated in the English-speaking world during the decades following the first editions of his great book.

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"Upon my going into a coffee-house yesterday, and lending an ear to the next table…": the dissemination of knowledge and information in coffeehouses in 17th/18th century England

Ersilia Incelli
Sapienza University of Rome
ersilia.incelli@uniroma1.it

The aim of this study is to explore a corpus of media journals from the early 18th century consisting of the *Tatler* (1709-1711) and the *Spectator* (1711) (totalling approximately 300,000 words), which discuss in great detail the controversial public sphere of coffeehouses, whether they were sources of innovative ideas and knowledge exchange, or whether their ambiguous dissemination of information sometimes touched on the fringes of fermenting revolt. Coffeehouses were renowned as social spaces where people went to talk and listen, to inform themselves and often to debate ideas on politics, religion, science, but also on poetry, literature and travel. The corpus is supplemented by a smaller corpus of authentic coffeehouse (transcribed) dialogues and diaries from prominent scholars of the time, for example the scientist Robert Hooke, who spoke of the genuine 'delight' of coffeehouse conversations. Thus, the paper investigates the role of coffeehouses in the dissemination of knowledge and Enlightenment culture in the period 1650-1750 in England, with the linguistic analysis focussing on the pragma-dialectical strategies of argumentation in the media journals, and the 'spirited' evaluation of knowledge enhancement and information exchange in the dialogues and diaries of scholars who visited the coffeehouses. A further stage in the research, which may not be part of this study, would be to compare coffeehouse dialogues of the past with coffeehouse blogs of today, e.g. the Spectator Coffeehouse blog.

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The role of English in the circulation of early modern economic discourse (1550-1600): a preliminary corpus-based analysis

Remo Appolloni
Sapienza University of Rome
remo.appolloni@uniroma1.it

The aim of this paper is to investigate the creation of key terminology responsible for the dissemination of early modern economic discourse; particular reference will be devoted to Latin-based loanwords and borrowings in the establishment of the key concepts of economics as a brand new discipline in the early modern period. In the same period, the English language entered a process of systematization to serve special purposes of communication, and early modern economic discourse definitely required standardization; moreover, economics was still a political practice, and mainly concerned with morality applied to economic theories (1500-1776). Thus, the paper investigates the contact of English with Latin as the high-prestige variety of the circulating economic discourse in the second half of the 16th century, with particular reference to key terms from the related microlanguage in its path towards standardisation. In the framework of the critical review of theoretical assumptions regarding the history of the English language, I will adopt tools and concepts from corpus linguistics, i.e. a frequency-based analysis of selected morphemes which relate to Latin as a main repository for technical vocabulary. Both quantitative and qualitative analysis will be conducted in a selection of key texts to explore the derivational processes of English as a special language in the key themes and tòpoi of early modern economic discourse. Expected results suggest further investigation into the contribution of Latin to the creation and circulation of new fields of specialized knowledge in the early modern period, especially those which are not yet sufficiently explored in the existing literature.

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S25	*Towards a history of translation collaborative practices and cooperation*
	Convenors: Mirella Agorni (mirella.agorni@unive.it) Giovanni Iamartino (giovanni.iamartino@unimi.it)
	Saturday 17 September, 9:00–11:00

In the course of the centuries, most Western translation theories have focused on the translator as a solitary individual. As a consequence, the process of translating has been envisioned as an activity to be carried out by a single actor, with no external aid. The lack of attention to cooperation, teamwork or collaborative strategies as key constituents of the translation process has meant that historical studies of translation tend to neglect this aspect even today.

As early as in the 1960s, when Translation Studies as a discipline was launched, Eugene Nida divided translation into a decoding and encoding phase, with a translator in between, who was responsible for the transfer of the message from the source to the target language. In spite of the attention to the complexity of the process, split into two distinct activities, a single agent appeared to be responsible for the whole procedure. Teamwork did not appear in this model, although Nida himself was a key figure in Bible translation into a number of languages, actively participating in collaborative work of groups such as the Wycliffe Bible Translators and the American Bible Association. The impact of Nida's theory went well beyond Bible translation, and has been acknowledged as a driving force for the development and multifarious specialization of contemporary Translation Studies. At the same time, this model does not represent an isolated statement of translators' "solitary agency", but comes at the end of a specific Western historical development of translation thinking.

No wonder a seminal text in translation history, published under the title "Translators Through History" (Delisle and Woodsworth, 1995, 2012), focuses on single translator figures "in terms of their position in a cultural and temporal space" (1995:2). A history of translators'/interpreters'/language mediators' cooperative strategies and collaborative work has yet to be written, in spite of the fact that a few steps in this direction have already been produced by scholars working in translation and cultural exchange in early modern periods, or interested in specific topics, such as feminist collaborative practices, audiovisual translation, or distinctive concepts such as loyalty or trust.

In the wake of the current pandemic, probably as never before after the second world war, cooperation and collaborative work has become a rallying cry in many aspects of our society, and Translation Studies is no exception. Hence, starting from contemporary practices and looking backwards in history for the traces of collaborative work in translation/interpreting/ and language mediation is not merely an archaeological endeavour, but a moral imperative.

This panel aims to generate debate by exploring the effects of collaborative work, cooperation - or lack of cooperation - in the history of translation, interpreting and intercultural contacts, from and into English. In the course of history, from the Early Modern Period up to the Modern and Post-Modern age, the type of cooperation expected of translators, interpreters and other intermediaries has varied, producing a number of different effective - or in some cases ineffective - strategies.

We would like to receive proposals which explore how translators/ interpreters/ and language mediators have (or have not) facilitated the exchange, transfer, or appropriation of ideas and texts (both oral and written) by employing inter-personal and intra-textual strategies, so as to ensure cooperation and produce effective communication.

Topics of interest include, but are not limited, to the following:

- theoretical and methodological aspects of collaborative practices throughout translation/interpreting/language mediation history;
- case studies focusing on the relations between translators, interpreters and other agents or intermediaries, such as printers, publishers, editors, patrons, magazine directors and collaborators, etc;
- case studies analysing teamwork experiences over history, targeting diverse translation and publishing settings (including literary, religious, scientific as well as other text genres);
- issues pertaining to the impact of technology on collaborative practices in translation in the course of history, starting from the invention of printing, the early periodicals and magazines, the advent of the internet and including new trends in audiovisual translation, crowdsourcing or phenomena like fansubbing and fandubbing;
- the diachronic evolution of activist and volunteer interpreting in conflict and emergency situations;
- the development of collaborative solutions in public service and community interpreting;

- feminist and queer translation over history;
- cooperative practices enhanced by machine and computer assisted translation.
The outcomes of this panel will hopefully enable us to write a new chapter in translation history.

Feminisms across the Atlantic Ocean:
translation and dissemination of theories and practices

Eleonora Federici
University of Ferrara
eleonora.federici@unife.it

My paper will focus on the exchange of feminist ideas and practices between North America and Italy looking at the translation of feminist texts starting from the 70s to nowadays. Translation has been a central tool for widening the reception of feminist theories around the world and for enabling a planetary feminist knowledge working outside the national borders, but what is more important is that local feminisms, feminist theories and practices born in one context have been re-contextualized, reshaped in totally different situations acquiring new nuances thanks through translations and collaborations among translators. It is through translations that feminist ideas born in the U.S.A context have been shared and that feminist practices have arisen within the Italian collectives in the 70s. In 1972 a seminal collection of texts from English and French was published by the Milanese collective Anabasi under the title Donne è bello, while a second translation by the same collective was Noi e il nostro corpo from the Boston Women's Health manual Our Bodies, Ourselves (1969), full of testimonies and women's experiences. Translations of US radical feminist were called by Luisa Passerini "movement translations" done by feminists, read by feminists and adapted to the Italian context because Italian feminists "turned foreign texts and events into tools that might speak to their own immediate situation" (Bracke 2014:18).

My paper wants to demonstrate that the legacy of American feminism in the Italian context can be retraced looking at the translations of core texts done through the collaborative efforts by translators, scholars and feminist intellectuals. My presentation will adopt a diachronical perspective outlining which core texts have been influential for the Italian feminist and academic debate starting from the 70s to more recent publications like for example, the 'theoretical' anthology edited by Baccolini et al. or the brand new Italian publication of A. Lorde's Collected Poems, (1997) D'amore e di lotta. Poesie scelte, carried out by the group WIT Women in translation in 2018.

My paper aims at answering the following questions:
1. Has the translation, circulation and discussion on US feminist texts influenced the Italian context?
2. Have these translations been tools for discovering not only new ways of reading and interpreting texts, but an instrument of social, cultural and political consciousness leading to a struggle for equal rights?
3. Which impact has had a practice of collective and collaborative translation in the interpretation, translation and reception of these texts?

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"Of course there is something here and there I'm afraid I don't quite understand"[1]: Cesare Pavese's correspondence with Anthony Chiuminatto as a collaborative translation strategy

Kim Grego
University of Milan
kim.grego@unimi.it

Italian writer Cesare Pavese (1908-1950) is also known as an 'Americanist' or a disseminator of American culture in Italy during the first half of the 20th century, which he mostly achieved with his work as a translator. Indeed, he translated several novels by contemporary US authors, during a historical period, the 'Fascist era', in which this might and was seen as an act of fascination toward an alien and hostile culture and, thus, as an act of rebellion.

   Numerous studies have focused on Pavese's original work as a poet and a novelist, and possibly as many have commented on his contribution to the cultural phenomenon of Americanism. This paper intends to investigate a more specific aspect of his work: his translations. In particular, an attempt will be made to analyse the process followed by Pavese when he translated from English into Italian. This included consulting as frequently and thoroughly as he could with his Italo-American friend Antonio Chiuminatto, by letter. Pavese's requests were mainly lexical, especially about specific terms and slang expressions or collocations.

   The Pavese-Chiuminatto years-long correspondence (as edited by Pietralunga 2007) will therefore be explored, in order to extract Pavese's linguistic reflections on language (s) and translation. An interpretation of the passages then will be offered according to the notion of 'collaborative translation', arguing that Pavese's celebrated translating activity could hardly have taken place – or at least not as successfully – without consulting with his Anglophone advisor.

[1] Pavese, Cesare 1930. "Letter to Antonio Chiuminatto of 26 November 1930". In Mondo, Lorenzo (ed.) 1966. *Cesare Pavese. Vita attraverso le lettere*. Torino: Einaudi, p. 93.

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Theatrical translation: the oldest form of translaboration?

Massimiliano Morini
University of Urbino
massimiliano.morini@uniurb.it

The last few years have produced a sizeable number of monographs, articles, collections and monographic issues on "collaborative translation", "translation as cooperation", traduction a plusieurs or – quite simply, as recently established by Target 32:2 – "translaboration". The time seems therefore ripe for a full appreciation

of the collective nature of theatrical translation – a nature which was in evidence long before it was possible for translators to work together on a shared file or online platform.

