



UNIVERSITÀ
degli STUDI
di CATANIA

Languageing Diversity

2nd international conference

9-11 October
2014

University of Catania

Book of Abstracts



Università degli Studi di
Palermo



Credito
Siciliano



equinox

officine
culturali

db

JOHN BENJAMINS
PUBLISHING COMPANY



cavallotto
librerie

languageingdiversity2014@unict.it

gh Fly up

Click on the Participants' names to read their abstracts

ADAMO, Sergia, p. 3
AIEZZA, Maria Cristina, p. 3
ALTIMIR, Mercè, p. 3
AMADURI, Agnese, p. 4
ATTOLINO, Paola, p. 5
BACARDÍ Montserrat, p. 6
BALIRANO, Giuseppe, p. 6
BALIRANO, Giuseppe, p. 7
BASSNETT, Susan, p. 7
BERNARDO FLÓREZ, Marina, p. 8
BORRELLI, Nicola, p. 8
BRUTI, Silvia, p. 9
BUONANNO, Giovanna, p. 10
CAMBRIA, Mariavita, p. 11
CAVALIERE, Flavia, p. 11
CHIARO, Delia, p. 6
CHIARO, Delia, p. 13
CIANCITTO, Salvatore, p. 13
CUBETA, Germana, p. 14
D'ANNA, Luca, p. 15
D'ARCANGELO, Adele, p. 16
D'AVANZO, Stefania, p. 16
DAWES, Barbara, p. 17
DE LIMA NEVES, Cinthia, p. 18
DE MARCO, Anna, p. 19
DE MONTE, Maria T., p. 20
DI GIOVANNI, Elena, p. 21
DI MARTINO, Emilia, p. 22
DI MARTINO, Gabriella, p. 65
DI PASTENA, Enrico, p. 22
DI SABATO, Bruna, p. 17
DONADIO, Paolo, p. 25
ESPOSITO, Fabrizio, p. 26
FERREIRA, Marília, p. 18
FINA, Maria Elisa, p. 27
FIOLA, Marco A., p. 27
FONTANA, Sabina, p. 28
FRUTTALDO, Antonio, p. 29
GASPARI, Federico, p. 29
GIAUFRET, Anna, p. 42
GIULIANO, Patrizia, p. 30
GODAYOL, Pilar, p. 31
GONONG, Gina O., p. 32
GORGOJO IGLESIAS, Raisa, p. 32
GUARINO, Augusto, p. 33
HAMERLAIN, Souâd, p. 34
HAYASHI, Naomi, p. 34
LALOMIA, Gaetano, p. 35
LAWSON, Kirsten J., p.35
LEOTTA, Paola Clara, p. 36
LEVONIAN, Raluca Mihaela, p. 37
LIUZZO, Rossella, p. 38
LOPRIORE, Lucilla, p. 38
MAGLIACANE, Annarita, p. 39
MARASSÀ, Fabiola, p. 40
MASI, Silvia, p. 9
MERAKCHI, Khadidja, p. 41
MERAKCHI, Khadidja, p. 42
MÉVEL, Pierre-Alexis, p. 42
MILIZIA, Denise, p. 44
MIRET-MESTRE, Teresa, p. 44
MITZEL, Anthony D., p. 6
MONELLO, Valeria, p. 46
MORETTI, Elena, p. 38
MORETTINI, Agnese, p. 47
MUSTO, Salvatore, p. 30
NASTI, Chiara, p. 47
NISCO, Maria Cristina, p. 48
ORTU, Claudia, p. 49
OTTAIANO, Marco, p. 49
PALUMBO, Mariagrazia, p. 19
PARAVANO, Cristina, p. 50
PASQUA, Marilyn, p. 51
PLASTINA, Anna Franca, p. 52
PONTON, Douglas, p. 52
RAFFI, Francesca, p. 53
RIBA SANMARTÍ, Caterina, p. 8
ROSSI, Micaela, p. 42
RUTKOWSKI, Mariusz, p. 54
SCHNIEDER, Eckehard, p. 62
SEZZI, Annalisa, p. 54
SINDONI, Maria Grazia, p. 55
SIPIONE, Concetta, p. 56
SPALLACCIA, Beatrice, p. 57
TARAVACCI, Pietro, p. 58
TARONNA, Annarita, p. 58
TAVIANO, Stefania, p. 59
TESSUTO, Girolamo, p. 7
TOMMASO, Laura, p. 59
VANZAN, Anna, p. 60
VETTOREL, Paola, p. 61
YURDAKUL, Ayşe, p. 62
ZALIWSKA-OKRUTNA, Urszula, p. 63
ZANCA, Cesare, p. 63
ZANFEI, Anna, p. 64
ZOLLO, Silvia Domenica, p. 65
ZOLLO, Sole Alba, p.65
ZUMMO, Marianna, p. 66

Sergia Adamo

Università degli Studi di Trieste

THE POLITICS OF FEMINIST TRANSLATION



Maria Cristina Aiezza

Università degli Studi di Napoli Federico II

“CARING FOR THE COMMUNITY”. A CORPUS-ASSISTED DISCOURSE ANALYSIS OF CULTURE-SPECIFIC ELEMENTS IN INDIAN CSR REPORTS

Emerging countries are recently experiencing a growing trend for business sustainability and transparency. In India, where the virtues of charity and philanthropy are deeply rooted in the cultural, religious and historical traditions, big firms have been particularly active in providing basic services for the local communities. In the last decade, a small but growing number of companies have also started to disclose on their social and environmental issues. More aware of the impact of their operations on the surrounding population and species, energy companies have felt a stronger urge to account for the sustainability of their activities.

The present study, part of a larger research project, is conducted on a corpus of CSR reports in English issued between 2008 and 2011 by oil and electric companies operating in developing and industrial countries.

Standardising projects such as GRI and UNGC influence the type and amount of information provided in CSR reports but not the discursive organisation and the priority given to the different social responsibility areas and themes. Anglocentric textual models have been exported to India and combined with local regulative requirements and culture-specific features, resulting in a union of global and local elements. Moreover, CSR reports constitute a mixed genre, combining both informative and promotional features, which could result in an unbalanced picture, highlighting triumphs and avoiding key challenges.

A corpus-assisted discourse analysis of the Indian CSR reports can help to reveal how the emergent genre is taking shape in the country and to identify any peculiar structural, lexical and rhetorical features linked to the national values and socio-historical situation.

REFERENCES:

- Baker, Paul. *Using corpora in discourse analysis*. London/New York: Continuum, 2006.
- Bhatia, Vijay Kumar. *Worlds of written discourse*. London/New York: Continuum, 2004.
- Catenaccio, Paola. *Understanding CSR Discourse. Insights from Linguistics and Discourse Analysis*. Milano: Arcipelago, 2012.
- Garzone, Giuliana/Gotti, Maurizio (eds). *Discourse, Communication and the Enterprise: Genres and Trends*. Bern and New York: Peter Lang, 2011.
- KPMG. *India Corporate Responsibility Reporting Survey 2013*. KPMG International, 2013.
- Visser, Wayne/Tolhurst, Nick (eds). *The World Guide to CSR. A Country-by-Country Analysis of Corporate Sustainability and responsibility*. Sheffield: Greenleaf Publishing Limited, 2010.



Mercè Altimir

Universidad Autónoma de Barcelona

INTRADUCIBILIDAD, INESTABILIDAD Y ENTROPÍA. A VUELTAS CON ALGUNOS ENIGMAS CENTRALES DEL PLURILINGÜISMO

En *After Babel* (1975) George Steiner planteaba una pregunta que las teorías lingüísticas que se apoyan en el paradigma instrumental de la comunicación miran de soslayo. ¿Cómo se explica la existencia de la pluralidad de lenguas? Más inquietante es todavía este otro enigma: ¿cómo dar cuenta de la necesidad de traducción en el interior mismo de una lengua? ¿Cómo podemos pensar este agujero en

el saber que horada la ambición especular de las teorías de la comunicación? Una lengua es un proceso de cambio incesante. Tanto puede enriquecerse y pluralizarse, como rozar la esterilidad y tornarse incapaz de generar nuevos sentidos. El deterioro de las lenguas se acentúa con el aislamiento y la falta de intercambio. François Ost (2009) retoma estas cuestiones para defender la emergencia de un nuevo paradigma, el paradigma de la traducción, el cual vendría a constituir el reverso del paradigma instrumental y comunicativo dominante en la actualidad. A una «lengua de servicio» le opone una «lengua de cultura». En nuestro trabajo vamos a explorar, desde un ángulo distinto, la luz que pueden aportar a los enigmas propuestos otras disciplinas. En concreto, haremos uso de algunos conceptos forjados o pensados por Sigmund Freud (1920) y Jacques Lacan (1978). Es decir, vamos a considerar la vertiente pulsional del problema del desgaste en la lengua y del efecto vivificante que ejerce sobre ella el plurilingüismo y la traducción. Por lo demás, conviene tomar en consideración el factor traductológico del diálogo entre disciplinas heterogéneas y no olvidarnos del lazo que une esos dos heterogéneos radicales que son las lenguas y los cuerpos. Sostenemos desde el psicoanálisis que la lengua no es una emanación del organismo. Más bien es su quehacer el que teje la realidad de nuestro cuerpo, que goza con la palabra.

REFERENCES:

- Berman, Antoine (2014). *La traducción y la letra o el albergue de lo lejano*. Trad. de Ignacio Rodríguez. Buenos Aires: Dedalus.
- Cassin, Barbara (2012). *Jacques le Sophiste. Lacan, logos et psychanalyse*. París: Epel.
- Freud, Sigmund (1985): «Más allá del principio de placer» (1920). *Obras completas*. Trad. de José Luis Etcheverry. Vol. XVIII. Buenos Aires: Amorrortu, 1985.
- Lacan, Jacques (1978). *Le Séminaire Livre 2. Le moi dans la théorie de Freud et dans la technique de la psychanalyse, 1954-1955*, París: Seuil.
- Ost, François (2009). *Traduire. Défense et illustration du multilinguisme*. París: Fayard.
- Rabaté, Jean-Michel (2007). *Lacan literario. La experiencia de la letra*. Trad. de Ariel Dillon. México [etc.]: Siglo XXI.
- Steiner, George (1975). *After Babel: aspects of language and translation*. New York: Oxford University.



Agnese Amaduri

Università degli Studi di Catania

LA RAPPRESENTAZIONE FEMMINILE DELLA DIVINITÀ: SU UNA CANZONE DI ISABELLA MORRA

L'intervento si propone di analizzare la canzone *Signor, che insino a qui, tua gran mercede* di Isabella Morra (1520 ca. - 1545/1546). La lirica è dedicata all'enumerazione e descrizione delle bellezze di Cristo ma ne esistono due differenti edizioni, entrambe date alle stampe postume: la prima nel 1552 e la seconda nel 1556 (a Venezia, per i tipi di Gabriel Giolito de' Ferrari). Le differenze tra le due redazioni sono di particolare interesse perché vi si osservano variazioni nel linguaggio utilizzato non solo per raffigurare la bellezza corporea di Cristo ma soprattutto per rappresentare il rapporto con questa divinità maschile che nell'esiguo corpus di testi della Morra (solo tredici liriche superstiti) è l'unico oggetto amato. La prima redazione, infatti, attinge all'eredità della letteratura mistica, non nell'accezione speculativa bensì in quella emotiva e sponsale, nel rappresentare un legame con la divinità incarnata intimo ed esclusivo, grazie al quale la donna può figurarsi "eletta"; nella seconda redazione invece aumentano i riferimenti al vocabolario neoplatonico cristiano e la tendenza ad adeguarsi al codice normativo petrarchesco rivisitato dal Bembo.

Nella seconda stesura la poetessa utilizza un linguaggio più controllato che in parte maschera la componente sensuale dei versi e che censura l'unicità di questo rapporto, ricollocando la donna sullo stesso piano degli altri credenti, mentre nella prima redazione Isabella chiedeva a Cristo di essere riconosciuta tra i fedeli per sua «sola amante». La canzone si presta inoltre a un discorso complessivo sul linguaggio usato dalle donne-poetesse nel XVI secolo per raffigurare il proprio legame con il sacro, fondamentale per la costruzione dell'identità culturale: un legame che, diversamente dalla lirica maschile coeva, non rifiuta la corporeità nella consapevolezza, anzi, che la conoscenza del divino fosse esperibile in primo luogo attraverso i sensi.

REFERENCES:

- Berrahou Phillippy, Patricia, *Gaspara Stampa's 'Rime'. Replication and Retraction*, in «Philological Quarterly», 68 (1989), pp. 1-23.
- Borsetto, Luciana Narciso ed Eco. *Figura e scrittura nella lirica femminile del Cinquecento*, in *Nel cerchio delle Luna*, a cura di Marina Zancan, Venezia, Marsilio, 1983, pp. 171-233.
- Bronzini, Domenico, *Isabella di Morra con l'edizione del canzoniere*, Matera, Montemurro, 1975.
- Bronzini G. B., *Il caso della poetessa di Valsinni*, in *Isabella Morra e la Basilicata*. Atti del Convegno organizzato dal Comune di Valsinni, 11-12 maggio 1975, Matera, Liantonio, 1981, pp. 127-60.
- Croce, Benedetto, *Isabella di Morra e Diego Sandoval de Castro*, Palermo, Sellerio, 1983.
- Croce Benedetto, *Vite di avventure, di fede e di passione*, Bari, Laterza, 1947 (ristampa, Milano, Adelphi, 1989).
- Dagostini, Alessandra, *Degno il sepolcro, se fu vil la cuna. L'universo poetico di Isabella Morra*, Castellammare di Stabia, Longobardi editore, 2011.
- Ferguson Margaret W. –Quilligan Maureen –Vickers Nancy J. (a cura di), *Rewriting the Renaissance: The Discourses of Sexual difference in early Modern Europe*, Chicago, University of Chicago Press, 1986.
- Grignani, Maria Antonietta, *Introduzione a Rime di Isabella Morra*, Roma, Salerno Editrice, 2000, pp. 11-42.
- Mussini Sacchi, Maria Pia, *L'eredità di Fiammetta. Per una lettura delle Rime di Gaspara Stampa*, in «Studi italiani», 10, 1 (1998), pp. 35-51.
- Rabitti, Giovanna, *Vittoria Colonna as Role Model for Cinquecento Women Poets*, in *Women in Italian Renaissance Culture and Society*, a cura di Letizia Panizza, Oxford, European Humanities Research Centre, 2000, pp. 478-97.
- Schiesari, Juliana, *The Gendering of Melancholia: Torquato Tasso and Isabella Morra*, in *Refiguring Woman. Perspectives on Gender and the Italian Renaissance*, edited with an Introduction by Marilyn Migiel and Juliana Schiesari, Ithaca and London, Cornell University Press, 1991, pp. 233-69.
- Stefanelli, Ruggero, *Il petrarchismo di Isabella Morra*, in *Isabella Morra e la Basilicata*, cit. sub Bronzini G. B., pp. 57-73.
- Tateo, Francesco, *Le rime religiose di Isabella Morra*, in *Isabella Morra e la Basilicata*, cit. sub Bronzini G. B., pp. 41-53.



Paola Attolino

Università degli Studi di Salerno

WILL THE REVOLUTION BE MASHED UP? VIDEO ACTIVISM AS A FORM OF ALTERITY, OTHERNESS, RESISTANCE

George Orwell once observed that every joke is a tiny revolution. Indeed, a certain degree of anxiety has always accompanied the integration of humour into political discourse. A reasonable anxiety, given that upsetting the established order of things has been the timeless mission of fools, clowns and comedians across time and space. In the last decade, we have witnessed a surge in the practice of *culture jamming* as political commentary, engagement, and resistance. Originally born as a practice of parodying advertisements in order to alter their message (Klein 2000), culture jamming has become an intriguing and sophisticated form of political communication and social activism, substantially based on the borrowing and appropriation of the same discursive strategies of the criticized object. The basic unit of communication in culture jamming is the *meme*, a viral reinterpretation of cultural information that spread rapidly within a particular socio-cultural context, but whose effectiveness relies upon some pre-existing knowledge on behalf of the viewer, as in any form of parody and satire. This is mostly true in the age of Web 2.0 social media, characterized by the proliferation of user-generated contents including *mashups*, multifaceted intertextual objects that bring into relationship two or more formerly separate texts. Mashups are indeed tiny revolutions. They can subvert and attack the mainstream, make the serious laughable, the rational illogical, and the powerful fallible. Using key examples of political video mashups and focusing on their remix philosophy and aesthetics through Computer-mediated Discourse Analysis, this paper aims at investigating their transgressive potential, and at exploring to what extent their playful and performative nature, as well as their strategic choice and combination of mainstream texts, undercut claims of alterity, otherness or resistance.

REFERENCES:

- Benwell, Bethan & Elizabeth Stokoe. *Discourse and Identity*. Edinburgh: Edinburgh University Press, 2006.

- Hands, Joss. *@ is for activism: Dissent Resistance and Rebellion in a Digital Culture*. London: Pluto Press, 2009.
- Herring, Susan C. "Computer-mediated discourse analysis: An approach to researching online behavior". In S. A. Barab, R. Kling, & J. Gray (eds), *Designing for virtual communities in the service of learning* (pp. 338-376). Cambridge/New York: Cambridge University Press, 2004.
- Hutcheon, Linda. *A Theory of Parody: The Teachings of Twentieth-century Art Forms*. New York: Methuen, 2000.
- Klein, Naomi. *No Logo*, Milano: Baldini e Castoldi, 2000



Montserrat Bacardí

Universitat Autònoma de Barcelona

TEATRO Y TRADUCCIÓN AL CATALÁN EN EL EXILIO DE BUENOS AIRES

Tras la derrota republicana de 1939 y el inicio de la dictadura franquista, se produjo uno de los exilios más significativos de la Europa contemporánea. Se aglutinó, sobre todo, en Francia y en distintos países latinoamericanos. En Buenos Aires encontró el cobijo de una nutrida y pudiente colonia catalana, establecida en la ciudad desde finales del siglo anterior en busca de fortuna o prosperidad. Se había organizado a través de publicaciones y de centros asociativos (los llamados «casals»), reactivados con la llegada masiva de refugiados políticos. Se trataba de mantener a toda costa la llama espiritual de la patria perdida, de «salvar» Cataluña fuera de sus fronteras. Las representaciones teatrales conciliaban las apetencias culturales y sociales de los exiliados. En Buenos Aires ya contaban con una larga tradición y su actividad se incrementó a partir de la década de los cuarenta. Si bien hasta entonces la puesta en escena de obras extranjeras traducidas al catalán había sido casi anecdótica, con la llegada de jóvenes con inquietudes políticas, intelectuales y artísticas surgió la necesidad de apropiarse de obras de actualidad que habían causado sensación en todo tipo de escenarios europeos y norteamericanos. Mientras en Cataluña se mantenía un férreo sistema de censura, Bertold Brecht, Max Frisch, Eugène Ionesco, Arthur Miller o Tennessee Williams se pudieron oír y ver en catalán en Buenos Aires en los años sesenta, gracias al empeño de traductores como Jordi Arbonès, Francesc Arnó, Joan Bas Colomer o Eugeni Judàs. Ejercieron, pues, de embajadores de la «alteridad» y de la «modernidad» para su país, pero fuera de su país, para unos centenares de expatriados nostálgicos y, aún más, para las generaciones venideras.



Giuseppe Balirano

Università degli Studi di Napoli "L'Orientale"

Delia Chiaro

Alma Mater Studiorum – Università di Bologna

Anthony D. Mitzel

University of Durham

FLASH PANEL: HUMOUR AND DIVERSITY

The aim of this flash panel is to provoke the audience into a fruitful debate on the role of humour in matters of diversity. Each of the speakers will briefly present an overview of diasporic humour, starting with Italian-Americans, through to Canadian-Indian and culminating in issues regarding ethnicity/ageing and gender. Discussion from the floor will be central to the outcome of the panel.



Giuseppe Balirano

Università degli Studi di Napoli "L'Orientale"

Girolamo Tessuto

Seconda Università degli Studi di Napoli

INDIAN LANDSCAPES IN AUDIOVISUAL TRANSLATION: DIVERSITY AS THE PRODUCT OF CULTURAL RESISTANCE

This paper aims at introducing some observations on various important traits in the field of the audiovisual translation (in particular, dubbing) of Indian diasporic and/or hybrid filmic productions. We shall be focusing our attention on some themes relating to cultural and linguistic diversity and hybridism trying to identify a series of main strategies adopted in the rendering of typical postcolonial naming practices.

In particular, the encounter/clash between English and non-English semiotic, linguistic and cultural systems calls for forms of 're-contextualisation' and creative mixed language use generating linguistic creativity which enacts new balances between discourses and audiences. Therefore, audiovisual translation of Indian diasporic films in Italian necessarily requires new strategies to render acts of identity, markers of resistance, abrogation, appropriation in order to re-place (and/or re-locate), and 're-root' the English language(s) in the target one.

Since AVT research mainly relies on a case-study approach (Gambier and Gottlieb 2001), this paper concentrates on samples from a corpus of Anglo-Indian films in their original language(s) and their dubbed versions. As a matter of fact, drawing from the *DESI* corpus (2012), we shall be exclusively focusing on the films produced by Indian diasporic film-makers, on a time-span ranging from the year 2002 to 2012. Noting that some AVT techniques of cultural and linguistic hybridisation in the naming practices are too often lost in translation, we present some observations that emerged out of our analysis of the corpus under scrutiny with the aim of tentatively proposing some novel techniques to be used in postcolonial and/or multilingual AVT when the rendering of toponyms becomes an important political and social issue.

Anderson, James / Keenan, Edward 1985. Deixis. In Shopen, Timothy (ed.) *Grammatical Categories and the Lexicon*. Cambridge: Cambridge University Press, 259-308.

Balirano, Giuseppe 2009. Indian Diasporic Aesthetics as a Form of Translation. *Anglistica. Indiascapes: Images and Words from Globalised India* 12/2, 87-96.

Benwell, Bethan / Stokoe, Elizabeth 2007. *Discourse and Identity*. Edinburgh: Edinburgh University Press.

De Fina, Anna 2003. *Identity in Narrative. A Study of Immigrant Discourse*. Amsterdam and Philadelphia: John Benjamins.

De Fina, Anna / Schiffrin, Deborah / Bamberg, Michael (eds) 2006. *Discourse and Identity*. Cambridge: Cambridge University Press.

Derrida, Jacques / Dufourmantelle, Anne 1997. *De l'hospitalité*. Paris: Calmann-Lévy.

Fillmore, Charles 1997. *Lectures on Deixis*. Stanford: Center for the Study of Language and Information.

Freddi, Maria / Pavesi, Maria (eds) 2009. *Analysing Audiovisual Dialogue. Linguistic and Translational Insights*. Bologna: CLUEB.

Gambier, Yves / Gottlieb, Henrik (eds) 2001. *(Multi)Media Translation: Concepts, Practices and Research*. Amsterdam: Benjamins.

Naficy, Hamid 2001. *An Accented Cinema. Exile and Diasporic Filmmaking*. Princeton: Princeton University Press.



Susan Bassnett

University of Warwick

TRANSLATION AND CREATIVITY

Translation, for so long viewed as a secondary, imitative literary activity has undergone a critical reassessment in recent years. Today, translation is starting to be seen as fundamental to literary and cultural renewal, and as a major shaping force in literary transmission. This paper starts with the premise that translation is a creative act, and explores how poets and translators invite re-readings in new contexts. The Irish writer Patrick Kavanagh's essay, 'Parochialism and Provincialism' serves to underpin a discussion of translation strategies, while attention is also focussed on the legacy of Romantic nationalist ideology that has held back considerations of translation as an important creative element in literature.

Marina Bernardo Flórez

Blanquerna-Universitat Ramon Llull

Caterina Riba Sanmartí

Universitat de Vic-Universitat Central de Catalunya

LA AUTOTRADUCCIÓN DE FIFTY LOVE POEMS DE MONTSERRAT ABELLÓ

A pesar de tener una larga tradición en todos los géneros literarios, es en la actualidad cuando se le empieza a prestar especial atención a la autotraducción, posiblemente debido al papel cada vez más relevante que juegan los contextos híbridos y las consideraciones entorno a la identidad y la alteridad dentro de un mundo globalizado. La autotraducción, es decir la traducción llevada a cabo por el propio autor del original, supone un reto a las definiciones convencionales de traducción y a las dicotomías autor-traductor, original-traducción.

No son pocos los escritores y escritoras que han traducido su propia obra, entre ellos, autores reconocidos como Samuel Beckett, Vladimir Nabokov, Marina Tsvetayeva, Gloria Anzaldúa. Manuel Rivas y Bernardo Atxaga son casos más recientes dentro de la literatura de la Península Ibérica.

En el caso de la literatura catalana son muchos los que se han autotraducido al castellano (Llorenç Villalonga, Josep Pla, Carme Riera, Pere Gimferrer, Olga Xirinacs, etc.) a causa del dominio de ambas lenguas que la peculiar situación lingüística en Cataluña les ha permitido.

En esta intervención nos centraremos en la labor de la reconocida poeta y traductora catalana Montserrat Abelló, galardonada con el Premio de Honor de las Letras Catalanas (2008) o el Premio nacional a la Trayectoria Profesional y Artística (2008), entre otros, que representa un caso excepcional puesto que ha traducido su propia obra tanto al castellano como al inglés.

Abelló ha traducido a muchas poetas anglosajonas al catalán (Sylvia Plath, Adrienne Rich, Anne Sexton, Margaret Atwood, etc.) y a algunas poetas catalanas al inglés, como Maria-Mercè Marçal, y su propia obra poética. En esta comunicación nos ocuparemos especialmente de la reciente traducción de *Fifty Love Poems*, una edición bilingüe (catalán-inglés) publicada por Francis Boutle Publishers (2014). Nos proponemos analizar algunas de las estrategias traductológicas y la concepción de traducción que se deriva de ellas.

REFERENCIAS:

- Blanco, Pilar. "La autotraducción: un caso para la crítica". *Hieronymus Complutensis* 9-10, 107-125, 2003.
- Cordingley, Anthony. *Self-Translation: Brokering Originality in Hybrid Culture (Bloomsbury Studies in Translation)*. London-New York: Bloomsbury, 2013.
- Hansen Esplin, Marlene. "Spanish, English, and in-between: self-translation in the U.S. and Latin America". Dissertation submitted to Michigan State University. Hispanic Cultural Studies, 2012.
- Marco, Josep. *El fil d'Ariadna*. Capellades: Eumo Editorial, 2002.
- Recuenco Peñalver, María. "Más allá de la traducción: la autotraducción". *TRANS Revista de Traductología*, 15, 197-208, 2011.
- Tanqueiro, Helena. "Un traductor privilegiado. El autotraductor". *Quaderns. Revista de Traducció* 3, 19-27, 1999.