If theatrical translation is seen as the whole process that transfers a series of actions and wordings from a source text/performance to a target performance, it is almost inevitable that more than one practitioner will be involved in the transaction (barring those cases in which the translator is also the director and the sole performer). Nevertheless, during all of the twentieth century and a portion of the twenty-first, translation scholars thought of theatrical translation in individual and textual terms, usually relegating the contributions of actors other than the textual translator (directors, intralingual rewriters, actors, the audience) to the spurious domain of "adaptation".

This simplified view was a reflection of the textual bias of western translation theory, as well as the result of a historical dissociation of sensibility in how theatrical writing was perceived. That dissociation originated in the Renaissance, when European playwrights began to publish their scripts in the hope that they, too, might aspire to literary fame. As a result, published plays entered the domain of printed literature, and their written translations had now to abide by the same rules set out for important secular writings; stage translations, on the other hands, continued to be relatively unruly, but their words and actions were almost never immortalized in print.

Mentioning a small number of significant examples, both theoretical and practical, this paper chronicles the birth, long dominance and slow decline of the textual view of dramatic translation, and proposes a complex description of the collaborative process that is theatrical translation.

Terminology as the collaborative practice of turning concepts into words

Beatrice Ragazzini
University of Bologna
beatrice.ragazzini3@unibo.it

As the study of words with precise meanings, terminology is central in specialized translation and communication among experts. Translation of terms has proved from Wüster (1931) on particularly challenging, as the translation of concepts into words within and across languages, aiming at an international knowledge exchange.

Focusing on the process of term formation within the debate about the periodization of English medieval architecture in 19th century England, this study explores the creation of architectural vocabulary as a collaborative act, where the discussion among architecture historians defined concepts and shaped the terms to designate them (Yanni 1997; Skipton Long 2018).

From this perspective, the proposed nomenclatures were not simply steps forward in the development of knowledge, but also the result of a collaborative and non-collaborative process of conceptual description and definition, in which contrasting interests and contextual factors, as the publishers' profit or the role of traditional terms, determined the official nomenclatures and periodizations. In this context, even if not rewarded with historical recognition, the discarded denomination and classification proposals decisively contribute to shape their most memorable alternatives, in what could also be defined a collaborative act of concept definition.

Collaboration extended also internationally, as the terms were influenced by the knowledge exchange among experts from different countries, travelling abroad to study architecture. As knowledge advanced, nomenclatures were required to become as precise as possible in English, as well as to allow international communication, where a relation among terms across languages, and thus their translation, was necessary.

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The Simpsons: Controversial issues in the collaborative practice between the translator and the dialogue writer of the animated sitcom

Linda Rossato
Ca' Foscari University of Venice
`linda.rossato@unive.it`

Research on audiovisual translation (AVT) has undergone considerable growth in the last 20 years, thus emerging as a very productive area of study within the discipline of Translation Studies. Traditional (AVT) modes like dubbing and subtitling, as well as more innovative translation modalities, have been investigated from a variety of angles and have been approached under very different theoretical frameworks (Pérez-Gonzàlez 2018). Although it is self-evident that audiovisual translated products are the result of complex workflows which require the collaboration of many specialized professionals, very rarely have these translation modes been regarded as collaborative practices. Only recently has the booming of the internet-based phenomena of fansubbing and fandubbing, together with an increased interest for the impact of technology on AVT, caused a rise in the study of cloud-based forms of collaborative translation practices to shed light on those changes in audiovisual translation that have been brought about by innovative work environments (Bolaños-García-Escribano and Díaz-Cintas J. 2020). Yet, in the scholarly literature there seems to be a lack of attention for teamwork and collaborative strategies within the more traditional AVT practice of dubbing. This paper sets out to fill this gap and provides evidence that collaborative practices, although controversial and potentially thorny from the point of view of copyright issues, have been an essential part of dubbing industry for many years.

Drawing on the analysis of a corpus of Italian translated scripts of 15 episodes from 13 seasons (covering a time span of more than 15 years) of the popular animated TV series The Simpsons, and comparing them with the transcriptions of the finalized dubbed version of the same episodes, the present paper explores instances of collaborative practices taking place between the translator and the official dialogue writer of the sitcom. For this study, I have adopted a mixed methodology, using the toolkit of comparative textual analysis and of multimodal discourse analysis searching for elements related to potential translation problems such as humour instances, cultural bumps, food and drinks. I will argue that some of the most effective dubbing solutions are the result of some sort of fruitful collaboration between the translator and the dialogue writer.

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S26	*Revealing soundscapes in old and new media*
	Convenors: Valentina Castagna (valentina.castagna@unipa.it)
	Lucia Esposito (lesposito@unite.it)
	Saturday 17 September 9:00-11:00

At a time when literature and new media are more connected than ever, the lockdown due to the Covid-19 emergency has emphasized and increased the relationship between the internet and the production and reception of poetic and narrative works. The balance between 'visual' and 'aural' that, in the second half of the twentieth century, had seen television and cinema playing a major role in the materialization of voice and sound has been modified. If the visual aspect remains uncontested in terms of fruition in the everyday life, the original or adapted works for theatre, radio, television, cinema and, today, also for the web add a denser and more articulated soundscape (composed of 'real' voices, music, noises, silences) than the 'imaginary' one of the reading experience, in which the book stays 'silent'. In addition, one can see how the use of smartphones and tablets has led to an increasing emphasis on voice and sound. Literature is more mobile than ever, portable, and, by landing on these media, it is certainly experiencing formal changes in the wake of phenomena that, at the end of the twentieth century, seemed limited to Black British culture, in particular to social protest movements, as in the case of dub poets.

Our panel intends to question what it means to write the sound dimension into poetic works, in fiction, theatre, radio plays, films and TV series, both as original works and as literary adaptations, in English-speaking cultures. It also aims to explore the way voice and sound are developed and articulated in the new modes of expression generated by the web in online performances, live or recorded, or in web series and drama podcasts, inspired by literary works or not. Speakers and lecturers are invited to pay particular attention to issues such as multimodality, cross-cultural and cross-genre hybridism, the multiplicity of voices, the ability of the media to recover and revive voices lost in paper archives.

Serialized Shakespeare: BBC's *Upstart Crow*

Lucia Esposito
Università Roma Tre
lucia.esposito@uniroma3.it

The aim of this paper is to show how the modern entertainment industry can renew the Bard's ability to make sense among more popular and younger audiences. More than films, TV series can play a truly fundamental role: besides enjoying an absolute primacy among contemporary viewers, they have the ability to build over time, episode after episode, a relationship of familiarity and affection with the characters. The huge success of Ben Elton's comic series *Upstart Crow* (BBC 2016-2018) then becomes particularly significant because it is not an adaptation of a Shakespearean work but a biopic, which responds to the age-old desire to see and hear the author in flesh and blood and to understand who he really was. Being a parody, the series demythologizes and revitalizes the Bard at the same time. While "never seriously challenging the extraordinary cultural authority accorded to his work" (Lanier 2006), it mostly benefits from the contrast between the high register of poetic verses and the low, often lewd style of spoken language; between the popular environment of Shakespeare's supposed real life and the conceited speech that makes him hilariously inconsistent with that context.

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Our Inner sounds: the mind as a soundscape

Aureliana Natale
Università di Napoli Federico II
aureliana.natale@unina.it

Neuroscience is increasingly concerned with the brain-based mechanisms involved in the cognitive processes underlying music. Through controlled treatment outcome studies, cognitive neuroscience shows that listening to music is a potent remedy to deal with emotional suffering. Music therapy improves physical coordination, it eases stress and energises the mind. During the Pandemic, songs become collective hymns which can help rebuild a sense of community. Music has the power to evoke memories and to stir up feelings, that's why narrative and performative works usually use emotional or empowering melodies to let the inner soundscapes of fictional characters emerge. But, in its reliance on recalling emotions, music could easily turn itself into a stressful soundtrack of traumatic memory that the mind is trying to avoid. As a matter of fact, converting silences into 'louder thoughts' sutures the psychic wounds caused by trauma, as Freud and Caruth affirmed. On the other hand, when some music suddenly breaks into our mental soundscape its impact could be outrageous. The aim of this paper is to detect how different genres in recent years cope with these two controversial and opposite effects of music on our brain. In doing so it takes into account the four types of soundscapes identified by Kirsten A. Van den Bosch (FIG.1: Chaotic, Lively, Boring and Calm) and their basic dimensions (Eventfulness vs. Pleasantness and Affordances vs. Complexity). The case studies include, among the others, the play *An Oak Tree* by Tim Crouch; the novel *The Silver Linings Playbook* by Matthew Quick, the movie *Inception* by Christopher Nolan and the TV Series *Maniac* by Cary Fukunaga and Patrick Somerville.

Fig. 1

Words, music, memory in Brian Friel's *Dancing at Lughnasa*

Alessandra Ruggiero
Università di Teramo
aruggiero@unite.it

Music plays an important role in the oeuvre of Brian Friel, who acknowledged – in the notes written for the 1999 festival celebrating his 70th anniversary – its function in some of his plays: "[...] since words didn't seem to be up to the job it was necessary to supply the characters with a new language. [...] And that is what music can provide in the theatre: another way of talking, a language without words" (1999: 176-177).

This paper aims at discussing how the playwright explored the expressive limits of both the body and the use of language in *Dancing at Lughnasa* (1990). After having tackled the issue of language and translation in

the 1980s, particularly within the broader cultural and political experience of the Field Day Theatre Company, Friel in *Dancing at Lughnasa* chose dance as a metaphor for the possibility to achieve an authentic comprehension of reality. The story, told retrospectively by the nephew of the protagonists, makes sense only if connected to the music of the 1930s played by the wireless radio that makes life, in the home of the Mundy sisters, joyous. Friel in this play attributes to music a value that he reluctantly ascribes to words, as the narrator says in the final lines of the play: «Dancing as if language had surrendered to movement -- as if this ritual, this wordless ceremony, was now the way to speak [...]. Dancing as if language no longer existed because words were no longer necessary…» (1990: 71).

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AIA - ASSOCIAZIONE ITALIANA DI ANGLISTICA

S27	*"Engrafted anew": The survival of Romanticism in English Modernist literature*
	Convenors: Serena Baiesi (serena.baiesi@unibo.it)
	Paolo Bugliani (paolo.bugliani@fileli.unipi.it)
	Friday 16 September, 09:00–11:00 and 14:30–16:30

Against the backdrop of the general assumption of Modernist literature as the most un-Romantic literary period in the English tradition, we wish to investigate the ways in which the literary heritage of the Romantic age actually survived and developed into the first half of the 20th century. Countering T. S. Eliot's notorious discarding of the Romantic poetical tradition in favour of the more controversial 17th-century Metaphysical canon, the intention is to explore how Modernist authors – from the most evident case of W. B. Yeats to the less perspicuous ones of Virginia Woolf, James Joyce and E. M. Forster – were not only influenced, but even straightforwardly engaged in a process of active reworking of the legacy of early 19th-century aesthetics and poetics, both in prose and in verse.