Nicola Borrelli

Università degli Studi di Salerno

IDENTITY AND ALTERITY CONSTRUCTION IN THE POLITICAL DISCOURSE OF EUROPEAN POPULIST PARTIES

The European Parliament election in May 2014 saw great success of the populist parties across Europe. Marie Le Pen's *Front National* obtained 23.86% of the national votes and 23 seats in the European Parliament, becoming the leading political party in France. A stronger performance was that given by

Nigel Farage's UKIP in the UK, with 27.5% of the national votes and 24 MEPs. Geert Wilders' one-man party, the PVV, kept its 4 seats by gaining 13.34% of the Dutch votes while Golden Dawn was the second-leading party in Greece with a share of 22.71% and 5 seats in the parliament of the EU. In Italy, M5S confirmed its role as the second-leading national party with 21.16% of the votes and 17 European seats, and the North League, after the 2012 scandal that nearly wiped out the party, found itself on the rise, with 6.16% of the votes and 5 MEPs, becoming the fourth Italian political force.

Starting from an analysis of their programmes and their websites, this study seeks to identify the linguistic and semiotic strategies used by the actors of these new populist parties of Europe to build and promote their own national identities in opposition to multi-faceted Others they construe as hostile (Riggins 1997; Wodak 1997; Richardson 2004). In the light of the alliances formed by some of these political groups in the European Parliament (e.g. M5S and UKIP; North League, Front National and PVV), particular attention will be paid to the similarities and differences between the values and cultural schemata they use in the construction of alterity. In other words, is it possible to pinpoint a system of shared tenets that underlies populism *tout court* in Europe?

Critical Discourse Analysis (Fairclough 2001, 2003, 2012; Wodak 1997; Wodak/de Cillia/Reisigl/Liebhart 1999; Wodak/Mral/Khosraviniq 2013) will provide the theoretical background for the analysis of the verbal language of the corpus selected, whereas the non-verbal aspects will be analysed within the framework of social semiotics (Kress and van Leeuwen 2006).

REFERENCES:

- Fairclough, Isabella; Fairclough, Norman 2012. *Political Discourse Analysis: A Method for Advanced Students*. London: Routledge.
- Fairclough, Norman 2003. *Analysing Discourse: Textual Analysis for Social Research*. London: Routledge.
- Fairclough, Norman 2003. "'Political Correctness': The Politics of Culture and Language" in *Discourse & Society* 14(1): 17-28.
- Fairclough, Norman 2001. *Language and Power* - 2nd edition. London: Longman.
- Joseph, John Earl 2006. *Language and Politics*. Edinburgh: Edinburgh University Press
- Reisigl, Martin; Wodak, Ruth 2001. *Discourse and Discrimination*. London: Routledge.
- Richardson, John E. 2004. *(Mis)Representing Islam – The racism and rhetoric of British broadsheet newspapers*. Amsterdam: John Benjamins B.V.
- Riggins, Stephen Harold 1997. *The language and politics of exclusion – Others in discourse*. Thousand Oaks/London/New Delhi: Sage Publication.
- Wodak, Ruth (ed.) 1997. *Gender and Discourse*. London: Sage.
- Wodak, Ruth; Mral, Brigitte; Khosraviniq, Majid (eds) 2013. *Right Wing Populism in Europe: Politics and Discourse*. London: Bloomsbury Academic.
- Wodak, Ruth; de Cillia, Rudolf; Reisigl, Martin; Liebhart, Karin (eds) 1999. *The Discursive Construction of National Identity*. Edinburgh: EUP



Silvia Bruti and Silvia Masi

Università degli Studi di Pisa

FOOD-CENTRED SITUATIONS AND IDENTITY DIVERSIFICATION BETWEEN PREDICTABILITY AND CREATIVITY: A CASE STUDY IN AUDIOVISUAL TRANSLATION

The paper focuses on the analysis of food-centred situations in a small corpus of English films and their dubbed versions into Italian. Food can be viewed as "the most sensitive and important expression of national culture" (Newmark 1988: 97), while cultural specificity often represents a challenge in interlingual translation (cf., e.g., Epstein 2009). In fact, globalization, and translation 'therein', have made it possible to (start to) transcend cultural boundaries (Chiaro 2008; Cronin 2003) and enhance the predictability of interlinguistic/intercultural matches. Although the role of food in films has catalyzed increasing interest in the last decade (cf., *inter alia*, Bower 2004, Keller 2006, Bednarek 2010), interdisciplinary research bringing together linguistics and food studies has until now been quite limited (Buccini 2013: 154). Indeed audiovisual translation represents a special challenge, because of the interplay of verbal and non-verbal codes and technical constraints. In certain cases in particular, in fact, dishes or ingredients take the scene and heavily condition the translation in the Italian dub.

The paper intends to explore the different functions of such codes in food-related situations as modulating devices of the individual and cultural identities of the characters involved. In the films under

analysis (*No reservations* (Hicks 2007), *Julie & Julia* (Ephron 2009), *Eat, pray, love* (Gilbert 2006), *Ratatouille* (Bird/Pinkava 2007)) food appears to play a crucial role in revealing the protagonists' personalities, both in cultural and affective-emotional terms (Diemer and Frobenius 2013), as well as in establishing social bonds. How are these variety of functions and interplay of codes reflected in translation? To what extent is it possible to pinpoint a range of relevant categories between linguistic/cultural predictability and creativity, both in the originals and in their translations? The first part of the presentation will be devoted to the introduction of the corpus of films, while the second part will focus on the data, in the attempt to provide some answers to the questions above.

REFERENCES:

- Bednarek M. (2010) *The language of fictional television: drama and identity*, Continuum, London/NY.
- Bower A. (2004) *Reel food: essays on food and film*, Routledge, NY.
- Buccini A. F. (2013) "Linguistics and Food Studies", in K. Albala (ed.) *International Handbook of Food Studies*, Routledge, NY, 146-158
- Chiaro D. (2008) "A taste of otherness: eating and thinking globally", *European Journal of English Studies*, 12.2, 195-209.
- Cronin M. (2003) *Translation and Globalization*, Routledge, NY.
- Diemer S. and Frobenius M. (2013) "When making pie, all ingredients must be chilled. Including you", in C. Gerhardt, M. Frobenius, S. Ley (eds) *Culinary Linguistics*, Benjamins, Amsterdam, 53-81.
- Epstein B. J. (2009) "What's cooking: translating food". In *Translation Journal* (<http://translationjournal.net/journal/49cooking.htm>)
- Keller J.R. (2006) *Food, film and culture: a genre study*, McFarland and Co, Jefferson, NC.
- Newmark P. (1988) *A Textbook of Translation*, Prentice-Hall International, Upper Saddle River, NJ.



Giovanna Buonanno

Università degli Studi di Modena e Reggio Emilia

WRITING ACROSS LANGUAGES AND CULTURES: NADIFA MOHAMED'S BLACK MAMBA BOY (2010)

"I am my father's griot (...) I am telling you this story so that I can turn my father's blood and bones (...) into history" (*Black Mamba Boy*, p. 1)

Published in 2010, *Black Mamba Boy* is British-Somali writer Nadifa Mohamed's debut historical novel, in which the author retraces her father's extraordinary life from adolescence to young adulthood during the 1930s and 40s, in East Africa, the Middle East and finally Wales. Starting off as a street kid in the Yemeni port city of Aden, Jama experiences loss, loneliness and famine but finds the strength to continuously reinvent himself, as an *askari*, a sailor and a businessman. As her father's griot, Mohamed recovers his "epic" journey (Mohamed 2011) in the horn of Africa against the backdrop of European colonialism and World War II, weaving a tapestry of languages, cultures, personal and communal histories.

This paper will discuss the novel as a coming of age "novel of transformation" (Stein 2004), situating it in a tradition of Black British writing, that has sought to retrieve forgotten and marginalized voices, while engaging with histories of colonialism, displacement and diaspora. Writing out of her transnational, diasporic personal history, Mohamed is concerned with revealing revealing her African ancestry, as well as uncovering the implication of her roots in British history and the way intertwined stories/histories across time and space ultimately project a diverse, composite view of contemporary British identity.

REFERENCES:

- King, Bruce. *The Internationalization of English Literature*. Oxford: Oxford U.P., 2004
- Mohamed, Nadifa. *Black Mamba Boy*. London: HarperCollins, 2010
- Interview with Nadifa Mohamed, author of *Black Mamba Boy*. WDN, 21 April 011 (http://www.wardheernews.com/Books/21_interview_nadifa_black_mamba.html)
- Stein, Mark. *Black British Literature: Novels of Transformation*. Columbus, OH: Ohio State U.P., 2004



Mariavita Cambria

Università degli Studi di Messina

“RE-COLLOCATING” LAMPEDUSA AS THE THRESHOLD OF EUROPE

“Soglia” the Italian noun for “threshold” carries two contrasting meanings: it is at the same time the point that welcomes into a place and the limit of the place itself. It is very often related to the same semantic field of “limit” and “border” and it often collocates accordingly. The outrageous slaughter of men and women that is taking place in the Mediterranean sea in the last couple of months compels us to question the entire concept of border and its related meanings. In this context, the island of Lampedusa can metaphorically be seen as the battlefield of the two opposing meaning of “soglia”. It has somehow become a threshold, a physical space but, more than this, in a contrasting semantic game between the concept of space and that of place (Bonesio 2007), a metaphorical social constructed place where a supposed “European identity” is built often in contrast with that of the migrants who, paradoxically, achieve the status of outlaws only because they exist, only because they are alive.

Moving from the assumption that the construction of an alleged European identity is reinforced by the construction of “borders” and “barriers”, the paper aims at investigating the collocation of some keywords and key collocates in the representation of the 2013 Lampedusa migrant shipwreck (also called “boat-migrants”) in a corpus of Italian and English TV news. Via the adoption of a multimodal corpus-assisted approach (Baldry, Thibault 2008; Kress 2010) the paper will also analyse the metaphors linked to the social construction of Lampedusa as the “soglia” of Europe.

REFERENCES:

- Baldry, Anthony, Thibault Paul. “Applications of multimodal concordances”. *Hermes: Journal of Language and Communication Studies* 41 (2008): 11-41.
- Bonesio, Luisa. *Paesaggio, identità e comunità tra locale e globale*. Reggio Emilia: Diabasis, 2007.
- Kress, Gunther. *Multimodality: a Social Semiotic Approach to Contemporary Communication*. London and New York: Routledge, 2010.



Flavia Cavaliere

Università degli Studi di Napoli Federico II

PROMOTING INTERACTION BETWEEN MIGRANT COMMUNITIES AND HOST SOCIETIES VIA ENGLISH LANGUAGE – A SOUTHERN ITALY CASE STUDY

The ‘Three-circle Model’ (Quirk et al. 1972; Kachru 1992), one of the most influential models accounting for the spread of English world-wide in terms of the three concentric circles –the Inner Circle, the Outer Circle and the Expanding Circle – though still an important stepping stone for the grouping of varieties of Englishes, does not seem to be sufficiently dynamic to reflect the reality of today’s uses English in the world (Rajadurai 2005). In particular, Kachru’s tripartite model disregards the new dominant function and status of English as a lingua franca (ELF) between speakers who do not share a mother tongue. In many cases English is also spoken by both migrants community and Expanding Circle host societies – Italy being a case in point – is often the only way to (partially) overcome linguistic barriers, be it in the workplace, in their neighborhood, at school, at in the offices of the local administration, and so on. Additionally, not only EFL still needs to be defined more precisely, but the classification between the Circles themselves cannot be clear-cut, due to current ceaseless “population movement, language loss, divergent language attitudes, and massive shifts in language” (Crystal, 1995: 363). From this viewpoint it has become virtually impossible to provide workable distinctions between ‘native speakers’ and ‘non-native speaker’ as well (Davies 2003). Furthermore, research on the use of English as a lingua franca in Europe, where English is not only learnt, but more widely used in different settings, has highlighted a new variety of English - sometimes also controversially called ‘Euro-English’ (Mollin, 2006), to be found «not only in restricted fields such as business and commerce, but also in a wide range of other contexts of communication including its increasing use as a language of socialisation» (Jenkins 2003: 38). In this perspective, our investigation tries to account for the uses of English by a group of migrants based in Castel Volturno (a small Southern Italian town nearby Naples). We administered a self-assessment questionnaire survey aiming to gauge to what extent the use of English enable(d) these migrants to

engage with people in the Italian receiving society and promote effective mutual interaction. The results and their implications will be discussed in the paper.