We therefore invite proposals on the echoes, remediations, rewritings of romantic masterpieces and Romantic authors by Modernist writers. We are seeking single-author investigations dedicated to Modernist authors and their Romantic 'debts', but we are also open to general studies on the various aspects of the complex process of preservation, negotiation, and elaboration of the Romantic heritage. Proposals could also focus on re-workings of 'Romantic' genres such as autobiography, the periodical essay, the *Künstlerroman,* as well as on the parody of distinctive poses including contemplative introspection and heroic fervour. What we wish to bring up is a challenging, hopefully fruitful, dialogue between tradition and innovation, with a positive intent of renewal replacing Eliot's rupture.

S27 Session one

Of Dandies, Masks, and Lies:
the 1890s and the Regency Bequest to Literary Modernity

Luisa Villa
Università degli Studi di Genova
luisa.villa@unige.it

The Regency taste for the (blandly) satirical, the frivolous and the artificial did not appeal to the mainstream Victorians. Though the Modernists were hardly sympathetic to the latter, they seem to have shared their aversion The Modernist did not like Byron, the celebrity poet of many masks, satirist and self-parodist, prone to attitudinising with a view to effect, and were hardly aware of the silver-fork fiction writers (the young men and women of the 1820s who wrote in the wake of Byron's *Don Juan*), who had provoked much curiosity in their early readers and much outrage in their reviewers.

Nonetheless, the Regency dandy (the ante-type of the effusive "Romantic" subjectivity) and the "high Society" to which he belonged (with its mannered rituals, its emphasis on form, its "beautiful" hypocrisies) fascinated the *fin de siècle* avant-garde, and were redeployed – by Wilde, Beardsley, arguably Henry James (most notably, in *The Awkward Age*) and others – to promote innovative art and poetics. Their role in the dismantling of Victorian "earnestness", and in pre-figuring the poetics of impersonality*,* is known, but understudied.

In my paper I set out to investigate the Regency bequest to Modernism. following Christopher Strathman's suggestion that the relationship between Romanticism and Modernism may be grasped at its most positive/productive when focussing on those aspects of "Romanticism" that appear somehow dissonant from the imperatives of authenticity, sincerity and the poetical imagination's self-centredness and self-sufficiency routinely associated with Romantic poetry and poetics (Strathman 2009).

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Robert Graves's "Rappel au Romantisme"

Marco Canani

G. d'Annunzio University of Chieti-Pescara

marco.canani@unich.it

Romanticism and Modernism are no doubt slippery and porous terms (cf. Garvin 1980; Casaliggi and March-Russell 2012; Wasser 2016). While both concepts are cyclically redefined by scholars, in *On English Poetry* (1922) Robert Graves made an "Apology for Definitions" where he warned readers of the "dangers" implicit in such classifications. The essay marked a significant moment in Graves's poetic identity, and its publication coincides with a crucial year in Modernist literature. James Joyce's *Ulysses*, T. S. Eliot's *The Waste Land*, and Virginia Woolf's *Jacob's Room* all appeared in 1922, and they all testify to the twentieth-century challenge of customary representational paradigms. All the same, the aesthetics of the post-war period was guided by an overall "rappel à l'ordre" (Cianci 2007), and I argue that in Graves's case this transition mirrors his growing awareness of traditional literary models and genres. In *Poetic Unreason* (1925) and *The English Ballad* (1927), Graves displays what I would term a "rappel au Romantisme", a revival of the tradition that he identifies with the very essence of poetry. After mapping Graves's critical views, my paper suggests that his reading of the Romantics in the 1920s found its counterpart in his work as a poet. To this end, I will place specific focus on Grave's study of John Keats, which considerably moulded his poetry, but also his mythopoetic views in *The White Goddess (*1948). In so doing, Graves's "rappel au Romantisme" rests on a revival of the tradition that is also crucial for the transition to post-Modernist aesthetics.

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Shelleyan and Newmanian Palimpsests in "The Dead"

Francesca Caraceni

Catholic University of the Sacred Heart – Milan

francesca.caraceni@unicatt.it

Joyce's 1902 essay on James Clarence Mangan (1803-1849) is widely known as the early entry in which the author formalized his evaluation of the "romantic school". The essay is also an exercise in literary criticism where Joyce signaled a conscious use of Romantic imagery for his own artistic endeavors. It is in that same essay that Joyce used the Shelleyan image of the "fading coal" to depict "the mind in creation" for the first time. That image is to become a central tenet of Joyce's aesthetics of epiphany in *A Portrait of the artist as a Young Man (*1916), where Shelley's poetry also features in a prominent way. It may be reasonable to argue, then, that Romanticism in Joyce not only survived but constantly persisted mainly through Shelley. However, Joyce's stance with respect to Romanticism, *i.e.* his idea of a synthesis between the classical and the romantic schools, is also reminiscent of John Henry Newman's literary conceptions in *Poetry* (1829) and *Literature* (1859). As a notoriously avid reader of Newman, Joyce clearly brought back all such cultural

material in his essay on Mangan. This paper intends to illustrate how the content of the Mangan essay, along with its sources, is narrativized in "The Dead". To this end, it proposes a close reading of Gabriel Conroy's table speech, along with an analysis of Death and Music as narrative motives which, in the short story, might be read as prosifications of Shelley's *On Death* (1816) and *Music, When Soft Voices Die* (1821).

"With schreis and grida, deprofound souspirs": the Wandering Jew from the Romantics to James Joyce

Alessandra Crotti
Sapiena University of Rome
alessandra.crotti@uniroma1.it

This paper explores the legacy of the Romantic representation of the Wandering Jew in James Joyce's *Ulysses* (1922) and *Finnegans Wake* (1939). The legend of the Wandering Jew pervades the production of the Romantics, from Wordsworth to Shelley, to Coleridge and Byron. Seen through the lens of Romanticism, the figure of the Wandering Jew acquires Gothic overtones and develops into an increasingly demonic, sinister character which finds its home in the new-born Gothic novel - Matthew Lewis' *The Monk* (1796), Charlotte Dacre's *Zofloya* (1806), Charles Maturin's *Melmoth the Wanderer* (1820) or John Galt's *The Wandering Jew* (1820). Against the backdrop of antisemitism spreading through fin-de-siècle Europe, the Wandering Jew returns in a vampiric form to haunt the modern imagination – e.g., George Du Maurier's *Trilby* (1894) or Bram Stoker's *Dracula* (1897). With *Ulysses* and *Finnegans Wake*, Joyce brings the Wandering Jew back on stage, suggesting that its literary wanderings have yet to reach an end. In the scenes of Bloom's and Earwicker's trials and executions, Joyce incorporates tropes and narrative elements connected to the Gothic representation of the Jew - the grotesque, decaying atmosphere, the gloomy brothel with its scenes of sadomasochism, metaphors of vampirism and parasitism, accursed wanderers, the themes of imposture, madness and conversion.

S27 Session two

Virginia Woolf and the legacy of Romantic Women Writers

Serena Baiesi
University of Bologna
serena.baiesi@unibo.it

Reception studies have recently unveiled how women Romantic writers were well received by the Modernists. And especially from a feminist perspective, scholars have remarked how Jane Austen had a great influence on prose writing of the XX century in terms of cultural heritage and gender relations (Looser 2017; Sutherland 2005). In particular it is interesting to remark how Austen greatly influenced Virginia Woolf's own modernist narrative technique and the introspection of female identity (Johnson 2012; Lynch 1996; Tyler 2017).

In my talk, I would like to discuss Woolf's reception of Romantic women writers including, together with Jane Austen, the Romantic poet Mary Robinson. Starting from the analysis of Woolf's legacy of her Romantic predecessors included in her essays dedicated to English fiction (*A Room's of One's Own* and *Three Guineas*), I would carry out a critical investigation on how the Modernist novelist enacts a close confrontation with Austen's female characters and narrative technique in some of her early novels.

Furthermore, I would extend my enquiry about style and narrative technique observing how Woolf enters in dialogue with the Romantic aesthetic in her writings about the city of London. Actually, the Romantic representation of the city provided by Mary Robison's poem "London Summer Morning" becomes a Modernist prototype for Woolf's essay "Street Haunting: A London Adventure". In their works, both Robinson and Woolf, are describing the activity of walking the streets of London as an act of female empowerment over the place and on their own identities as women as well as writers. As a consequence,

both Austen and Robison represent interesting examples on how Virginia Woolf enters into a fruitful dialogue and confrontation with the literary heritage of the Romantic period from an aesthetic and gender points of view.

Aspects of Romanticism: E. M. Forster's Critical Pronouncements on the Romantic Poets

Paolo Bugliani
University of Pisa
paolo.bugliani@fileli.unipi.it

E.M. Forster famously dedicated more than half of his life to literary criticism, after his decision not to publish any more narrative fiction after *A Passage To India*. Of his long career as a critic, broadcaster and lecturer, the most frequently remembered feats are his ventures in the realm of prose fiction, and especially his reflections about the situation of the modern novelist. Yet Forster showed an interest for other aspects of the literary act, especially for the question of personality and creativity, a fact that forced him to face the great Romantic tradition that had been so ill-treated by High Modernists such as Pound and Eliot. In critical endeavours such as *Anonymity: An Enquiry (*1925) or *The Creator as critic (*1931), for example, Forster proposed his reflections on themes that, in a sense, *needed* a dialogue with Romantics such as Coleridge, who was to remain a solid presence in his critical prose even beyond these two specific instances. What my paper would attempt to show is, on the one hand the role that Romanticism and Romantic poets had on Forster's own formulation of his aesthetical ideas, and, on the other, to assess his own relationship with his forefathers in a manner which can be fruitfully considered as anti-eliotian.

The question of life writing in Virginia Woolf in *A Sketch from the Past*

Cristina Gamberi
University of Bologna
cristina.gamberi2@unibo.it

This paper presentation aims to explore the re-working of the 'Romantic' genre of autobiography by looking at the case study of *A Sketch from the Past* by Virginia Woolf. Written between the summer of 1939 and the winter of 1940 and published posthumously in 1976, this work contributed to redefine the status of this genre from a gender perspective and it had a profound impact that far exceed the Modernist literature of the first half of the 20th century (Woolf 1985). Two central hypotheses drive my analysis.

- The first is that this work is central to investigate the ways in which the literary heritage of the memoir and the Romantic autobiography was re-visioned in the hands of Woolf whose poetics and representation of corporeality and sexuality intersected with her complex preoccupations with identity, recollection and with writing her own past.
- The second hypothesis is that the posthumous publication of this work and the ways in which has been interpreted by literary scholars suggested an affinity between Woolf's experimentation with language and literary form and poststructuralist thinking leading to shape some of the main features that gave later birth to the theorizations of third-wave feminism (s) in literary criticism. The publication of this work was therefore pivotal in inaugurating a paradigm of theories, which increasingly shifted attention to issues relating to self-representation and subjectivity, truth and confession, authenticity and author (ity) within and beyond the text, questioning any sense of trans-historical female experience.
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S28	*Teaching and researching Romantic-era Literature: Articulating the 'right to have rights'*
	Convenors: Franca Dellarosa (franca.dellarosa@uniba.it)
	Carlotta Farese (carlotta.farese@unibo.it)
	Thursday 15 September, 15:30-17:30

*As scholars and students of Romanticism, we know what we continue to witness today is not new, but part of a longer history of violence and exploitation with which it is entwined. The Romantic era was a time when modern ideas of freedom were first thought and poetized systematically; it was also a time of empire and the Middle Passage, of the enslavement and colonization of non-European peoples across the globe. (*Youngquist and Wang: 2020)

The Romantic Circles statement of solidarity with the Black Lives Matters movement highlights some of the crucial connections *backwards and forwards* that define the Romantic era as a phase quintessentially at the crossroads of modernity, and therefore as an ideal locus for the elaboration of research and teaching practices that are ready to respond to the challenges of present-day academic, cultural and political circumstances. The current, profound reshaping of Romantic studies as a discipline has entailed a redefinition of both objects and methods, bringing previously marginalized areas and silenced subjects to the fore, and has thus challenged the way in which canonical texts are studied, as well as the notion itself of *canon*. This Seminar invites proposals discussing both research and teaching experiences engaging in this conversation. Papers focusing on Romantic-era and including long-eighteenth-century literary responses to coterminous discourses of human rights and disability, where early figurations of the 'right to have rights' (Arendt 1951) take literary shape, are especially welcome.

Introduction: Romantic Studies, Human Rights, and Teaching Ethics in the 21st Century

Franca Dellarosa
University of Bari
franca.dellarosa@uniba.it

As the most recent, harrowing developments of racial conflict in the US and elsewhere in the world show, the legacy of a long, bloody history is very much with us. At the crossroads of modernity, the Romantic era points to our time in defining its paradoxes. Abiding values such as freedom and the modern notion of human rights developed at the same time as imperial powers expanded and millions were subjected and enslaved. Romantic-era literature, in this respect, is a study area of special relevance. As Hannah Arendt magisterially observed in *The Origins of Totalitarianism*, the 'question of what it means to be human' (1958: 291) implies a critique of the supposed inalienability of the Rights of Man, as handed down from the great eighteenth-century upheavals. Much of Romantic literature engaged, in one way or another, in either defining or questioning the ethical and political horizon of dawning human rights discourse – whether addressing the rights of individuals or peoples. As scholars and teachers, our ethics and politics in approaching Romantic literature should be aimed at enhancing our students' awareness of the interconnectedness of past and present, which itself contributes to the advancement of the study of Romanticism *tout court*, to the extent that it highlights its vital significance to many of our most pressing concerns today.

"Deformity" and reform: Representing disability in Sarah Scott's *Millenium Hall*

Carlotta Farese
University of Bologna
carlotta.farese@unibo.it

The novel *A Description of Millenium Hall (*1762) by Sarah Scott (1720-1795) represents the most powerful literary expression of the *Bluestocking* movement. Presented in the form of a frame tale, *Millenium Hall* is a digressive narration in which the histories of the female proprietors of the estate show how, through various

experiences of social injustice, they came to inhabit a utopian female-only community where they are able to provide for the homeless, the sick, the helpless and the disabled. In the context of a very specific proto-feminist literary and ideological genealogy, Scott represents disability as a condition of exclusion with which women can and must sympathise as they share with "monsters" and the "deformed" a marginal and disadvantaged social status which can paradoxically become a privileged position for assessing the unfairness of the existing social order and rebel against it. The aim of this paper is to show how the ideal community described in Scott's revolutionary "feminotopia" (Pratt 1992) reconfigures the political and cultural role of women along with that of the disabled as outsiders endowed with a powerful potential for social reform. From this perspective, "deformity" and marginalization can be understood as liberating, and disability as the premise of resistance and active opposition to inequality and oppression.

Teaching Why and How Black Lives Matter in Romantic Abolitionist Poetry

Elena Spandri
University of Siena
elena.spandri@unisi.it

Among the literary modes and genres that have been critically revitalized by the reshaping of Romantic studies occurred in recent years, abolitionist poetry is certainly one of the most prominent and promising. Romantic abolitionist poetry addressed issues that were crucial to the rise of modernity and still affect present-day global politics, individual and collective structures of feelings, as well as the teaching and researching practices within the academia. To name only a few: the invisibility of economic exploitation, the production of racial taxonomies and their role in the implementation of enslaving and colonial practices of non-European or marginal people, the emergence of sympathy as a privileged sentimental grounding of national, imperial and post-imperial consciousness, the double-edged rhetoric of humanity at stake in both the nascent and present-day human rights discourse. Building on the most recent and compelling scholarship (Ahern 2013; Baines 2014; Baucom 2005; Burke 2001; Carey 2005; Dellarosa 2014, 2016; Forman-Barzilai 2010; Gikandi 2011; Scarry 1985; Tomko 2007), as well as on classroom experience, the paper will explore the impact and scope of teaching Romantic abolitionist poetry in an Italian graduate course focussed on the representation of slavery and racism in modern English and American literature. The list of authors discussed will include William Cowper, Edward Rushton, Hugh Mulligan, Maria and Harriet Falconar, Amelia Opie, Helen Maria Williams, Hannah More, Robert Southey, and William Wordsworth.

The 'unrepresented multitude':
Political Awakening and Popular Resistance in Shelley's *The Mask of Anarchy*

Lilla Maria Crisafulli
University of Bologna – CISR
lilla.crisafulli@unibo.it

The Mask of Anarchy is an innovative construction, a literary hybrid between a *masque* and a *ballad*. The poem still speaks urgently to us, despite the multiple symbols and generic hybridity employed. It was written by P. B. Shelley as a response to the arbitrary power that engendered the violence of the Peterloo Massacre on 10 August 1819, during a demonstration in favour of Parliamentary reform, It can be defined a visionary poem, being at once aesthetically autonomous and politically interventionist. Shelley's aim was to be part of the remarkable phenomenon of the radical free press, produced in reaction to Peterloo, that gave rise to what has been called a 'culture of resistance'. Over the decades *The Mask of Anarchy* has become a manifesto of political awakening and popular resistance. It has been used, in turn, by the Chartist movement, by Marxist ideologues, by leaders such as Gandhi and by aesthetic theorists as Brecht or Adorno. What makes the poem, likewise, a contemporary manifesto is the direct and clear way it articulates what liberty means to the 'unrepresented multitude (s)' of the globe.

From Cosmopolitanism to Planetary Humanism: Raynal to Gilroy

Patrick Leech
University of Bologna
johnpatrick.leech@unibo.it

The literature and philosophy of the Romantic era saw the emergence of the first strivings to provide an overall political and cultural context for the 'right to have rights' (Arendt 1951). A recent interpretation which has emphasised this particular aspect of the period is that of Jonathan Israel and his narration of a long tradition of a radical enlightenment, from Spinoza to some interpreters of the American Revolution, (Israel 2006, 2012, 2017). This growth of rights-based thinking occurred, however, in a context in which rights were systematically ignored or abused, in particular in the institution and growth of the slave trade and the slave economies (Blackburn 1997). This contradiction can be looked at in the light of another, one which emerges from the thought of Arendt. For her rights, to be enjoyed, have to exist within a real context of political belonging, in this case of citizenship and nationality. In the period of enlightenment and romanticism, the growth of a notion of rights was accompanied by one of national belonging (Colley 1992; Hobsbawm and Ranger eds. 1983) which involved both inclusion of subjects in a shared entity, the nation, and the simultaneous exclusion of others, effectively delimiting the right to have rights to those belonging to the nation. A recent commentator has opposed the strivings towards confining of belonging to national units with a notion of 'planetary humanism' (Gilroy 2000). In the Romantic period too, however, there were areas of thought and experience which practised or theorized belonging above or beyond national boundaries (Scrivener 2007; Schlereth 1977). This paper will try to chart some of the ways in which the cosmopolitanisms of the enlightenment and revolutionary period can find their descendants later theorists such as Gilroy and others.

AIA - ASSOCIAZIONE ITALIANA DI ANGLISTICA

S29	*Early Modern English representations of mental illness and their afterlife*
	Convenors: Alice Equestri (ali.equestri@gmail.com) Emanuel Stelzer (emanuel.stelzer@univr.it)
	Thursday 15 September, 15:30–17:30

The portrayal of mental illness and intellectual disability in early modern drama and literature has attracted many strands of scholarship (new historicism, psychoanalytic literary criticism, affect theory, disability studies, etc.). Such representations were informed by the medical discourses of their time, and followed (and sometimes questioned) conventions of various kinds. The canonical status of Shakespeare and, to a lesser degree, the depiction of intellectual disability by other early modern English authors have been exploited multiple times for the validation and enforcement of pathologizing and criminalising practices. The links between fictional representations of such disabilities and the history of science are ideologically fraught, and their interpretation can have serious political and social consequences. This panel aims at exploring some examples of such nexuses.

"If she could have torne her Flesh from the Bones, or Haire off her Head": Visions and Torments of a Deranged Child in Seventeenth-Century England

Luca Baratta
Università degli Studi di Napoli "Parthenope"
luca.baratta@uniparthenope.it

> The childe wrung her hands, weeping bitterly, as if she could have torne her flesh from the bones, or haire off her head, saying who was here? What wicked creature had stayd her blessed Angels from her? And for three houres together tooke on grievously.
>
> Mary Moore, *Wonderfull News from the North* (1650).

Berwick, Northumberland, July 1644. Margaret Muschamp – an eleven-year-old child – falls into a "Heavenly Rapture" and starts speaking with the angels, to the amazement of her family and all her fellow villagers. It is, however, an ecstasy that hides insidious dangers, because shortly afterwards she will be "suddainely stricken with a great deale of torment: the use of her tounge gone, with all her limbs, pressing to vomit, and such torments, that no eyes could looke on her without compassion". The malaise is interpreted as an unequivocal sign of bewitchment, of which she herself, informed by her "angels", indicates the culprits: the cunning-man John Hutton and Mrs. Dorothy Swinow. The former, after being captured, will die in prison; the latter, a prominent local person (and a member of the royalist aristocracy), will manage to avoid conviction. The events are reported in *Wonderfull News from the North*, a pamphlet from 1650, attributed to Mary Moore, the girl's mother and one of the main figures in the story.

The pamphlet clearly brings to light a dense tangle of conflicts: the clash between parliamentarian Puritans and royalist Anglicans in a small border community, the weapon of witchcraft used to stigmatise socio-political enemies, but also the difficulties of family relationships and the tensions between a mother and her daughter.

The aim of this paper is to underscore what is hidden in the folds of the text, *i.e.* the mirror and the battlefield of these conflicts: a young afflicted girl whose contrasting visions and tormented body are – at the same time – subject and object of exploitation by the various actors involved in the story. If Margaret responds with her physical and mental discomfort to a divided family in which she cannot fit, her mother uses her fragility to strike, with the accusation of witchcraft, a woman against whom she cultivates feelings of hate.