REFERENCES:

- Alptekin, C. Towards intercultural communication competence. *English Language Teaching Journal*, 56 (2002): 57-64.
- Cavaliere, F. "L'Assistente Sociale nello scenario multietnico del nuovo millennio: la competenza linguistica". In *Plurilinguismo e integrazione*, edited by A. La Marra et al., 179-205. Napoli: Edizioni Scientifiche Italiane, 2010.
- Crystal, D. *The Cambridge Encyclopedia of the English Language*, Cambridge: Cambridge University Press, 1995.
- Crystal, D. "The Future of Englishes". *English Today* 15 (1999): 10 – 20.
- Crystal, D. *English as a Global Language*, Cambridge: Cambridge University Press, 1997, 2003.
- Davies, A. *The Native Speaker: Myth and Reality*. Clevedon: Multilingual Matters, 2003.
- Erling, E. J. The Many Names of English. *English Today* 21(2005): 40 – 44.
- Frazer, L. & Lawley, M. *Questionnaire Design & Administration*. Milton John Wiley & sons: Australia Ltd, 2000.
- Gardner, R. C. "Integrative motivation and second language learning: practical issues". *Journal of Foreign Language Education and Research*, (2001): 71-91.
- Gillham, B. *Developing a Questionnaire*. London & New York: Continuum, 2000.
- Gillham, B. *The Research Interview*. London & New York: Continuum, 2000.
- Giglioli, P. P. Fele. *Linguaggio e contesto sociale*. Bologna: il Mulino, 2000.
- Graddol, D. *English Next*. London: British Council, 2006.
- Grzega, J. "The role of English in learning and teaching European intercomprehension skills". *Journal for EuroLinguist X 2*, (2005):1-18.
- Halliday, M. A. K. *Language as Social Semiotic: the Social Interpretation of Language and Meaning*. London: Arnold, 1978.
- Hogg, M., & Abrams, D. *Social Identifications: a Social Psychology of Intergroup Relations and Social Process*. New York: Routledge, 1988.
- House, J. "English as a lingua franca: a threat to multilingualism?". *Journal of Sociolinguistics*, VII,4. (2003):556–578.
- Ives, P. "'Global English': Linguistic imperialism or practical lingua franca?". *Studies in Language and Capitalism*.1, (2006): 121 – 141.
- Jenkins, J. *World Englishes: A Resource Book for Students*. Routledge/Taylor and Francis, 2003.
- Jenkins, J. *English as a Lingua Franca: Attitude and Identity*. Oxford: Oxford University Press, 2007.
- Kachru, B. B. *The Alchemy of English: the Spread, Functions and Models of Non-native Englishes*. Illinois: University of Illinois Press, 1990 (2nd edition).
- Kachru, B. B. *The Other Tongue: Englishes Across Cultures* Urbana: University of Illinois Press, 1992 (2nd edition).
- Kachru, B. B., Kachru, Y. & Nelson, C. L. *The Handbook of World Englishes*. London: Blackwell, 2006.
- Kamwangamalu, N. M. "One language, multi-layered identities: English in a society in transition, South Africa". *World Englishes*.26 (2007) :263 – 275.
- Kirkpatrick, A. "Which model of English: native-speaker, nativized or lingua franca?" In *English in the World*, edited by R. Rubdy and M. Saraceni, 71-83. London & New York: Continuum, 2006.
- Kirkpatrick, A. *World Englishes: Implications for International Communication and English Language Teaching*. Cambridge: Cambridge University Press, 2007.
- Kirkpatrick, A. "World Englishes, English as a lingua franca and discourse analysis". In *The Routledge Handbook of Discourse Analysis*, edited by M. Handford and J. Gee, 654-669. London: Routledge, 2012.
- Lawrence, R., T. Stockwell, *Language and Linguistics: The Key Concepts*. London and New York: Routledge, 2007.
- Luatti, L. *Il mondo in classe: educare alla cittadinanza nella scuola multiculturale; proposte, metodi, esperienze, materiali*, Ucodep, 2006.
- Mollin, S. *Euro-English. Assessing Variety Status*. (Language in Performance 33) Tübingen: Narr, 2006.
- Mollin, S. *New Perspectives on English as a European Lingua Franca*. J.Benamins: Amsterdams: The Netherlands, 2013.
- Quirk, R. et al. *A Grammar of Contemporary English*. London: Longman, 1973.
- Rajadurai, J. "Revisiting the Concentric Circles: Conceptual and Sociolinguistic Considerations". *Asian EFL Journal*, 7 (2005)111– 130.
- Seidlhofer, B. Towards making 'Euro-English' a linguistic reality. *English Today*.68 (2001): 14–16.

- Seidlhofer, B. "English as a lingua franca" In *Oxford Advanced Learner's Dictionary of Current English*, edited by A. Hornby, 92. Oxford: Oxford University Press. 2005. Accessed May 2014 http://www.univie.ac.at/voice/page/documents/oald_elf_page_r92.pdf].
- Romaine, S. "Global English from Island Tongue to World language". In *The Handbook of the History of English*, edited by L.J. Los, Bettelou and A. van Kemenade, 589 – 609. Oxford: Blackwell, 2006.
- Rubdy, R. & Saraceni, M. (eds.) *English in the World: global Rules, Global Roles*. New York & London: Continuum, 2006.
- Saraceni, M. "English as a lingua franca: between form and function." *English Today*. 24 (2008): 20–26.
- Smith, R. "Global English: gift or curse? – The case against English as the world's lingua franca". *English Today*. 21 (2005) :56 – 62.



Delia Chiaro

Alma Mater Studiorum – Università di Bologna

THE OUTSKIRTS OF HUMO(U)R : LANGUAGE, LAUGHTER AND DIVERSITY

One of the strengths of humorous discourse is that it allows its author to say the unsayable. Sex, politics and religion are just three of the many sensitive areas typically tackled in humorous discourse. Politically incorrect? Absolutely, but with the excuse of "I was only joking" when it comes to humo(u)r anything goes. Thus, it is since forever that the centre has made fun of the periphery – or rather, several centres have made fun of diverse peripheries.

The inhabitants of locations known as "Fooltowns" (Davies 1998) have provided material for jokes since the dawn of time. Over the centuries, city-dwellers have typically scoffed their rustic, peasant neighbours for their simplicity so that just as the Ancient Egyptians made fun of the Nubians, present day inhabitants of England's metropolitan areas ridicule Essex girls. Thus, as far as humo(u)r is concerned, matters have hardly changed at all, in other words, the outsider remains an outsider and the joke is always in substance the same joke.

In this talk I will explore the question of diversity, in terms of 'outsideness', as a source of humo(u)r in assorted text-types. After distinguishing the notions of laughing at and laughing with, I shall discuss different facets of ethnic humo(u)r within this binary framework to then move on to survey its role within the peripheries of gender and wrestle with the notion of whether, and if so, how, the fringe ever strikes back.



Salvatore Ciancitto

Università degli Studi di Catania

SHAPING POST – WAR SOCIETY THROUGH CHILDREN'S LITERATURE IN TRANSLATION

Adult ideology has always tried to shape children's literature in translation according to its inherent main goals, as showed in the didactic and moralistic role attributed to children's literature. Thus, in order to provide books for children which could fit the established canon in those terms of morality and didacticism, texts were subjected to manipulations, which resulted, in the end, in a different text from the original. Indeed, the canon of children's literature provides that a book for children must be didactic and moralistic and teach the children to stay at their place. As far as adaptation is concerned, Riitta Oittinen and Zohar Shavit perceive it in two different ways. For Shavit, adaptation is the proof of the inferior status of children's literature within the main literary system, as non-canonized literature and addressed to members of the society who had no great importance. Oittinen, on the other hand, believes that if we try to define adaptation and translation as separate issues, we face a dilemma, as we are mixing terms on different levels: when translating, we are always adapting our texts for certain purposes and certain readers, both children and adults. The translation process as such brings the text closer to the target-language readers by speaking a familiar language. Domestication is part of translation and not a parallel process. Thus, in her work, the scholar, by examining the Finnish translation of Kenneth Graham's *The Wind in the Willows*, concludes that the principle of domestication was given by the 1940s and 1950s

translational norm in Finnish children's literature. In fact, domesticating cultural references as much as possible is carried out in order to help the children identify with the characters and understand the story better. In a country recovering from war, where foreign cultures were not well known, such norm was reasonable.

This present work intends to focus on the role of children's literature in translation in Italy during 1950s, focusing on *Peter Pan* by J.M. Barrie as case-study, as a way of shaping the cultural and social order of the after-war and reconstruction, in order to identify the dominant ideology and its constraints imposed on children and their literature.

REFERENCES:

- Bell, A., *Children's Literature and International Identity? A Translator's Viewpoint in Children's Literature and National Identity*, Meek, M., ed., London, Trentham Books, 2001, pp. 23 -30.
- Ben – Ari, N., "Didactic and Pedagogic Tendencies in the Norms Dictating the Translation of Children's Literature: The Case of Postwar German-Hebrew Translations" in *Poetics Today* 13: 1, 1992, pp. 221-230.
- Cammarata, A., "La ricreazione di Alice - La traduzione dei giochi di parole in tre traduzioni italiane", *Intraline*, vol. 5 (2002), available online www.intraline.it
- Cangemi L., *La letteratura Svedese per ragazzi, ovvero tutto quello che avreste voluto sapere sul sesso e non avrete mai occasione di leggere* (2006), disponibile presso http://www.bookfair.bolognafiere.it/images/BOOK06_AbstractCANGEMI.pdf
- Dollerup, C., "Translation for Reading Aloud", in *META*, XLVIII, 1-2 2003, pp. 81- 100.
- Hagfors, I., "The Translation of Culture-Bound Elements into Finnish in the Post-War Period" in *Meta*, XLVIII, 1-2, 2003, pp. 115 – 126.
- Hervey, S.G.J., "Ideology and Strategy in Translating Children's Literature", in *Forum for Modern Language Studies*, 1997, vol. XXXIII no. 1, pp. 60 -71.
- Jobe, R., *Translation* in Hunt, P., (ed), *International Companion Encyclopedia of Children's Literature*, London & New York, Routledge. 1996, pp. 519- 529.
- Kibbe, D. A., "When Children' s Literature Transcends its Genre: Translating Alice in Wonderland" in *Meta*, XLVIII, 1-2, 2003, pp. 307- 321.
- Lathey, G. (ed), "The Translation of Children's literature: A Reader", Bristol, Multilingual Matters, 2006.
- Macchioni, S., "Onomastica in Harry Potter", in *Il Pepeverde*, n. 22/2004, pp. 21-22.
- O'Connell, E., *Translating for Children*, in Anderman, G., Rogers, M. (eds), *Word, Text, Translation*, Clevedon, Multilingual Matters, 1999, pp. 208- 216.
- Oittinen, R., *Translating for children*, New York and London, Garland Publishing, 2000
- O' Sullivan, E., "Narratology meets Translation Studies, or, The Voice of the Translator in Children's Literature", in *META*, XLVIII, 1-2 2003, pp. 197 – 207.
- Puurtinen, T., "Translating Children's Literature: Theoretical Approaches and Empirical Studies", in *Translation and the (Re)production of Culture, Selected Papers of the CERA Research Seminars in Translations Studies 1989- 1991*, pp. 273-281.
- Tabbert, R., "Approaches to the translation of children's literature, in *Target*, 14: 2, 2002, pp. 303-351.
- Shavit, Z., "Translation of children's literature as a function of its position in the literary polysystem", in *Poetics Today*, vol. 2:4 (1981), pp. 171-179.
- Shavit Z., *Poetics of Children' s Literature*, Athens and London, The University of Georgia Press, 1986
- Van Camp, K., "The Translation of Pippi Longstocking into Dutch: A Test Case" in *Translation and the (Re)production of Culture, Selected Papers of the CERA Research Seminars in Translations Studies 1989- 1991*, pp. 19 – 41.
- Yamazaki, A., "Why change names? On the translation of children's books" in *Children's Literature in Education*, vol. 33, No. 1, March 2002, pp. 53- 62.



Germana Cubeta

Università degli Studi di Messina

DICKENS AND CULTURAL IDENTITY: A COMPUTATIONAL LINGUISTIC STUDY OF PICTURES FROM ITALY

This paper aims at presenting a corpus stylistics analysis of Dickens's travelogue *Pictures from Italy* to investigate the relation between language and identity.

According to Halliday, linguistic acts reflect the set of ideas, beliefs and values of the cultural system in which they have been produced (Halliday, 1978). This study means to show how in *Pictures from Italy* lexis's organization conveys the author's cultural identity and depicts alterity. Dickens's travel book will be compared to a reference corpus made up of the author's twenty-two narrative works through the programme *WordSmith Tool 6.0* (Scott, 2012) and a keyword research will contribute to foreground the connection between form and meaning (Mahlberg, 2013). The author's lexical choices will shed light on the aspects of the country he meant to highlight and on the ones he left on the background (Leech and Short, 2007).

The positive keyness exhibited by certain lexical items in the text, such as the preposition "like", will contribute to present the connection between language and identity. It will be seen that Italian cultural aspects are introduced to the readers through similes where tenors belong to the British world (Bondi Scott, 2010).

In *Pictures from Italy* possessive adjectives and deictics also play a key role in shaping identity and alterity. Bhabha claims that although Italy was not a British colony, Dickens's narrative strategies reveal a colonial attitude towards the country (Bhabha, 1990). It will be seen that the possessive adjective "their" introduces lexical items related to Italian people, places and cultural habits and that it is opposed to the possessive adjective "our", widening distance between the author's cultural *milieu* and Italy.

REFERENCES:

- Bhabha, Homi. *Nation and Narration*. London: Routledge, 1990.
- Bondi Marina, Scott Mike. *Keyness in Texts*, Amsterdam and Philadelphia: John Benjamins Publishing Company, 2010.
- Halliday, Michael Alexander Kirkwood. *Language as Social Semiotic: The Social Interpretation of Language and Meaning*. London: Edward Arnold, 1978.
- Leech Geoffrey, Short Mick. *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. (Second edition). London: Pearson Longman, 2007.
- Mahlberg Michaela. *Corpus Stylistics and Dickens's Fiction*. New York and Oxford: Routledge, 2013.
- Scott Mike. *WordSmith Tools: Version 6.0. Manual*. Oxford: Oxford University Press, 2012.



Luca D'Anna

Università degli Studi di Napoli "L'Orientale"

MEDIATING CONFLICTS, CREATING BONDS: THE CULTURE – BOUND INTERACTION OF ISLAM WITH FACE – REDRESS STRATEGIES IN MAGHREBI ARABIC DIALECTS

Languages are always linked to the historical, social and cultural experience of the human groups who gave them birth or who adopted them at a later stage of their existence. The code of verbal politeness is one of the fields in which the results of this historical and cultural experience manifest themselves in the most tangible way, since it is related to the culture-specific concepts of shame and virtue and functions as a means to mediate conflicts and create social bonds. The main role of verbal politeness, according to Brown and Levinson's seminal work *Politeness, some universals in language usage* (1979), consists in allowing the speaker to perform potentially threatening speech acts (conventionally labelled as Face Threatening Acts, FTAs) in the safest way and to achieve his goals without jeopardising the relationship with his collocutor. While the necessity to mitigate FTAs and the consequent existence of a code of politeness may be considered as language universals, the strategies actually put in action by speakers represent the culture-specific part of the equation and are inseparable from the *Weltanschauung* of the speakers who operate the choice.

Arabic-speaking societies represent, in this respect, an interesting case of study. The collectivist nature of such societies results in a code marked by the predominance of positive politeness, which makes the preservation of positive face-wants an absolute priority for speakers. At the same time, the Islamic system of beliefs exerts a deep influence on everyday language, interacting with the redress strategies described by Brown and Levinson in their work. The result of the combined action of these factors is a code of politeness that constituted a perennial source of fascination for scholars and travellers and that only in the last decades ceased to be looked through the glasses of an Eurocentric orientalism and became the object of serious scientific efforts.

Our analysis will discuss the most common ways in which the Islamic religion interacts with the redress strategies universally employed to mitigate FTAs, becoming a functional factor within the code of

politeness of Arabic-speaking societies, with a particular focus on Maghrebi ones. Such an articulate interaction results in a peculiar set of redressive actions, which can be quite obscure and even give origin to serious misunderstandings.

The research is based on a mixed corpus of informants of different ages and social classes, telephone conversations and written sources (mainly grammar of spoken Arabic and collections of ethnotexts). The results it yielded contribute to highlight one of the numberless ways through which cultural diversity emerges and is manifested in language.

REFERENCES:

- Bassiouney, Reem. *Arabic sociolinguistics, Topics in Diglossia, Gender, Identity, and Politics*. Washington: Georgetown University Press, 2009.
- Brown Penelope - Levinson Steven. *Politeness. Some Universals in Language Usage*. Cambridge: Cambridge University Press, 1987.
- Dornier, Paul. *La politesse dans les campagnes du Nord de la Tunisie*. Tunis: Institut des Belles Lettres Arabes, 1954.
- Leech, Geoffrey. *Principles of Pragmatics*. London - New York: Longman, 1983.
- Marçais, Philippe. *Esquisse Grammaticale de l'Arabe Maghrébin*. Paris: Maisonneuve, 1977.
- Mercier, Henry. *La Politesse Arabe au Maroc*. Tanger: Editions Eurafrique, 1957.



Adele D'Arcangelo

Alma Mater Studiorum – Università di Bologna

DIVERSITY IN A BEST SELLING GENRE: YOUNG ADULTS ROMANCE IN TRANSLATION

In this paper I address the translation of young adults romance, a genre that has recently become particularly popular in terms of sales and international appeal. From a translational point of view these novels pose interesting problems in terms of editorial strategies such as gender based targeted readers and transnational elements (at least in western culture) that often transform these products in best-sellers. Novels belonging to this specific production often, if not always, present young problematic protagonists, who differ for many reasons from the group of teenagers they belong to.

Through the analysis of some bestsellers translated from English into Italian I will try to point out how translation and editorial marketing strategies of romance literature, specifically aimed at young adults, address and reflect gender reading habits, and if translation is able to reproduce the specificity that defines both the genre's characteristic elements and the language of its heroes/heroines.

REFERENCES:

- House, Juliane (1997) *Translation Quality Assessment: A Model Revisited*. Tübingen: Gunter Narr Verlag.
- Milton John (2000) "The Translation of Mass Fiction". In Allison Beeby et al. (eds) *Investigating Translation*. Amsterdam: John Benjamins
- Shibamoto Smith Janet S. (2005) "Translating True Love. Japanese Romance Fiction, Harlequin-Style". In José Santaemilia (ed.) *Gender, Sex and Translation: The Manipulation of Identities*. Manchester: St. Jerome Publishing.



Stefania D'Avanzo

Università degli Studi di Napoli "L'Orientale"

THE MULTIMODAL DIMENSION OF 'ALTERITY' – THE CASE OF TED TALKS

The study is aimed at investigating the concept of 'alterity' in TED talks from a multimodal and cross-cultural perspective. The talks included in the corpus under investigation are mostly delivered by experts on several subjects where they are specialists aimed at a non-specialist audience. They are made available online by a nonprofit devoted to 'Ideas Worth Spreading'. It started out (in 1984) as a

conference bringing together people from three worlds: Technology, Entertainment, Design. Since then its scope has become broader. Today TED provides a platform for thinkers, such as teachers or scientists, '[...] so that millions of people can gain a better understanding of the biggest issues faced by the world, and a desire to help create a better future. Core to this goal is a belief that there is no greater force for changing the world than a powerful idea' (<http://www.ted.com/pages/42>). The talks began as an "attempt" to share what happens at the TED Conference with the world. They were initially released online and rapidly drew the attention of a global audience. So, the reaction was so enthusiastic that the entire TED website has been reengineered around TED Talks, "[...] with the goal of giving everyone on-demand access to the world's most inspiring voices" (<http://www.ted.com/pages/about>).

In the study, attention will be devoted to the analysis of the concept of multimodality from a cross-cultural viewpoint. In particular, multimodal features will be analysed in a corpus of talks delivered by some native English speakers. Furthermore, the same talks will be compared with a sub-corpus including talks delivered by non-native speakers in order to emphasize a possible distinction due to the different cultural and linguistic contexts the speakers belong to. Thus, the complementary function played by images will be explored in the two corpora consistently with the most recent developments in the field of visual grammar and visual semiotics (Kress and van Leeuwen 1996; O'Halloran 2006).

REFERENCES:

- Caliendo, Giuditta "The popularisation of science in web-based genre". In Caliendo G., Bongo G. (eds), *The Language of Popularization: Theoretical and Descriptive Models / Die Sprache der Popularisierung: Theoretische und deskriptive Modelle*, edited by Caliendo G., Bongo G. Bern: Peter Lang, 2012
- Ciapuscio, Guiomar E. "Formulation and Reformulation Procedures in verbal interactions between Experts and (Semi-) laypersons". *Discourse studies*. Vol. 5(2): 207-233, 2003.
- Coulthard, Malcom and Montgomery, Martin. *Studies in Discourse Analysis*. London: Routledge & Kegan Paul, 1981
- Garcia, Ofelia and Otheguy, Ricardo. *English across Cultures Cultures across English. A Reader in Cross-cultural Communication*. Berlin & New York: Mouton de Gruyter, 1989.
- Kress, Gunther and van Leeuwen, Theo. *Reading Images*. London & New York: Routledge, 1996.
- Kress, Gunther and van Leeuwen, Theo. *Multimodal Discourse*. London: Hodder Education, 2001.
- Myers, Greg. *Matters of Opinion. Talking about public Issues*. New York: Cambridge University Press, 2004.
- O' Halloran, Kay. *Multimodal Discourse Analysis*. London & New York: Continuum, 2004.



Barbara Dawes

Università degli Studi di Napoli "Parthenope"

Bruna Di Sabato

Università degli Studi di Napoli Suor Orsola Benincasa

HIS...TORY, HER...STORY: TRANSLATION AS A CLUE TO ENHANCE GENDER COMPETENCE IN FOREIGN LANGUAGE LEARNING

This talk reports on a classroom experiment involving Italian university language students, designed to highlight the problems encountered in translating gender in the case of languages that mark gender differently. After showing how linguistic issues related to the concept of gender affect translation, space will be devoted to the experiment itself, its description and outcome; this required the students to deal with three specific translation problems: how to conceal the natural gender of ambiguous narrators and characters in the Italian translations of English fictional text; how to deal with grammatical gender in the translation of anthropomorphic texts; how to translate social gender from English into Italian, taking into account cross ideological and cross cultural implications. The conclusion reached is that such experiments are useful in raising students' awareness of gender-related issues in translation because they help them to reflect on the differences and on their not purely grammatical nature, on the choices facing translators and on the very fact that the differences in the way gender is marked between languages are both a constraint and an opportunity. From a pedagogic perspective, it is also implied that translation can be an effective educational tool to enhance students' overall foreign language competence.

REFERENCES:

- Cameron D., Kulick D., 2003, *Language and sexuality*, Cambridge: Cambridge University Press.
- Corbett G.G., 2006, "Gender, grammatical", in K. Brown (ed.) *The Encyclopedia of Language and Linguistics*, 2nd Edition, Oxford: Elsevier, 749-756.
- Corbett G.G., 2005, "Number of genders", in M. Haspelmath, M.S. Dryer, D. Gil & B. Comrie (eds) *The World Atlas of Language Structures (WALS)*, Oxford: Oxford University Press, 126-129.
- Corbett G.G., 2005, "Systems of Gender Assignment", in M. Haspelmath, M.S. Dryer, D. Gil, B. Comrie (eds) *The World Atlas of Language Structures (WALS)*, Oxford: Oxford University Press, 134-137.
- Corbett G.G., 2005. "Sex-based and non-sex-based gender systems", in M. Haspelmath, M.S. Dryer, D. Gil & B. Comrie (eds) *The World Atlas of Language Structures (WALS)*, Oxford: Oxford University Press, 130-133.
- Corbett G.G., 1991, *Gender*, Cambridge: Cambridge University Press.
- Curzon A., 2003, *Gender Shifts in the History of English*, Cambridge, Cambridge University Press.
- Eckert P., McConnell-Ginet S., 2003, *Language and Gender*, Cambridge: Cambridge University Press.
- Federici E. (ed.), 2011, *Translating Gender*, Bern, Berlin, Bruxelles, Frankfurt am Main, New York, Oxford, Wien, Peter Lang.
- Holmes J., Meyerhoff M. (eds), 2003, *The Handbook of Language and Gender*, Oxford: Blackwell Publishing.
- Luraghi S., Olita A. (a cura di), 2006, *Linguaggio e genere. Grammatica e Usi*, Roma: Carocci
- Romaine S., 1999, *Communicating Gender*, Mahwah: Lawrence Erlbaum Associates.
- Simon S., 1996, *Gender and Translation*, London: Routledge.
- Taronna A., 2006, *Pratiche traduttive e Gender Studies*, Roma: Aracne.
- Thornton A., 2003a, "L'assegnazione del genere in italiano", in F. Sánchez Miret (eds), *Actas del XXIII Congreso internacional de lingüística y filología románica*, vol. 1, Tübingen: Niemeyer.
- Thornton A., 2003b, "L'assegnazione del genere ai prestiti inglesi in italiano", in A.V. Sullam Callimani (a cura di), *Italiano e inglese a confronto*, Firenze: Cesati.
- Thornton A., 2001, "Some reflections on gender and inflectional class assignment in Italian", in C. Schaner-Wolles, J. Rennison, F. Neubarth (eds), *Naturally! Linguistic Studies in Honour of Wolfgang Ulrich Dressler Presented on the Occasion of his 60th Birthday*, Torino: Rosenberg and Sellier.
- Literary Texts used in Classroom Experiment**
- Collodi C., 1881, *Le avventure di Pinocchio*, Giulio Einaudi Editore, 2006.
- Collodi C., *The Adventures of Pinocchio*, translated from the Italian by Carol Della Chiesa, retrieved in July 2012 <http://www.gutenberg.org/files/500/500-h/500-h.htm>
- Duffy M., 1971, *Love Child*, Weidenfeld and Nicolson, London.
- Jacobs J., 1890, "Mr. Fox" in *English Fairy Tales* retrieved July 2012 <http://www.authorama.com/english-fairy-tales-29.html>.
- Leonardo Da Vinci XV century, "Il ragno e l'uva", www.letteraturaitaliana.net/pdf/Volume_3/t57.pdf
- Leonardo Da Vinci "L'aquila reale", http://vecchiosalice.altervista.org/storie/favole_uccelli.html
- Melville H., 1851, *Moby Dick*, Bantam Books, New York, Toronto, London, Sydney, Auckland, 1981.
- Poe E.A., 1843, "The Tell Tale Heart" in J.G Kenendy (ed.), *The Portable Edgar Alan Poe*, London, Penguin Classics, 2006.
- Poe E.A., "Il cuore rivelatore" Italian translation, Renato Ferrari, De Agostini, 1985.
- Smith A., 2004, "Erosive" in *The Whole Story*, London, Penguin Books.
- Winterson J., 1992, *Written On the Body*, Jonathan Cape, London.



Cinthia de Lima Neves and Marília Ferreira

Universidade Federal do Pará

CODE SWITCHING IN PARKATÊJÊ TRADITIONAL ORAL NARRATIVES

A bilingual individual, when communicating, presents his own behavior, being able to choose between the variants and languages that he dominates according to the caller or to the situation in which the interaction occurs. Thus, the bilingual not only can choose between different varieties of a language, but he can choose between two different languages. While a monolingual individual switches from the variant of a language to another, a bilingual one may switch between varieties of a language, switch the language itself, or do both things, alternating from one system to another (Grosjean, 1982, p. 128). For decades, this switching between languages was understood as an irregular mixing, a defect arising from

insufficient knowledge of one system or another. Currently, however, it is known that it does not represent a deficit on language skills; code-switching is a verbal skill that requires a high degree of competence in more than one language; it is "effectively a sensitive indicator of the bilingual capacity" (Poplack, 1980, p. 581). This talk aims to present the main types of alternation found in traditional oral narratives of the Parkatêjê indigenous people, pointing to the recurrence with which they occur in sentences, suggesting that it is possible to predict where the alternation is more likely to occur and also where it will not. As a step of our methodology, we went to the village to collect data *in locus*, observing and talking to native speakers, so it was possible to figure out the construction or representation through language and discourse of self/others' identity. Besides that, we had transcribe traditional oral narratives collected where we found chunks of code switching.