Between punishment and divine gift, atonement and enchantment, *Wonderfull News from the North* shows the intricate polyphony of the possible views on psychological instability in early modern England.

"A fool and his money are soon parted": intellectual disability as a legal and economic concept in early modern English culture

Alice Equestri
Università di Padova
alice.equestri@unipd.it

My paper aims at showing how specialistic notions of intellectual disability as presented by early modern law influenced the construction of the comic characters called 'fools' or 'clowns' in the literature of the period. After medieval English lawyers actually 'created' the concept of 'idiocy' with the thirteenth-century act called *Prerogativa Regis*, its basic principles were later reverberated by Renaissance professionals. The law defined criteria to 'diagnose' intellectual disability and to establish how incapacitated individuals' private property should be protected. Reflecting on the legal meaning of 'idiocy' as essentially economical incompetency and deprivation of one's rights on property, I will show how receptive literature was to the economically-driven implications of intellectual disability. For example, the popular question-answer scenes involving fools dramatise the tests that alleged intellectually disabled people really went through in England in order to demonstrate their basic financial competency. Furthermore, I will consider the intersectionality between intellectual disability and class as a productive topos. Stories of folly generally turn out to be also stories of financial disadvantage or bankruptcy, with fools and clowns variously represented as either poor or on the verge of becoming so. Some characters are passive victims of the system and have little independence; whereas others, like wise fools, feel angry and can denounce injustices, though they are unable to acquire real political agency. Fools generally actualise the tenets of the cultural model of disability and particularly of Tobin Siebers' 'complex embodiment' theory of disability: characters embody or perform those technical ideas, they attract stigmatising comments based on them and are sometimes able to joke on or actively use them to mock others.

Representing Disordered Minds in Lawless Chaos: The Case of *King Lear*

Simona Laghi
University of Rome Tor Vergata
similgh@gmail.com

In the early modern period, the human body was a meaningful metaphor for the hierarchical structure of the state in political and legal discourses interwoven with medical theories (Schoenfeldt 2003). Dress was in theory a reliable indicator of social role and legal personality (Watt 2014). The monarch incarnated the body politic and the crowned head epitomized the pinnacle of power, royal rights and the immortality of the dynasty (Kantorowitcz 1957). This idea of order implied that mental illness was perceived as a deviance from the norm and a threat to social stability, leading to stigmatization, exclusion, and loss of legal capacity (Goodey 2011).

This paper aims to show that the tragedy of *King Lear* mirrors the concern about the lawless chaos at the dawn of King James's accession to the throne by representing three ambiguous cases of folly, those of Lear, Edgar, and the Fool. The analysis pivots around the metaphor embedded in their exterior appearance that seems to represent their disordered minds, lack of wit and legal incapacity, but turns out to be a misleading superficial layer that leads to error. Hence, Lear's nakedness, Edgar's disguise, and the Fool's coxcomb seem to challenge the stereotyped image of the fool and to metaphorize the dread about lawless chaos. Interestingly, Lear's Fool was originally played by Robert Armin, the son of a tailor who skilfully performed the various shades of folly in a number Shakespearean clowns (Wiles 1987; Equestri 2022). This intriguing circumstance spurs us on to further investigation of *King Lear* from this perspective.

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"Guglielmo Shakespeare grande patologo": Shakespeare Among the Italian Criminologists and Psychiatrists, 1850-1930

Emanuel Stelzer
University of Verona
emanuel.stelzer@univr.it

In 1922, Piero Gobetti wrote that his age would be remembered as a curious chapter in the reception history of Shakespeare, when the Bard got entangled with the ideas of criminal anthropology. In fact, the uses of Shakespeare by Lombroso's school and his colleagues have been forgotten and have not been studied extensively. Since the second half of the nineteenth century, Shakespeare was portrayed as a genius who anticipated the method and findings of the Italian Positivist School, or, alternatively, as an authority that could debunk them. The characters of his plays and his own psyche were explored and pathologized, trying to prove or disprove the new sociological and psychological ideas. Such studies can be found across the whole peninsula, and occasionally percolated into the practices of courthouses, prisons, hospitals, and asylums, also because they appeared in popular magazines and had an impact on the performance of Shakespeare's plays. Italian culture had found an original way to look at Shakespeare, alongside melodrama. In this presentation, I will deal with a specific case study: the 'invention' of a Shakespearean actress, Miss Manford, whose pathologized portrayal of Ophelia offered material for literary critics and scientists for generations.

AIA - ASSOCIAZIONE ITALIANA DI ANGLISTICA

S30	*Merging voices: Classical and biblical intersections in Early Modern English literature*
	Convenors: Camilla Caporicci (camilla.caporicci@unipg.it)
	Cristiano Ragni (cristiano.ragni@univr.it)
	Saturday 17 September, 9:00–11:00

The classical and biblical traditions can be defined as the two pillars of Renaissance European culture. Their respective role in the development of early modern thought, art, and literature has been vastly explored, and early modern England makes no exception. Yet, these two traditions, and their impact on Renaissance culture, are usually conceived and studied separately, subject to some sort of disciplinary segregation (at least partially deriving from Burkhardt's conceptualization of the Renaissance as a moment of secularization) which tends to consider the classical heritage as somewhat antithetical to the biblical, and more generally religious one.

Starting from the assumption that the classical and biblical traditions did not, in fact, represent two opposite and impermeable sources for Renaissance intellectuals, but rather established a deep and complex dialogue with each other, this seminar aims to explore the intersections between the two traditions in the literary output of early modern England.

Among the great variety of possible topics, participants may like to consider:

- the intersection of scriptural and classical languages, References and imagery in the literary production of early modern English authors
- the influence of biblical narratives and religious theatre on the early modern reception, rewriting, and performance of classical drama
- the interaction of classical and scriptural models in the tradition of love lyric and epic poetry
- the role of Ovid: Ovid moralized through the Scripture; the Scripture eroticized through Ovid
- the role of religious and classical models in philosophical, political, and didactic literature
- the intersection of religious and classical models in the dictionaries, grammars, and school textbooks used by early modern intellectuals
- the classification and discussion of biblical and classical texts in Renaissance *Artes Poeticae*
- theological approaches to literary texts and/or literary approaches to religious texts
- the mediation offered by classical literature to tackle issues of religious diversity
- the use of classical rhetorical strategies – such as, fictionalization or persuasion – in the literary output and/or paratexts (introductions, dedicatory epistles, etc.) produced by religious authors to present and/or defend their faith/conversion

"Of scornfulnesse and pryde a myrror cleere":
The Myth of Narcissus between the Classics and the Bible in Early Modern England

Ilaria Pernici
Università degli Studi di Genova
ilaria.pernici@edu.unige.it

One of the most famous stories of classical mythology, the myth of Narcissus has been the subject of several contributions produced in different areas of study over the centuries. Unsurprisingly, Ovid included it in his *Metamorphoses*, written more than 2000 years ago, in coincidence with the birth of Christianity. Since then, classical sources and biblical precepts have merged and converged in literary works, often reaching a high level of mixture. This was especially true in Early Modern England. The aim of this paper is to analyze two Elizabethan versions of the myth of Narcissus under the lens of the common intersections between the classics and the Bible.

After a short introduction on the character of Narcissus, I will shed light on the first Early Modern English specimens of the myth, such as Thomas Heckett's *The fable of Ouid treting of Narcissus (*1560). This seems to be the first Elizabethan translation of Ovid's version, enriched with a long and moral comment in rhyme royal, which turned the Ovidian myth into an exemplum of "pride and scornfulness".

I will then focus on Arthur Golding's rendering of this myth – included in his complete translation of Ovid's *Metamorphoses* (1567) – in order to show how the classical models and the Biblical precepts

crystallized in it, thus turning it into the perfect example of the complex and delicate intersection between two different, but perfectly balanced, traditions.

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Jephthah in Euripidean Buskins:
How Two Humanists from the British Isles Used Greek Tragedy to Dramatize the Bible

Angelica Vedelago
Università degli Studi di Padova
angelica.vedelago@gmail.com

In the 1540s, the biblical story of Jephthah, the judge who sacrificed his only daughter to fulfil a vow to God, sparked the interest of John Christopherson, fellow at Cambridge and a staunch Catholic: he turned the scriptural episode into a play in two versions, both in Greek and in Latin, the former being the only surviving play written in Greek in Tudor England. At around the same time, George Buchanan, who, already enjoying a reputation as a refined humanist, was then teaching in Bordeaux, equally decided to dramatize the story of the biblical judge as *Iephthes sive votum*, a Neo-Latin play first published in 1554.

In my paper, I intend to explore the way in which the two playwrights respectively relied on the Euripidean tragedy that offered a particularly apt model for the father-daughter relationship in the Jephthah story: *Iphigenia in Aulis*, a tragedy equally featuring a father sacrificing his daughter for a collective, supposedly greater good. Iphigenia's self-sacrifice, initially imposed by her father but then interiorized as her own, establishes a net of powerfully charged meanings: she evokes not only Christ's sacrifice but, more topically, that of any martyr of the time, Catholic or Protestant. Accordingly, a further aim of this paper will be to clarify the potential relationship between the Iphigenia figures in Christopherson's and Buchanan's plays and the early modern perception of martyrdom.

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Fair is my love that feeds among the lilies":
Interlacing the Classics with the Song of Songs in the Love Lyric Tradition

Camilla Caporicci
Università degli Studi di Perugia
camilla.caporicci@unipg.it

Traditionally attributed to King Solomon and defined by Rabbi Aqiva as "the Holy of Holies" among the Sacred Scriptures, the Song of Songs is one of the most fascinating and controversial books of the Bible. Simultaneously a canonical sacred text with a well-established tradition of allegorical interpretation and a passionate and deeply lyrical love poem, the biblical book exercised a strong appeal on poets, to whom it offered a chance to express religious devotion through a highly effective and emotionally rich language, but also one of the very few Christian alternatives to the classical tradition of love poetry. Not surprisingly, then, the Song of Songs played a very significant role in the rise and development of European poetry from its very beginning – not only religious poetry but, even more interestingly, love lyric.

My paper explores the complex and multifaceted interaction between the Song of Songs and the classics in their role as sources and models for the love lyric, with a particular – though by no means exclusive – focus

on English poetry. Starting from the first examples of this tradition and following its development to the sixteenth century, I illustrate how this interaction persisted, and yet changed, over both time and space, proving in fact an interesting standpoint from which to observe the evolution of European love poetry.

The Orchard of the Hesperides:
Echoes of the *Song of Songs* in Marlowe's *Hero and Leander*

Cristiano Ragni
Università degli Studi di Verona
`cristiano.ragni@univr.it`

When the Romantics rediscovered Christopher Marlowe in the 19th century, they had no doubts: his plays deserved a rightful place in the English literary pantheon. A rightful place, it goes without saying, after Shakespeare's plays. Different judgments were formulated, instead, on the poetic production of the two authors. The enthusiastic praises of the Romantics did indeed leave very little room for comparison. After all, it is precisely as a sublime poet that Marlowe had been remembered by his contemporaries after his unexpected death in 1593. It little surprises, therefore, that from the comparison between their respective love poems, it is Marlowe's *Hero and Leander* which still comes out victorious over Shakespeare's *Venus and Adonis*.

Despite the considerable critical attention that *Hero and Leander* has always attracted, however, very little has been written on the interesting blend between the classical and biblical heritage in this poem. Instead, if Marlowe was a fine connoisseur of the classics, he was also a student of theology a Cambridge. That these two traditions did indeed merge in his works, therefore, should come as no surprise. In light of these considerations, this paper aims to underscore some hitherto unacknowledged similarities between the *Song of Songs* – one of the most influential biblical books in the early modern age – and *Hero and Leander*, with passing references to Giordano Bruno's *De gli eroici furori*, whose influence on Marlowe has been variously noted, and whose model Bruno explicitly admitted being the *Song of Songs*.

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S31	*Writing Rights: dignity, human rights and literature*
	Convenors: Roberto Baronti Marchiò (r.baronti@unicas.it)
	Andrea Peghinelli (andrea.peghinelli@uniroma1.it)
	Thursday 15 September, 12:00–14:00

Over the course of the past couple of decades, the response to the rise of human rights consciousness has been significantly interdisciplinary. Scholars with different backgrounds such as literary studies, social sciences, history, law, and philosophy have all diversely focused their research through the lens of human rights issues. Literature and human rights, nonetheless, have proved to be an emerging field of research through which investigate how human rights circulate in the social imaginary, and question what is – and has been – at the basis of our world's moral (but also political and social) framework, that is, what it means to be human or to be denied humanity. As a matter of fact, of the many transcultural storytelling forms, Literature is by far the most pervasive and has the longest tradition. This peculiar role of literary texts to resonate with voices, to reinforce and amplify them, has been interpreted in a great and rich variety of inflections. Indeed, if the use of (personal) narratives to represent various form of inhumane treatment is important in sharpening our sensitivity to the idea of right, and in supporting our understanding of the complexity and contrasts among cultural representations of rights, it could also lead to usurping the other's voice. For instance, how and why do fictional representation of minorities, (religious, ethnic, gender, etc.) reverse, defy, or conform to moral principles over the time?

Moving through a range of issues central to the development of contemporary rights thinking – slavery, empire, women's rights, refugees, labor rights, disabilities, torture, censorship – we ask for contributions in literature and human rights that will explore the relationship between ethics and aesthetic, narrative and representational strategies.

"The Privilege of Having A Voice": Staging Gay Rights in Alexi Kaye Campbell's *The Pride*

Maria Elena Capitani
University of Parma
mariaelena.capitani@unipr.it

Contrasts and connections between different generations and decades of postwar British history pervade Alexi Kaye Campbell's debut play *The Pride (*Royal Court, 2008), which jumps from 1958 to 2008 and back, analyzing changing attitudes to sexual identity and intimacy in a homosexual context. This touching text explores a complex love triangle in the fear-ridden Fifties and in the liberal Noughties, while delivering an important message about human rights, sexual politics, repression, liberation, and the possibility of change.

I will start by examining the peculiar structure of *The Pride*, which opens as a Fifties drawing-room play and gradually collapses into what has been defined as a "multi-locational second half". As the dramatist himself declares, "confluence" is a key concept in the play's construction: "The two different periods should meld into each other. They are distinct from each other in appearance but they know each other in spirit" (Campbell 2009: 5). Through this powerful juxtaposition, *The Pride* explores the legacy transmitted by earlier generations to recent ones. My attention subsequently shifts to the evolution of the main characters in order to highlight how, in both periods, it is a woman, Sylvia, that significantly functions as the play's pivot and ultimately enables the two male figures (Philip and Oliver) to embrace their true selves.

Despite being an award-winning play, *The Pride* has not yet received adequate attention. Therefore, this paper also aims to address a gap in scholarship, focusing on the intersections between personal and communal identities and the ways in which gay characters become metaphors for wider-ranging mutations in postwar British society.

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"Right us a wrong and break the thral / That keeps us low". Indigenous Australian Literature and Human Rights

Francesca Di Blasio
Università degli studi di Trento
francesca.diblasio@unitn.it

Indigenous literature has always played a vital role in the reconstruction of Australia's colonial and postcolonial history, effectively contributing to the making of a shared cultural memory. Its role was crucial in the past century, with the avant-garde of the Indigenous writers who, through the genres of the autobiographical novel, drama, and poetry, helped to narrate the Aboriginal version of the story, and to re-create a sense of cultural belonging. The new century has been generous with captivating voices that have continued and innovated the tradition, giving it new and inexhaustible political, and poetic, strength. Among them, to quote some of those voices, are Alexis Wright, Melissa Lucashenko, Kim Scott, Ellen van Neerven, Tara June Winch and Claire G. Coleman. Their texts are truly forms of resistance and persistance, and a contribution to the modelling of possible future (s) for the Country. Encompassing the works of several of these writers, and two different literary genres, fictional prose and poetry, my paper focuses on the role of literature in reconstructing the individual and collective memory of Australia, and in tackling the issue of Indigenous people's human and political rights.

Claudia Rankine's *Citizen. An American Lyric*: Challenging American Racism; Re-asserting Human Rights

Ester Gendusa
Università degli studi di Palermo
ester.gendusa@unipa.it

When it was published, in 2014, Claudia Rankine's award-winning *Citizen*: *An American Lyric* broke new ground on multiple levels as its compelling political message was reinforced by an extremely innovative multimodal textual fabric.

Indeed, here, the intermingling of poems and prose passages stigmatising the pervasivity of racism is further interspersed, on the one hand, with meaningful pictures from memorable international sports contests or specifically American historical events testifying to the persistence of the White/Black dichotomy (Hudson, Price and Rankine 2016) and, on the other, with the reproduction of contemporary works of art (paintings, aquatints, collages, and sculptures) acting as provocative anti-racist symbols.

As my paper intends to demonstrate, the incorporation of visual elements, adding to the polyvocality of the work, makes *Citizen* a thought-provoking multimedia textual space condemning anti-black racism as a lingering violation of human rights, as is further confirmed by its being quoted in contemporary law journals (Ayres, S. 2018). As for its stylistic formulas, the multiplicity of narrating voices gives birth to an overdetermined coral text in which contemporary American racism is depicted as constantly affecting the lives of Black people and operating within several fields of experience, including the emotional one (Jones 2017). Ranging from official discursive practices to everyday informal communicative exchanges, these arenas are found vitiated by forms of racist oppression debasing the body of Black people and inevitably determining their internalised subordination irrespective of their social positioning (Gammage and Alameen-Shavers 2019).

Pervasive as this process may be, the novel ultimately indicates possibilities of interpersonal micro-resistance challenging "thriving", often condoned forms of institutionalised inferiorisation of the Black Other in a complex socio-political context deeply affected by historical amnesia.

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Silence and Lack of Recognition and their effect on Historical Documentation in Indian School Days

Kamelia Talebian Sedehi
Sapienza University of Rome
`cml.talebian@gmail.com`

Basil H. Johnston's Indian School Days deals with scenes of witnessing and the question of how trauma victims survive the witnessing. Felman and Laub note that "the scene of witnessing is thus the scene of historical recording- and of the historical documenting- of an event" (168); however, in Indian School Days, the scenes of witnessing are the scenes of non-recording and non- documenting of historical events. Since the incidents have not been recorded or fully documented, the question to keep in mind would be how "the unfolding recognition of the harms of residential schools corresponds remarkably with the phenomenon sometimes known as the 'human rights revolution'" (Capitaine and Vanthuyne, viii). The events are witnessed, but they are not experienced. The experience of events is missed. The seeing and hearing do not match the exact time each event takes place, which leads to a lack of perception of the incidents. In this article, I will discuss the significance of survival, speech, silence, deafness, and hearing in Indian School Days in light of Herman's concept of trauma and Felman and Laub's concepts of witnessing and testimony. In this selected reminiscence, silence is an act of avoidance of retelling, which leads to the denial of acknowledgment. The transmission of witnessing awareness is blocked as the reality was denied through willful blindness or deafness. Silence and lack of recognition can interrupt the process of historical documentation. The challenge is to make and rewrite history with the presence of the silence of the censor. Hence, the article will indicate how Aboriginal children were traumatized at residential school, and the trauma kept returning in their nightmares.

Keywords: silence, documentation, trauma, history, human rights

S32	*Crossing Borders and Redefining Contexts. Current trends and performative languages in contemporary British theatre*

Convenors: Cristina Cavecchi (cristina.cavecchi@unimi.it)
            Adele D'Arcangelo (adele.darcangelo@unibo.it)

Saturday 17 September, 9:00–11:00

The seminar aims to investigate current trends in contemporary British theatre and the variety of performative languages and transpositions it undergoes. We invite papers that might illuminate on how different performative practices can redefine the landscape of contemporary British theatre and that examine performative and theatrical events from different angles of vision with specific attention given to how plays or theatrical events change and develop through translation both from a linguistic and semiotic perspective. Papers investigating the concept of Crossing Borders considering aspects such as language/s, time, space and memory are welcome.

The legacy of transatlantic slavery on the contemporary stage: Winsome Pinnock's Rockets and Blue Lights (2020)

Giovanna Buonanno
Università di Modena e Reggio Emilia
gbuonanno@unimore.it

In the introductory note to Rockets and Blue Lights, her most recent work which premiered at the Manchester Royal Exchange Theatre in 2020, Winsome Pinnock states that the play was inspired by J.M.W. Turner's iconic paintings The Slave Ship (1840) and Rockets and Blue Lights (1855) (2020: 9).Taking her cue from Turner's harrowing visual impressions of transatlantic slavery, Pinnock weaves a web of interconnected stories that endeavour to retrace the lost, disembodied lives of the slaves, while exploring the "ongoing legacy of the slave trade" today (2020: 9).

This paper will argue that the play critically engages with the memorialization of slavery; as Pinnock claims, many of the commemorations of the 2007 bicentenary anniversary of the abolition of the slave trade peddled "the abolitionist narrative of white saviourism" and turned England into "an abolition theme park" (2020: 11). Her powerful play aims to problematize acts of memorialization and turn a legacy of absence and silencing "into an exercise of counter-memory" (Campa, 2017: 94).

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Female Hamlets, black Caesars, silent Berownes… inclusive productions of the classics in twenty-first-century British theatres

Vera Cantoni
Università di Pavia
vera.cantoni@unipv.it

In the early eighties Winsome Pinnock (2018) was certainly not alone in being told that, notwithstanding her talent as an actress, she was unlikely to be cast in many productions because she was a black woman. Forty years on, in consequence of the Black Lives Matter movement, several British theatres have pledged to provide adequate representation to people of different ethnic background both on stage and in creative teams. A shared sensibility concerning systemic discrimination has certainly been growing in the theatre world, but its consequences are far from being straightforward.