REFERENCES:

- Araújo, Leopoldina. Parkatêjê x Português: caminhos de resistência. IX Congresso Internacional da "Brazilian Studies Association" (www.brasa.org). New Orleans, Louisiana, Estados Unidos, 2008.
- Bhatia, Tej. K.; Ritchie, W. (eds) *The handbook of bilingualism*. New York, Blackwell, 2006.
- Ferreira, M. Estudo morfossintático da língua Parkatêjê. Tese de Doutorado inédita. Campinas, 2003, UNICAMP.
- _____. *Descrição de aspectos da variante étnica usada pelos parkatêjê*. DELTA 21(1): 1-21, 2005.
- Gómez-Rendón, J. *Typological and social constraints on language contact Amerindian languages in contact with Spanish*. Utrecht: LOT, 2008.
- Grosjean, F. *Life with Two Languages: An Introduction to Bilingualism*. Cambridge, Mass: Harvard University Press, 1982, 370pp.
- Gumperz, J. J. *Discourse Strategies*. Cambridge: Cambridge UP, 1982.
- Gumperz, J. and Hernandez-Chavez, E. Bilingualism, bidialectalism and classroom interaction. In: Cazden E. et al. (eds). *The Functions of Language in the Classroom*. New York: Teachers College Press, 1971.
- Krôhókrenhum Jôpaipaire, Toprãmre. *Me' ikwy' tekjêri: Istopertenceao meu povo*. Marabá, PA: GKNoronha, 2011.
- Poplack, Shana. "Sometimes I'll start a sentence in Spanish y termino en español": toward a typology of code-switching. 1980. *Linguistics* 18, 7/8. 581-618.
- _____. Syntactic structure and social function of code-switching. In: *Latino Language and Communicative Behavior*, ed. by Duran, R. New Jersey: Ablex Publishing Corp., 1981, 169-184
- Romaine, S. *Bilingualism* (2nd ed.). Malden: Blackwell. 1995
- Thomason, S. G. *Language contact: An introduction*. Washington, DC: Georgetown University Press, 2001.
- Thomason, S.G. Contact-induced typological change. In Martin Haspelmath, Ekkehard Koenig, Wulf Oesterreicher, and Wolfgang Raible, eds., *Language typology and language universals, Sprachtypologie und sprachliche Universalien: An international handbook* (Berlin & New York: Walter de Gruyter), 1640-1648, 2001
- Thomason, S; Kaufman, T. *Language Contact, Creolization, and Genetic Linguistics*. University of California Press: Berkeley, 1988.



Anna De Marco and Mariagrazia Palumbo

Università della Calabria

PHONETIC CHANGES AND IDENTITY PERCEPTION: THE CASE OF ITALIAN EMIGRANTS IN MUNICH

Languages spoken in a migration context are the outcome of the interweaving of macro- (discourse setting) and micro (age, generation) -sociolinguistic factors (Mattheier 2000). The contact with the standard language and the individual perception of identity are two powerful motors of variation (Krefeld 2004, De Fina 2003). We want to investigate the relationship between phonetic changes at an intergenerational level and the perception of identity defined as "the linguistic construction of membership in one or more social group or categories" (Kroskrity 2001, p. 106), focusing on the languages spoken by three different generations of Calabrian emigrants in Munich.

Our research questions are:

1. Which kind of relationship does exist between the individual perception of identity and the linguistic changes observed in the emigrants' languages at an intergenerational level?
2. How does this relationship affect the phonetic level of the languages spoken by emigrants?

The rationale for the study is the relevance of attrition phenomena in migratory context (Scaglione 2000).

Data have been collected through semi-structured interviews conducted in Munich with thirty-one Calabrian emigrants belonging to different generations of speakers and coming from different part of the region (Cervicati, San Marco, Acquafamosa, Cosenza, Bisignano, Tarsia, San Luca, Lamezia Terme, Rossano, Corigliano, Luzi, Crotona, Carfizi, Sibari e Montalto Uffugo). The same interviews have been collected with ten Calabrian informants, representing the control group. Phonetic data have been analyzed using Praat software.

In particular, data analysis has shown that:

1. Among first generation informants, the individual perception of identity plays a role in maintaining or losing Italian and/ or Calabrian accent. Some first generation informants display a kind of "German accent" coherently with their feeling "German".
2. From the second generation onward, the Calabria phonemes/phones, which are not part of the German system (geminate, cacuminal consonants), should get lost under the pressure of the German. In our data, second and third generation informants (who keep on a relevant relationship with Italy and with their "Italian identity") speak a perfect Calabrian dialect, not different from the dialect actually spoken in Calabria.

REFERENCES:

- De Fina, Anna. "Parlando di mangiare: l'identità come costruzione interazionale". In *La costruzione interazionale di identità*, edited by Anna Ciliberti, 89- 68, Pavia: Franco Angeli, 2007.
- Devoto, Giacomo, Giacomelli, Gabriella. *I dialetti delle regioni d'Italia*, Milano: Bompiani, 2002.
- Krefeld, Thomas. *Einführung in die Migrationslinguistik. Von der Germania italiana in die Romania Multipla*, Tübingen: Gunter Narr Verlag, 2004
- Kroskrity, Paul. "Identity". In *Key terms in language and culture*, edited by Alessandro Duranti, 108 – 06, Usa – Uk – Australia: Blackwell Publishing.
- Grassi, Corrado, Sobrero, Alberto, Telmon, Tullio. *Introduzione alla dialettologia italiana*, Torino: Einaudi, 2003.
- Trifone, Pietro. *Lingua e identità. Una storia sociale dell'italiano*, Roma: Carocci, 2009.
- Ledgeway, Adam, Lepschy, Anna. *Into and out of Italy: lingua e cultura della migrazione italiana*, Perugia: Guerra, 2010.
- Loporcaro, Michele. *Profilo linguistico dei dialetti italiani*, Bari: Laterza, 2009.
- Mattheier, Klaus. *Dialect and Migration in a Changing Europe*, Frankfurt am Main: Peter Lang, 2000.
- Scaglione, Stefania. *Attrition. Mutamenti sociolinguistici nel lucchese di San Francisco*, Milano: Franco Angeli, 2000.



Maria Tagarelli De Monte

Istituto Statale per Sordi di Roma e Università degli Studi Roma Tre

IDENTITY AND ALTERITY IN THE ONLINE CONVERSATIONS AMONG SIGNERS

The use of Sign Language is often used to identify a social group called the Deaf Community (DC) (Zuccalà, 2001; Ladd, 2002), including people, either profoundly deaf or hearing, who use Sign Language for daily communication and who share a number of cultural and social values tied to the experience of being deaf. The medicalization of deafness has caused an attack to Sign Language, accused to be the reason for delays in the development of verbal language and for the scarce social inclusion of the deaf.

The discussion around the use of Sign Language in the rehabilitation of deaf people has set the base for the definition of identity and alterity like never before. Identity is that of the deaf using Sign Language for communication, alterity is that of all the other people who don't even know about the existence of this language or who do not understand its importance for the deaf community. This is particularly evident in the interactions hosted in online websites and social networks, where this topic is under discussion since the explosion, at the national and European level, of the "LIS Subito!" phenomenon, in 2011.

For this work we have collected a number of online texts, published in the past 3 years and in both written Italian or Italian Sign Language, to build a new profile for deaf identity, starting from a definition of self as Sign Language user and validated by the linguistic choices done to express what this identity 'is' and all what is left out by its expression. We will attempt to describe the process for the definition of self in the case of deaf signers, and the way in which this could influence linguistic choices when writing in other languages such as Italian.

Evidences will be collected from two main websites used by deaf people: VLOG-SORDI and LIS SUBITO!. Data will be analyzed starting from the approaches described in Orletti (2004) for that concerning the selection of online texts; Lillo Martin et al. (2010) for the definition of multimodal multilingualism in the deaf; and Bucholtz & Hall (2005) for the sociolinguistic approach to the definition of Identity.

REFERENCES:

- Orletti, Franca. *Scrittura e nuovi media. Dalle conversazioni in rete alla Web usability*. Roma: Carocci, 2004.
- Lillo-Martin, Diane, Quadros, Ronice Müller de, Koulidobrova, Helen and Chen Pichler, Deborah "Bimodal Bilingual Cross-Language Influence." in *Language Acquisition and Development: Proceedings of GALA 2009*, edited by João Costa, Ana Castro, Maria Lobo & Fernanda Pratas, 264-275. Newcastle upon Tyne: Cambridge Scholars Press, 2010.
- Bucholtz, Mary & Hall, Kira. "Identity and Interaction: a Sociocultural Linguistic approach." *Discourse Studies*, 7(4-5) (2005): 585 – 614.
- Ladd, Paddy. *Understanding deaf culture: in search of deafhood*. Clevedon: Multilingual Matters, 2003.
- Zuccalà, Amir. (ed.) *Cultura del gesto e cultura della parola. Viaggio antropologico nel mondo dei sordi*. Roma: Melfemi, gli Argonauti, 2001.



Elena Di Giovanni

Università degli Studi di Macerata

CINEMA REACHES AFRICA: A LINGUISTIC AND TRANSLATIONAL ACCOUNT

In Christian Metz's words (1968), cinema is "langage sans langue", a corpus of discourses which reveal a huge expressive potential but do not follow specific combinatory rules. For James Monaco (1977-2000: 152), "film is not a language in the sense that English, French or mathematics is. But film is very much like language. An education in the quasi-language of film opens up greater potential meaning for the observer, so it is useful to use the metaphor of language to describe the phenomenon of film".

Cinema is also, undeniably, dependent upon the use of verbal language: dialogues merge with images and sounds in the actualization of cinematic discourses, although verbal language is not universal, it requires translation across countries, communities, cultures.

This complex, stratified vision of cinema will guide us in our analysis of the messages conveyed in films made "for the African": in 1935 and 1936, the UK-based Department of Social and Industrial Research of the International Missionary Council, carried out an extensive experiment to bring cinema to the colonized African people. The experiment, which involved producing a large number of short films and showing them to audiences across Tanganyika, Uganda and Kenya, was the first of its kind. Luckily, it was duly reported in a book published in London in 1937 and entitled "*The African and the Cinema*".

Although the first declared aim was to provide entertainment to the African people, whose "recreational life" was found by the British missionaries and officers to be "extremely barren" (1937: 9), their true goal was to bring the cinema to Africa in their own terms, by exploiting its meaning potential to convey colonial and missionary messages and "educate" the people.

The book also offers an interesting account of the role, and treatment, of verbal language in the production and dissemination of these films. A few years after the advent of the American "talkies", the British officers decided not to limit the experiment to silent films, but rather to have multiple language versions. Interestingly, only certain languages were deemed fit for dialogue, whereas many others were superimposed to images in the form of a commentary, often written in English and then translated into one or more African languages.

This paper wishes to analyse the experiment reported in *The African and the Cinema* from a linguistic and translational point of view. From the interpretation of the language of cinema, to verbal language as it was constructed, constrained and translated for this experiment, we shall outline the arrival of cinema on the African continent.

REFERENCES:

- Metz, Christian. *Essais sur la Signification au Cinéma*. Paris: Éditions Klincksieck, 1968.
- Monaco, James. *How to Read a Film. Movies, Media, Multimedia*. New York/Oxford: Oxford University Press, 1997.

Emilia Di Martino

Università degli Studi di Napoli Suor Orsola Benincasa

LINGUISTIC CARTOGRAPHIES OF MIGRANT INDIVIDUALS IN TRANSLATION: WHITE TEETH AND LAURA GRIMALDI'S ITALIAN TRANSLATION

The contemporary world experience of mass migration is radically changing traditional ideas of place, culture and identity. The myth that places have fixed, stable identities has, for example, definitely been abandoned over the last few decades, in favour of one of "space as a sphere of possibility" (Davis 2011: 342), "the sphere in which distinct trajectories coexist" (Massey 2005: 9). This remapping of space sometimes results into (or, conversely, is the result of) drawing up new linguistic cartographies in novels. Smith's *White Teeth* is one such example, with its questioning a homogenous view of British identity through the polyphonic narration of a London experienced from different perspectives in a plurality of voices and accents. Smith's 'celebration' of the 'third space' (Bhabha 1994) and her problematisation of the representation of contemporary British society as a stable and clear-cut reality has widely been addressed (among others, Head 2003, Helyer 2006, Thompson 2005, Walters 2005). The new contribution this paper would like to offer is the opening up of reflection on the sometimes totally different linguistic cartographies that practices of translation draw when compared to the mappings sketched in source texts and, consequently, on the extent to which they actually reveal the continuous negotiation of space and identities characterising such linguistically rich and sophisticated novels as *White Teeth*. With a view to this end, the English/Italian texts will be read against a background of literary sociolinguistics (Mair 1992). Style and social context can indeed be said to inter-relate in fiction as in real life: just like real individuals project identities of themselves through their language choices, literary characters are made to use the resources of language to construct themselves.