    As a matter of fact, while it is comparatively easy to give voice to all components of contemporary society

in new plays, revivals of the classics must necessarily deal with texts written for companies that were predominantly – when not entirely – male and white. Since giving up the cultural heritage of drama is out of the question, more and more productions have been experimenting with colour-blind and cross-gender casting, thus relying on performative practices to keep classic plays alive and relevant in a renewed context.

In the present talk, I wish to discuss some trends in contemporary London productions of classic drama featuring colour- or gender-blind choices or, on the contrary, highlighting the implications of cross-cast roles, with varying degrees of artistic and socio-political significance. I intend to focus in particular on the case of Shakespeare's Globe Theatre, which has established an interesting brand of inclusiveness that aims at questioning the borders traditionally established by race, gender and physical impairment.

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Wonderful Intersections. *It's True, It's True, It's True.*

Mariacristina Cavecchi
Università degli Studi di Milano
`cristina.cavecchi@unimi.it`

In my paper I will be investigating the Breach Theatre's award-winning production of *It's True, It's true, It's True*, one of the undisputed hits of the 2018 Edinburgh Festival Fringe.

I will discuss how this "Seicento #MeToo" play, which cleverly re-stages the transcript of the 1612 rape trial of Artemisia Gentileschi, addresses issues of authenticity, identity and spectacularization, and deeply redefines the landscape of contemporary British theatre by blurring the borders between different medias and grammars.

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"Translating Theatre". Defining new cultural borders in British theatre through translation projects

Adele D'Arcangelo
Università di Bologna – Forlì Campus
adele.darcangelo@unibo.it

The aim of this paper is to overview some University cultural projects based on theatre translation, that had an impact on the circulation of British contemporary plays in Europe and which fostered the performance of some European theatre experiences on the British stages.

The analysis will mainly take into consideration the "Translating Theatre" project promoted in 2016 by the University of Kent and the Pop Drama project, promoted by the University of Bologna-Forlì Campus and the Teatro Diego Fabbri in Forlì in 2016/2017. These two examples of cultural research projects based on the interconnections that translating process can create, will be used to show how academic research in Theatre Translation can "raise public awareness of translation as an ethical imperative in a multicultural society such as ours" (Laera, 2018, 143). The analysis will also try to underline how important theatre translation can be for affirming diversity, and it is not only by chance that these projects were presented in a specific moment of UK's history, that is when Brexit was voted.

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S34	*The poetics and politics of experimentation on the early modern stage*
	Convenors: Fernando Cioni (fernando.cioni@unifi.it)
	Keir Elam (elam@lingue.unibo.it; keirdouglas.elam@unibo.it)
	Thursday 15 September, 15:30–17:30

The early modern English stage has long been recognized as a historical and cultural crossroads of innovative artistic practices. It drew at once upon new methods of architectonic construction, new modes of multimedia performance, a new mixed-genre conception of dramatic writing, not to mention new forms of audience behaviour.

The seminar will explore how an overall approach towards experimentation - architectural, scenic, performative and dramaturgic, as well as social - was at the basis of the intermedial encounters of Elizabethan and Jacobean theatre. It will also enquire into the ways in which 'experimental' theatre frequently took on political implications, sometimes with serious consequences for the artists concerned.

The convenors of this seminar invite papers exploring how Shakespeare and his contemporaries – dramatists and other artists - contributed to a new poetics and politics of experimentation on the stage. Possible topics are:

• Experimenting new performative practices on the early modern stage
• The poetics of experimentation in Shakespeare's late plays
• New ways of staging history
• Blood on the stage: the shock of the new
• The poetics and politics of emerging genres
• The political fallout of early modern stage experimentation
• How to play for Queen and King
• New audience roles

Female agency in the early modern dumb show

Keir Elam
University of Bologna
keirdouglas.elam@unibo.it

The early modern English dumb show was a mixed-media event, involving mime, music, choreography and elaborate props, including portraits. It set up a dialectic between the visual – since its primary appeal is to the spectator's gaze –and the verbal, as it often called for a discursive interpretation. Despite its medieval heritage, the dumb show was a performative genre open to radical formal and dramaturgic experimentation over the decades, pre-announcing the birth of the masque.

Relatively little critical attention has been devoted to the role of women in the dumb show, despite the fact that female protagonism is central to many examples of the genre. Female agency in the dumb show evolves from mainly external action in early plays such as *Gorboduc* (1561) to modes of greater psychological realism and inwardness, as, for example, in the domestic tragedy *A Warning for Fair Women* (1599), where the pantomime creates an affective space for the gestural expression of female emotion.

A Warning dialogues with another Chamberlain's Men play, *Hamlet*, in which the question of female agency – especially in the case of Gertrude – is central to dumb show and main play alike. It likewise has affinities with Webster's *The White Devil* (1612), with its spectacular 'magical' pantomime enacting the death of Isabella by means of a poisoned portrait. This paper will examine the development of a specific codified language for the bodily expression of female affect in silent performance.

Variations and experimentations on tragic in Shakespeare's late plays

Fernando Cioni
University of Florence
Fernando.cioni@unifi.it

Tragic in Shakespeare, except in *Titus Andronicus* e *Romeo and Juliet*, does not follow the classical paradigm, neither at dramaturgical level, not at the level of the configuration of the hero, who does not fall because of its faults. His fault is engendered by his inability and his refusal to know and understand the world.

Shakespeare's late plays represent a development both of that experimentation of tragic into the comedy, started in *The Merchant of Venice*, and of the tragicomic of the four problem plays, where the comic as we have known in the comedies does not work any longer, plays that are neither comedies nor tragedies, plays that are lacking of catharsis. They represent a new reality and a new sensibility. With the *romances*, Shakespearean dramaturgy moves to tragicomedy, that hybrid genre not acknowledged as such, if not in some quarto editions of Caroline plays, and that has no space in the Folio division in comedies, tragedies, and histories. Shakespeare last plays are characterized by this genre swing, by variations and experimentation on the plot that passes from tragedy to tragicomedy, a genre Philip Sidney considered useless. In the paper I will take into consideration variations and experimentations on tragic in Shakespeare's late plays, characterized by contamination, hybridization, and a continuous genre swing.

"Of Cimbalin king of England" The controversial representation of the British past in *Cymbeline*

Gilberta Golinelli
University of Bologna
gilberta.golinelli2@unibo.it

In a path breaking essay on the notion of identity and difference, Stuart Hall (1989) underlined the role of history and the importance of the past showing that in order to "act, speak, create, come in from the margin", people need to "come from some history" and "to inherit certain cultural traditions". These words remind us the geographical dimension of the 'past' which stands for both a position from which to speak, and a necessary resource in what one has to say: an important and essential 'place' in a spatial and temporal map. To me, they also offer a possible point of departure to investigate the representation of the history of Roman Britain, Britain's (new) Geography and contemporary history in *Cymbeline*. Participating in the impetus of antiquarians and historiographers who were looking for sources and materials that could be interpreted and re-adapted for the present needs and aims, *Cymbeline* was apparently written to celebrate the new Empire of Great Britain and to perform in front of James I Stuart, king of England, Scotland, Wales and Ireland, the new identity of the "Britons". Far from consolidating a new sense of Britishness, the staging of history in *Cymbeline* ("Of Cimbalin king of England", and not of Britain) generates controversial and even contradictory political discourses. My paper will explore the play's controversial interconnection between historical and geographical knowledge, and its staging of history to unpredictably engender alternative discourses on national history, imperial and colonial ambitions, and 'gender' politics.

Staging History Through Prophecy. The Case Study of *Macbeth*

Giacomo Ferrari
University of Florence
Giacomo.ferrari@unifi.it

The paper focusses on the evolving role of prophecy – meant as narrative device – in late Elizabethan and early Jacobean drama, carrying out an analysis of its possible interactions with the audience's expectations and previous knowledge, and of its effects in the dramatic communication. The intervention of the Weird Sisters in Shakespeare's *Macbeth* is compared to instances of prophecy found in previous plays, such as Peele's *Edward I* or Shakespeare's tetralogies, *King John* and *Edward III*. The comparison considers the role of equivocation and wordplay, and the degree of innovation in comparison with the sources, in order to trace an evolution that culminates in *Macbeth*. Here, prophecy ceases to have a *didactic* purpose in an ethically formative, exemplar acceptation of the term, but is rather a means of giving the title character and the audience a privileged perspective on history. An analysis of the hero's attempt to give history an

anthropocentric meaning, along with that of the contrasting values expressed by the characters of "restoration", has the tragic effect of revealing that the human experience ultimately lacks humanist meaning, and that history has outcomes independent of any humanist set of values.

AIA - ASSOCIAZIONE ITALIANA DI ANGLISTICA

S35	*In Shakespeare's words: domesticating the Bard through the centuries*
	Convenors: Paolo Caponi (p.caponi@unimi.it)
	Roberta Grandi (r.grandi@univda.it)
	Friday 16 September, 14:30–16:30

In the dedication to the First Folio, Ben Jonson affirmed that Shakespeare "was not for an age but for all time," and no prediction has ever proved more accurate. The forms of appropriation of the Bard's words are countless, ranging from adaptations to rewritings, from parodies to melodramas, from forgeries to plagiarism. Shakespeare's plays and poems have moved from the wooden stage and the paper, to the radio, the film and other media.

Bur every age has had its own Shakespeare, bending his words – and meanings – to cater for different audiences, fashions and purposes. The Bard has been domesticated, softened and "cleaned up" for propriety's sake or toughened and sharpened for the activist. His tragedies have become burlesques, his romances, cartoons and Shakespeare himself has been turned into a character. Actors, directors and playwrights have hidden under his shadow, become great by his name, or even stolen his words.

Thus, every Shakespearian appropriation tells us a lot about how Shakespeare has been read and (mis)understood in a certain age and place but it also acts as a powerful mirror of that culture and society. We invite papers that will explore any forms of Shakespeare afterlife studying them as cultural artefacts and analysing the strategies, aims and effects of the domestication of the Bard's words.