REFERENCES:

- Bhabha Homi K., 1994, *The Location of Culture*, London and New York: Routledge.
- Davis Thadious M., 2011. *Southscapes. Geographies of Race, Region & Literature*, The University of North Carolina: The University of North Carolina Press.
- Head Dominic, 2003. "Zadie Smith's *White Teeth*: Multiculturalism for the Millennium". In Richard J. Lane, Rod Mengham, Philip Tew (eds), *Contemporary British Fiction*, Cambridge: Polity Press, 106-119.
- Helyer Ruth., 2006. "'England as a pure, white Palladian mansion set upon a hill above a silver winding river': Fiction's Alternative Histories". In Robert Burden, Stephan Kohl (eds), *Landscape and Englishness*, Amsterdam: Rodopi, 243-260.
- Mair Christian, 1992. "A Methodical Framework for Research on the Use of Nonstandard Language in Fiction", *Arbeiten aus Anglistik und Amerikanistik*, 17: 1, 103-123.
- Massey Doree, 2005. *For Space*, London: Sage.
- Thompson Molly, 2005. "'Happy Multicultural Land'? The Implications of an 'Excess of Belonging' in Zadie Smith's *White Teeth*". In Kadija Sesay (ed.), *Write Black, Write British: From Post Colonial to Black British Literature*, Hertford: Hansib, 122-140.
- Walters Tracey L., 2005. "'We're All English Now Mate Like It or Lump It': The Black/Britishness of Zadie Smith's *White Teeth*". In Kadija Sesay (ed.), *Write Black, Write British: From Post Colonial to Black British Literature*, Hertford: Hansib, 314-322.

Enrico Di Pastena

Università degli Studi di Pisa

VITTIME SENZA PAROLA. UNA LETTURA DI HIMMELWEG, DI JUAN MAYORGA

Himmelweg (2003) è una pièce teatrale che rielabora liberamente un fatto storico: la visita nel 1944 di una delegazione della Croce Rossa Internazionale al ghetto ebraico di Theresienstadt, su invito delle

autorità naziste, che mascherarono le effettive condizioni di vita dei residenti e riuscirono ad ottenere una relazione favorevole che ancora oggi viene utilizzata dagli ambienti negazionisti per confutare l'esistenza della Shoah o minimizzarne la portata. Nell'opera spiccano tre figure: il Delegato della Croce Rossa che emise un parere positivo sul trattamento riservato alla popolazione ebrea; il Comandante nazista a capo dell'insediamento; Gottfried, l'ebreo spacciato come sindaco della località dai tedeschi ed esponente di ciò che Levi ha definito la "zona grigia", ovvero una delle vittime destinate, spesso loro malgrado, a cooperare con i carnefici.

Convinto che un drammaturgo eticamente consapevole non dovrebbe sostituire al silenzio delle vittime le proprie parole, Mayorga adotta una precisa strategia costruttiva e formale al fine di mettere in evidenza la posizione di debolezza delle vittime (alle quali concede poco sviluppo testuale), evitando la rappresentazione diretta della visita da parte del Delegato e comunicando obliquamente l'orrore dello sterminio.

La relazione intende analizzare i tratti caratterizzanti la dimensione discorsiva e architettonica di *Himmelweg* in riferimento al processo di costruzione dell'alterità, avvalendosi in particolare delle riflessioni relative ai processi storici realizzate da Walter Benjamin (ineludibile referente intellettuale della scrittura di Mayorga) e non trascurando i nessi con altri drammi di tema affine firmati dal drammaturgo madrileno.

REFERENCES:

- AZNAR SOLER, M. (2011a), ed., J. Mayorga, *Himmelweg*, Ñaque, Ciudad Real; «Estudio introductorio», pp. 15-128.
- AZNAR SOLER, M. (2011b), «Entrevista de Manuel Aznar Soler a Juan Mayorga sobre *Himmelweg*», in J. Mayorga, *Himmelweg*, Ñaque, Ciudad Real, pp. 269-276.
- BARRERA BENÍTEZ, M. (2001), «El teatro de Juan Mayorga», *Acotaciones*, 7, pp. 73-94.
- BENJAMIN, W. (1995), *Franz Kafka*, in *Angelus Novus. Saggi e frammenti*, Torino, Einaudi, pp. 274-305.
- BENJAMIN, W. (1997), *Sul concetto di storia*, ed. G. Bonola e M. Ranchetti, Torino, Einaudi.
- BENJAMIN, W. (2000), *L'opera d'arte nell'epoca della sua riproducibilità tecnica*, Torino, Einaudi.
- BENJAMIN, W. (2010), *I "passages" di Parigi*, Torino, Einaudi.
- BRIGNONE, G. (2011), «Huellas de la Poética de Aristóteles», in M. Brizuela, ed., *Un espejo que despliega. El teatro de Juan Mayorga*, Universidad Nacional de Córdoba, Facultad de Filosofía y Humanidades, pp. 73-80.
- BRIZUELA, M. (2008), «El teatro de Juan Mayorga, arte de la memoria», in *Primer Congreso Internacional de Literatura y Cultura Españolas Contemporáneas (1 al 3 de octubre de 2008). Los siglos XX y XXI*, La Plata, disponibile in http://www.memoria.fahce.unlp.edu.ar/trab_eventos/ev.378/ev.378.pdf.
- BRIZUELA, M. (2011), «Una cartografía teatral», in M. Brizuela, ed., *Un espejo que despliega. El teatro de Juan Mayorga*, Universidad Nacional de Córdoba, Facultad de Filosofía y Humanidades, pp. 9-24.
- CARNEVALI, D. (2010), «Juan Mayorga tra impegno politico e ricerca formale», *Stratagemmi*, 13, pp. 211-230.
- CORMANN, E. (2003), *À quoi sert le théâtre*, Besançon, Les Solitaires Intempestifs.
- DI PASTENA, E. (2010), «El reloj y la canción. La dimensión metatextual en *Himmelweg*, de Juan Mayorga», *Annali dell'Istituto Orientale di Napoli-Sezione Romanza*, LII, 1-2, pp. 29-57.
- DOMÉNECH RICO, F. (2006), «El retorno del compromiso. Política y sociedad en el teatro último (J. Mayorga y E. Caballero)», in José Romera Castillo, ed., *Tendencias escénicas al inicio del siglo XXI*, Madrid, Visor Libros, pp. 505-517.
- FOBBIO, L. (2011), «El yo en carne viva: monólogo, memoria y silencio», in M. Brizuela, ed., *Un espejo que despliega. El teatro de Juan Mayorga*, Universidad Nacional de Córdoba, Facultad de Filosofía y Humanidades, pp. 99-115.
- GABRIELE, J. P. (2010), «(Re)presenting the Unrepresentable: Staging the Holocaust in Juan Mayorga's *Himmelweg* (*Camino del cielo*)», *Letras peninsulares*, XXII, 2, pp. 33-46.
- GARCÍA BARRIENTOS, J.-L. (2011), «El Holocausto en el teatro de Juan Mayorga», in M. Brizuela, ed., *Un espejo que despliega. El teatro de Juan Mayorga*, Universidad Nacional de Córdoba, Facultad de Filosofía y Humanidades, pp. 39-63.
- HERAS, G. (2005), «Juan Mayorga. Compromisso e estética na dramaturgia espanhola contemporânea», in *Artistas unidos*, 19, 2007, pp. 101-105.
- LEVI, P. (1989), *La tregua*, in *Se questo è un uomo. La tregua*, Torino, Einaudi, pp. 155-325.
- LEVI, P. (1991), *I sommersi e i salvati*, Torino, Einaudi.
- LIBERMAN, A. (2008), «Una partitura de la farsa: *Himmelweg*», *Raíces. Revista judía de cultura*, XXII, 74, pp. 14-18.
- MARCH, R., MARTÍNEZ, M. Á. (2012), «Poéticas de la ausencia en *El cartógrafo*. Varsovia, 1: 400.000», *Stichomythia*, 13, pp. 116-127.
- MATE, R. (1991), *La razón de los vencidos*, Barcelona, Anthropos.
- MATE, R. (2003a), *Memoria de Auschwitz*, Madrid, Trotta.

- MATE, R. (2003b), *Por los campos de exterminio*, Barcelona, Anthropos.
- MATE, R. (2006), *Medianoche en la historia. Comentarios a las tesis de Walter Benjamin «Sobre el concepto de historia»*, Madrid, Trotta.
- MATE, R. (2008), *La herencia del olvido*, Madrid, Errata Naturae.
- MATE, R. (2011), *Tratado de la injusticia*, Barcelona, Anthropos.
- MATE, R., MAYORGA J. (2002), «Los avisadores del fuego»: Rosenzweig, Benjamin y Kafka, in Reyes Mate (ed.), *La filosofía después del Holocausto*, Barcelona, Riopiedras, 2002 (in origine, 2000).
- MATTEINI, C. (1999), «Los motivos de Juan Mayorga», *Primer Acto*, 280, pp. 48-53.
- MAYORGA, J. (2003a), *Revolución conservadora y conservación revolucionaria. Política y memoria en Walter Benjamin*, Barcelona, Anthropos.
- MAYORGA, J., (2003b), *El traductor de Blumemberg*, in *Animales nocturnos / El sueño de Ginebra / El traductor de Blumemberg*, Madrid, La Avispa, pp. 25-84 (la prima edizione de *El traductor de Blumemberg* risale al 1993).
- MAYORGA, J. (2004), *Job*, in AA. VV., *La autoridad del sufrimiento. Silencio de Dios y preguntas del hombre*, Barcelona, Anthropos, pp. 115-136.
- MAYORGA, J. (2004), *Tres anillos*, in AA. VV., *Intolerancia*, Madrid, Teatro del Astillero, pp. 20-24.
- MAYORGA, J. (2007), *Primera noticia de la catástrofe (A partir de «Historia de las Indias», de Bartolomé de Las Casas)*, in AA. VV., *Responsabilidad histórica. Preguntas del Nuevo al Viejo Mundo*, Barcelona, Anthropos, pp. 377-393.
- MAYORGA, J. (2008a), *La tortuga de Darwin*, Ciudad Real, Ñaque.
- MAYORGA, J. (2008b), *Wstawac*, in AA. VV., *El perdón, virtud política*, Barcelona, Anthropos, pp. 35-56.
- MAYORGA, J. (2009), *581 mapas*, in J. Mayorga, *Teatro para minutos (28 piezas breves)*, Ciudad Real, Ñaque, pp. 165-172.
- MAYORGA, J. (2009), *JK*, in J. Mayorga, *Teatro para minutos (28 piezas breves)*, Ciudad Real, Ñaque, pp. 143-144 (prima edizione dell'opera in AA. VV., *Maratón de monólogos 2006*, Madrid, Asociación de Autores de Teatro, 2006, pp. 71-73).
- MAYORGA, J. (2010a), *El cartógrafo*, in A. Sucasas e J. A. Zamora, edd., *Memoria – política – justicia. En diálogo con Reyes Mate*, Madrid, Trotta, pp. 349-390.
- MAYORGA, J. (2011a), *Himmelweg*, ed. M. Aznar Soler, Ciudad Real, Ñaque.
- MAYORGA, J. (2011b), «El dramaturgo como historiador», in Juan Mayorga, *Himmelweg*, ed. M. Aznar Soler, Ciudad Real, Ñaque, pp. 175-187 (1ª versione dell'articolo: 1999).
- MAYORGA, J. (2011c), «Teatro y verdad», in Aznar Juan Mayorga, *Himmelweg*, ed. M. Aznar Soler, Ciudad Real, Ñaque, pp. 188-190 (1ª versione dell'articolo: 2004).
- MAYORGA, J. (2011d), «La representación teatral del Holocausto», in Juan Mayorga, *Himmelweg*, ed. M. Aznar Soler, Ciudad Real, Ñaque, pp. 191-197 (1ª versione dell'articolo: 2007-2008).
- MAYORGA, J. (2011e), «El teatro es un arte político», in Juan Mayorga, *Himmelweg*, ed. M. Aznar Soler, Ciudad Real, Ñaque, pp. 198-199 (1ª versione dell'articolo: 2003).
- MAYORGA, J. (2011f), «Teatro y cartografía». Conferenza tenuta il 24 aprile 2011 nella fondazione Juan March di Madrid. Testo fornitomi dall'autore.
- MENGALDO, P. V. (2007), *La vendetta è il racconto. Testimonianze e riflessioni sulla Shoah*, Torino, Bollati Boringhieri.
- MONLEÓN, J. (2004), «Himmelweg, de Juan Mayorga. La construcción de la memoria», *Primer Acto*, 305, pp. 25-27.
- PÉREZ-RASILLA, E. (2010), «El lugar de la mujer en el teatro político de Juan Mayorga», *Cuadernos de dramaturgia contemporánea*, 15, pp. 39-60.
- PINTER, H. (1997), *Cenere alla cenere*, Torino, Einaudi, 1997.
- PUCHADES, X. (2004), «Para assaltar a memória. Comentário interrompido sobre o teatro de Juan Mayorga», *Artistas unidos*, 10, pp. 112-116.
- SADOWSKA GUILLON, I. (2007), «Himmelweg: el teatro de lo irrepresentable. Entrevista con Jorge Lavelli», *Primer Acto*, 320, pp. 44-48.
- SEMPRÚN, J. (1995), *La escritura o la vida*, Madrid, Tusquets.
- SIRERA, J. L. (2005), «Juan Mayorga: memoria del teatro» (articolo ceduto da J. Mayorga).
- SUCASAS, A. - ZAMORA, J. A. (2010a), edd., *Memoria – política – justicia. En diálogo con Reyes Mate*, Madrid, Trotta.

FILMOGRAFIA

- LANZMANN, C. (1985), *Shoah*, Francia, 570'.
- LANZMANN, C. (1997), *Un vivant qui passe*, Francia, 65'.