Rewriting Shakespeare's *Coriolanus* for the twenty-first century big screen: An analysis of female agency and gender roles in Ralph Fiennes's *Coriolanus*

Maria Elisa Montironi
University of Urbino
maria.montironi@uniurb.it

As the first and only cinematic adaptation of Shakespeare's *Coriolanus*, with a remarkably daring screenplay by John Logan, Ralph Fiennes's *Coriolanus* (2011) deserves critical attention. The film's plot closely follows Shakespeare's tragedy, bar a few exceptions, and the script uses Shakespeare's language (Crowl 2012: 146); but the setting is clearly contemporary and has the atmosphere of a present-day "horror world" (Hatchuel and Vienne-Guerrin 2016: 646; Flaherty 2015). Peter Holland rightly states that "Fiennes's film is offered as a buddy movie of an unusual kind" (2013: 134). Indeed, the relationship between Coriolanus and Aufidius is central to the film and has been noticed by critics, mainly because of its homoerotic overtones and the implied "cultural myths of masculinity" (Pittman 2015: 217). However, gender issues in Fiennes's adaptation can be explored further, mainly as far as the female characters are concerned, all the more so because, as noticed by Coppélia Kahn, in *Coriolanus* "Shakespeare moves the feminine from the margins […] to the center" (1997: 147). This paper aims to carry out an investigation into this movement, focusing on the performance of both masculinity and femininity, female agency and intersectional identities. The analysis will take into account the features and the meaningful casting of the two male protagonists, as well as of the female ones, Volumnia and Virgilia, together with the characters of the TV pundit, a black woman, and the First Citizen, who is a woman in Fiennes's film, tellingly named Tamora.

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Shakespeare's *Antony and Cleopatra* in Italy: the complexities of domestication

Valentina Rossi

eCampus University of Novedrate

valentina.rossi1@uniecampus.it

Over the centuries, playwrights have frequently manipulated the Bard's plots to "make [them] fit" coeval audiences. Indeed, Shakespearian plays have long been considered unstable entities (among others: Scott 1989; Huang, Rivlin 2014). Although adaptations and domestication may raise ethical questions, the so-called "afterlife" of Shakespeare's canon provides us with the opportunity to fuel his words with unprecedented meaning by approaching the texts from new perspectives, sometimes profoundly intertwined with a specific temporal and cultural spectrum.

As far as domestication is concerned, the Italian staging of Shakespeare's *Antony and Cleopatra* can be considered as an interesting case study in this direction: never represented during the first half of the twentieth century, the tragedy was included in the repertoire of several companies from the 1950s on, sometimes altered in its content as well in its structure. By scrutinizing the adaptations performed in the last sixty years, this paper aims to demonstrate how Italian directors such as Cobelli (1962; 1964), Missiroli (1982), Bruschetta (2001), Camerini (2010) and De Fusco (2013) have altered the *First Folio*'s text by depleting the Roman play of its peculiar solemnity and the lyricism of certain dialogues, in order to allow the theatre to engage with the political and societal concerns of its time.

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Guglielmo Shakespeare's forged identities and nineteenth-century Italian stage.

Paolo Caponi

Università degli Studi di Milano

paolo.caponi@unimi.it

In the nineteenth century, Shakespeare's identity was notoriously made the target of a series of attacks aimed at altering when not erasing his authorial status. All this went hand in glove with a strongly biased, classist principle, since by opting for the decidedly more eligible figure of Francis Bacon (or Edward de Vere) the scholar would be discharged from the suspension of disbelief implied in the acceptance that "a 'flash of genius' descended upon one of peasant birth, less noble history, and of no preparatory literary attainments" (Gallup 1899: iii).

Among a wide range of re-appropriations and re-writings of Shakespeare's biographical and literary persona, two Italian stage plays are worth considering as instances of a wider transnational discourse concerned with the Bard's identity. Antonio Bellotti's *La giovinezza di Shakespeare: commedia in tre atti (*1857), and Luigi Gualtieri's *Shakespeare: dramma in cinque atti e un prologo (*1858) make of Shakespeare a central dramatic character which attests both of his increasing popularity among the Italian public and of the more general uneasiness related to the thorny issue of his social standing (Shaw 1910). My essay will deal with Shakespeare's presence as a character on the nineteenth-century Italian stage and with the reverberations of this presence on the coeval process of the Bard's canonization.

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Philip Massinger's *Othello*: the case of *The Duke of Milan*

Cristina Paravano
University of Milan
cristina.paravano@unimi.it

Philip Massinger's works have often borne the stigma of unoriginality and have been undervalued or even neglected since "they seem derivative, decadent, or simply belated," as Jeremy Lopez maintains (2014). This paper purposes to contribute to the current reappraisal of the playwright and challenge the idea of Massinger as "a ponderous and untalented imitator" (Barton 1985: 221). I take *The Duke of Milan* (1621−23), one of Massinger's first solo plays, as a case study to investigate the way in which the playwright deftly refashioned Shakespeare's *Othello*. Critical interpretations of the play range from David L. Frost's view of the work as "Massinger's most effective tragedy" (1968: 112), to a play featuring "a second-rate Othello, ... a very shrewish Desdemona and ... a palpably poor Iago" (Symons 1919: 173).

The recognizable parallels in plot, characters, and verbal echoes may be misleading, though, "because they obscure the fundamental differences in characterization, language, and dramatic technique," as Thorseen (1979: 313) argues. Moreover, Massinger may have consciously relied on Shakespeare's tragedy counting on the pleasure of recognition of his spectators, "a theatrically literate audience" (Rochester 2010: 4), who was familiar with the stage repertoire. As will emerge, *The Duke of Milan* is not a sloppy imitation of *Othello* but a new play with a Shakespearean flavour in which Massinger's voice resounds powerfully.

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W.H. Ireland's "Ur-Lear". Forging the original Shakespeare for the Georgian Era

Roberta Grandi
Università della Valle d'Aosta
r.grandi@univda.it

William Henry Ireland needs no presentation: many are the studies that have been published over the centuries to reconstruct the motive behind his undertaking, the reasons that moved the Believers to vouchsafe its genuineness and, also, the downward spiral of exposure, ridicule and censure that followed it. Among the *Miscellaneous Papers and Legal Instruments* (Ireland S. 1796) "recovered" by the youth, the manuscript of *King Lear* "was easily the most successful" (Mair 1938: 47) in that it seemed to prove "that all the ribaldry in his other plays was not written by [Shakespeare] but foistered [sic] in by the players and printers" (Ireland W.H. 1796: 18). Ireland did not only let "Shakespeare amend himself" (Mair 1938: 83) to produce an *ante-litteram* bowdlerized version of the tragedy, but he also merged Quarto and Folio thus corroborating the conflationist tradition's myth of "the lost original" (Urkowitz 1983: 40).

If "The forger imposes personal values and period assumptions and idioms on his evocation of the past; that is why his work must eventually … become[s] instead a document of its own time" (Grafton 1990: 125), then Ireland's "ur-Lear" (Groom 2002: 238) could be aptly studied as an appropriation which "redefine[s] Shakespeare's genius in contemporary terms, projecting its desires and anxieties onto his work" (Marsden 1991: 1) thus providing an engaging portrayal of the period in which it was produced, or better, forged. Hence, the analysis of Ireland's domesticated version of *King Lear* begets the picture of an "English National Poet" (Dobson 1992) tailor-made for the Georgian era.

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Envisioning a cyber-ecologist literary fruition

Maddalena Carfora
Università degli Studi di Napoli 'L'Orientale'
mcarfora@unior.it

Over the past few years, literature has been leading a prolific interaction with digital culture that originates new narrative configurations requiring a reconsideration of the materiality of the text itself (Hayles 2003). Accordingly, digital media provide several innovations that can be identified in the very process of creation, distribution and consumption of the literary text.

These could be referred to as cyber-frameworks from which pioneering ways to approach literary spheres are emerging, as well as introducing fresh practices of engagement. As a consequence, literature has recently (re)opened to orality and the acoustic in light of a broader expansion to multi-sensorial participation. Such technological (re)mediations have, for example, brought about an increased interest in relatively new forms of fruition like audiobooks. These are usually delivered through digital apps, such as *Audible* and *Storytel* or social platforms as *YouTube*.

Closely linked to the field of my research, this poster presentation aims to shed a light on the latest revival of the "spoken word" (McLuhan 1964) in the area of literature, which is affected by such multi-media scaffolding. By pursuing a focus on the power of affect, (im)mediacy and inclusiveness, my research also aims to explore the process of learning and teaching literature with the support of digital tools, with which immersive and interactive environments can be created.

Film Festival Interpreting: audience design, live streaming, and reception analysis

Laura Picchio
University of Macerata
l.picchio1@unimc.it

My research project deals with media interpreting (henceforth MI) and more specifically with the under-investigated area of Film Festival Interpreting (FFI) (see Merlini, 2017). My aim is to create a multimodal corpus of English-Italian dialogue interpreting performances video-recorded at international film festivals and broadcast in live streaming. These data will be analysed in terms of interactional dynamics, conversational formats, and linguistic features. At the same time the investigation will focus on the impact of digital media on FFI: whether and how the (live) streaming of these events influences interpreting behaviour at both a micro and a macro level. The former deals with renditions, interactional positions and the concept of "audience design" (Bell, 1984; 1991), whereas the latter level deals with the show as a whole and takes into consideration the theoretical framework known as "the ethics of entertainment" (Katan, Straniero Sergio, 2001; Merlini, Picchio, 2019). The international film festival which is the context of my analysis is the Giffoni Film Festival because of its unique audience and jury made up of children and young people. As for the reception side, a survey-based study will analyse laypeople's digital mass media consumption as well as their expectations, opinions and preferences regarding MI and FFI. The Covid-19 pandemic has had an impact not only on data collection and the survey but also on the very scope of my research, as a whole series of events have gone virtual.

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A corpus-assisted case study on discourses of inclusiveness and erasure of LGBT⁺ identities in British and Italian broadsheet newspapers

Federico Zaupa
Università degli Studi di Modena e Reggio Emilia
federico.zaupa@unimore.it

In recent times there has been a growing interest in corpus-based approaches to the analysis of the discursive representation of LGBT⁺ people in public discourse, especially in Governmental debates and in the press. For the first area, scholars have shown implicit and indirect homophobia reproduced in parliamentary debates on Age of Consent for same-sex intercourse (Baker 2005; Love & Baker 2015) and same-sex relationships (Bachmann 2011). For the press, corpus-based critical discourse analysis has been applied mainly to the British press to analyse the discursive representation of same-sex marriage (Turner et al. 2018; Paterson & Coffey-Glover 2018), transgender people (Baker 2014b; Zottola 2018), bisexuality (Wilkinson 2019) and LGBT⁺ refugees and asylum seekers (Baker et al. 2008; Wilkinson 2020)

Within this research area, the poster presents some of the results of the PhD research project I am currently carrying out, focusing particularly on discourses of inclusiveness and erasure of LGBT⁺ people and identities. Adopting the methodology of corpus-assisted discourse studies (CADS), the research analyses a large multilingual corpus of English and Italian broadsheet newspaper articles published from 2000 until 2020, which deal with a variety of intersectional topics debated both within and outside the LGBT⁺ communities. Preliminary results suggest that, despite the increasing expansion of LGBT⁺ rights and queer movements, many LGBT⁺ identities are still erased from the public debate on issues involving the whole LGBT⁺ community. The research further reveals that many of these topics are still tabooed or even unmentioned, showing the journalists' tendency to align themselves to a heteronormative framework of thought.

Keywords: Corpus-based (critical) discourse analysis; LGBT⁺ People; Inclusiveness; Erasure; Newspapers; United Kingdom; Italy

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