ON INTRALINGUAL TRANSFORMATION: LANGUAGES, COGNITION, IDENTITIES

The contamination between Translation Studies and Cognitive Linguistics (Shreve – Angelone 2010; Rojo - Ibarretxe-Antuñano 2013) entails a different vision of language, whose processing has a theoretical priority over the contact and the transformation of languages/texts into other languages/texts. Communication in itself, and not from a language to another, becomes the 'new' ground to construct a theoretical framework for Translation Studies. Tuggy (2005) points out that the first step in any cognitive approach to translation is to picture the way in which communication normally works in just one language (Tuggy 2005; Langacker 1987: 77). Therefore, the innovative force behind the disciplinary interaction between Cognitive Linguistics and Translation Studies can frame the debate on interlingual/intralingual reformulation under a new light, that eventually concerns the specific identity of the mediating agent. The object of this paper is based on the attempt to contribute to the debate on the distinction between intralingual and interlingual reformulations by re-interpreting Steiner's stance (1975) - every act of communication is an act translation – and trying to raise, and hopefully analyse, the following points: if human communication is an activity in which speaker and hearer try to match their respective sets of symbolic representations, can we exclude intralingual transformation from the scope of Translation Studies? How can we state, within a cognitive framework, that only interlingual translation can be labeled as 'translation proper' ? What type of cognitive distinction, if any, could we possibly draw between the translator's identity involved in a intralingual transformation and the translator's identity involved in interlingual transformation? (see Zethsen 2009).

REFERENCES:

- Alvstad / Tiselius / Hild (eds) 2011. *Methods and Strategies of Process Research*. Amsterdam / Philadelphia: John Benjamins.
- Alves, F. 2003. *Triangulating Translation*. Amsterdam / Philadelphia: John Benjamins.
- Alves, F. 2007. Cognitive effort and contextual effect in translation: a relevance theoretic approach. *Journal of Translation Studies* 10 (1), 18 – 35.
- Alves, F. - Gonçalves, J. L. 2004. Modelling translator's competence: relevance and expertise under scrutiny. In Gambier / Shlesinger / Stolze (eds) *Doubts and Directions in Translation Studies*. Amsterdam/Philadelphia: John Benjamins, 27-40.
- Baker, Mona 2006 (ed). *Routledge Encyclopedia of Translation Studies*. London/New York: Routledge.
- Barsalou, L. W. 1999. Language comprehension: Archival memory or preparation for situated action. *Discourse Processes*, 28, 61-80, 1999.
- Bybee, Joan 2010. *Language, Usage and Cognition*. Cambridge: Cambridge University Press.
- Eco, Umberto 2003. *Dire quasi la stessa cosa*. Milano: Bompiani.
- Englund-Dimitrova, Brigitte 2005. *Expertise and Explication in the Translation Process*. Amsterdam / Philadelphia: John Benjamins.
- Evans, Vyvyan 2007. *A Glossary of Cognitive Linguistics*. Edinburgh: Edinburgh University Press.
- Fauconnier, Gilles 1984. *Espaces mentaux*. Paris: Les Editions de Minuit.
- Göpferich, S. 2004. Translation Studies and Transfer Studies: A plea for widening the scope of Translation Studies. In Gambier / Shlesinger / Stolze (eds) *Doubts and Directions in Translation Studies*. Amsterdam / Philadelphia: John Benjamins.
- Halverson, Sandra 2010. Cognitive translation studies. Development in theory and method. In Shreve, Gregory / Angelone, Erik (eds) 2010. *Translation and Cognition*. Amsterdam: John Benjamins, 349-367.
- Holmes, James 1972. The name and the nature of Translation Studies. In Holmes, James *Translated! Papers on Literary Translation and Translation Studies*. Amsterdam: Rodopi, 67–80.
- Horguelin, Paul A. / Brunette, Louise 1998. *Pratique de la révision*. Brossard (Québec): Linguattech.
- Jakobson, Roman 1959. On linguistic aspects of translation. In Brower R. (ed) *On Translation*. Cambridge: Harvard University Press.
- Kleiber, George 1990. *La sémantique du prototype*. Paris: PUF.
- Langacker, Ronald 1987, 1991. *Foundations of Cognitive Grammar*. Chicago: Chicago University Press, (2 volumes).
- Mossop, B. 2007. Empirical studies of revision: what we know and need to know. *The Journal of Specialised Translation*, 8, <www.jostrans.org>
- Ricoeur, P. 2004. *Sur la traduction*. Paris: Bayard.
- Robinson, D. 2001. *Who Translates? Translator Subjectivities Beyond Reason*. Albany: SUNY Press.

- Rojo, Ana / Ibarretxe-Antuñano, Iraide (eds) 2013. *Cognitive Linguistics and Translation*. Berlin / New York: Mouton de Gruyter.
- Rosch, Eleanor 1978. Principles of Categorization. In Rosch Eleanor /Lloyd Barbara (eds) *Cognition and Categorization*. Hillsdale: Lawrence Erlbaum, 27-48.
- Shreve, Gregory / Angelone, Erik (eds) 2010. *Translation and Cognition*. Amsterdam: John Benjamins.
- Stede, M. 2004. Does discourse processing need discourse topics? *Theoretical Linguistics*, 30, 241-253.
- Steiner, George [1975] 1992. *After Babel. Aspects of Language and Translation*. Oxford: Oxford University Press.
- Tabakowska, E. 2000. Is (cognitive) linguistics of any use to translation studies? In Tirkkonen / Condit / Jääskeläinen (eds) *Tapping and Mapping the Processes of Translation and Interpreting Outlooks on Empirical Research*. Amsterdam: John Benjamins, 83-95.
- Tirkkonen / Condit / Jääskeläinen (eds) 2000. *Tapping and Mapping the Processes of Translation and Interpreting Outlooks on Empirical Research*. Amsterdam: John Benjamins.
- Tuggy, David 2005. *Translation. A Cognitive Grammar View*. SIL, <www.sil.org>.
- Zelinsky-Wibbelt, C. 2000. *Discourse and the Continuity of Reference. Representing Mental Categorization*. Berlin: Mouton De Gruyter.
- Zethsen, Karen. 2009. Intralingual Translation: An Attempt at Description. In *Meta: journal des traducteurs / Meta: Translators' Journal*, vol. 54, n° 4, 795 - 812.



Fabrizio Esposito

Università degli Studi di Napoli Federico II

ANALYSING DIVERSITY: TRANSLATIONAL ISSUES IN THE DUBBING PROCESS OF THE BRITISH MOVIE "THE KING'S SPEECH"

Nowadays movies represent one of the most relevant objects of study in the thriving field of Audiovisual Translation, since they can be considered as audiovisual texts, namely "[...] multisemiotic blends of many different [...]" and "[...] signifying codes that operate simultaneously in the production of a meaning" (Gambier 2009: 17; Chaume 2004: 16). However, since it is undeniable that movies are also reflection of the coeval societies they intend to represent, of their specific sociocultural values, references and conventions, some questions reasonably arise: what happens to these aspects in the linguistic transfer leading to the target text? How will social diversity be reproduced in the context of the target culture? Aim of the present contribution is to answer these questions by analysing the dubbing process of the British movie *The King's Speech* into Italian, since it still now represents the most common audiovisual transfer modality in Italy (Freddi, Pavesi 2009). Two main aspects will be object of investigation. The first one concerns what Jan Pedersen defines as "Extralinguistic Culture-bound References (ECR)" (Pedersen, 2005, 2011). The strategies developed by Pedersen (in this case adapted to the mode of dubbing) will be employed to analyse how translation crisis points caused by ECRs have been dealt with. The second aspect refers to the social deixis, ergo the use of pronouns and forms of address necessary in defining social relationships. Brown and Gilman's work *The pronouns of power and solidarity* (Brown, Gilman, 1960) and Braun's 'Theory of address' (Braun, 1988) will represent the sociolinguistic framework used to investigate the choices made in the translation of English-context-related forms of address and sociolinguistic aspects into the target culture.

REFERENCES:

- Braun F., *Terms of Address: Problems of patterns and usage in various languages and cultures*, Berlin/New York/Amsterdam: Mouton de Gruyter, 1988
- Brown R., Gilman A., *The Pronouns of Power and Solidarity*, in *Style in Language*, edited by T. A. Sebeok, 253-76, Cambridge: MIT Press, 1960
- Chaume F., *Film Studies and Translation Studies: Two Disciplines at Stake in Audiovisual Translation*, *Meta: Translators' Journal*, vol. 49, n° 1, 2004, Accessed April 9, 2013 <http://id.erudit.org/iderudit/009016ar>
- Gambier Y., *Challenges in research on audiovisual translation*, in *Translation Research Projects 2*, edited by Pym A., Perekrestenko A., Tarragona: Intercultural Studies Group, 2009
- Freddi M., Pavesi M., *Analysing Audiovisual Dialogue. Linguistic and Translational Insights*, edited by Freddi M., Pavesi M., 11 – 16, Bologna: Clueb, 2009
- Pedersen J., *Subtitling norms for television: an exploration focussing on extralinguistic cultural references*, 41 – 169, Amsterdam/Philadelphia: John Benjamins, 2011

Maria Elisa Fina

Università del Salento

TOURIST DESCRIPTIONS IN AUDIO GUIDES: A CROSS-CULTURAL MULTIMODAL ANALYSIS

The aim of this study is to investigate tourist descriptions in audio guides from a multimodal and cross-cultural perspective. Nowadays, audio guides can be downloaded from the Internet and are translated into a number of European languages. Audio guides have raised academic interest in terms of informal learning (FitzGerald 2012) and accessible tourism for the blind (Deville et al. 2012; Neves 2012), but as far as their translation is concerned there seems to be a gap in academic research. However, there is a relevant study by Tempel and ten Thije (2010), who investigated appreciation of cultural and linguistic adjustments in multilingual museum audio tours by international visitors.

In this study the audio guide is investigated as a multimodal tourist text, whose specificity lies in the fact that it is a text created to be listened to rather than read. Thus, in order to accomplish their guiding function, audio guides are expected to embed a series of linguistic and non-linguistic features, and to organise structure and content, to ensure visitor involvement and active participation. These features are crucial in a translation perspective: how do different cultures perceive a tourist audio guide and what features need to be taken into account when translating audio guides?

A corpus of fifteen original audio tours of Italian, British and American destinations has been assembled so far. These will be qualitatively analysed and compared from a multimodal perspective (Baldry e Thibault 2006; Francesconi 2014) to identify diversity in terms of structure, content typology, linguistic and non-linguistic features, and communication strategies. Thus, 'alterity' issues will be addressed in reference to audio guides as a tourist genre, and to variation across cultures.

The study is part of a PhD project on tourist promotion through audio guides and on the creation of effective English versions of Italian audio guides.

REFERENCES:

- Baldry, Anthony & Thibault, Paul. J. *Multimodal Transcription and Text Analysis. A multimedia toolkit and coursebook*. London and New York: Equinox, 2006.
- Deville, Eugénia L. et al. "Turismo acessível em Portugal – Estudo de casos de boas práticas". *Revista Turismo & Desenvolvimento*, 17/18 (2012): 625-638.
- FitzGerald, Elizabeth. "Assessing informal learning: a case study using historical audio guides", *CALRG Annual Conference*, June 19-20, 2012, Milton Keynes, UK.
- Francesconi, Sabrina. *Reading Tourism Text: A Multimodal Analysis*. Bristol: Channel View Publications, 2014.
- Neves, Joséia. "Multi-sensory approaches to (audio)describing visual art". *Multidisciplinarity in audiovisual translation [Special issue]*. *MonTi*, 4 (2102): 277-293, edited by R. Agost, E. Di Giovanni & P. Orero,
- Tempel, Marisa. & ten Thije, Jan. D. "The appreciation of cultural and linguistic adjustments in multilingual museum audio tours by international tourist". In *Managing Cultural and Linguistic Diversity in Multiple Organisation Settings. Special issue of Journal of Multilingual and Multicultural Development*, 33(7) (2012): 643-664, edited by Maier, Robert & J.D. ten Thije.

Marco A. Fiola

Ryerson University

Universidad de Málaga

TRANSLATING TEXT, TRANSLATING AUTHORS: PERCEIVING AND CONVEYING GENDERED USAGE

Translating in an act of *othering*, focused on interpreting a source text (often called "original"), and conveying its meaning into another language, for another reader, using another language and possibly other means. Since they are neither part of the intended readership nor are they either the author of the target text, translators are a special type of communicators: their role is to ensure that the translation

produces an equivalent effect on the second readership, and in order to do that, they must take into consideration both the intended effect, and the way the author, *whether real or imagined*, is perceived through the text. One of the barriers to getting an accurate perception of the author through translated texts may be attributed to translation universals, especially normalization and standardization, i.e., an exaggeration of target language norms, and a systematic avoidance of colloquial forms.

As part of the initial training of language professionals, practices that encourage normalization and standardization are front and centre. Therefore, one can wonder if these practices which rely heavily on the linguistic code encourage accuracy, including the transfer of any idiolectal and sociolectal characteristic which may convey what is written and the way it is received.

Studies on language (Lakoff 1975; Crosbie and Nyquist 1977) indicating the possible existence of gender-related language usage bring about the following questions: if language usage can be perceived as being gender-related, how do such language characteristics come into play in the translation process? Do translators inadvertently *feminise*, *masculinise* or *neutralise* authors they are translating? Our paper will present the results of a study on writing habits of men and women, in French and English. We intend to demonstrate that the standardization of translations leads to a loss of textual cues that readers use in constructing their representation of the author.

We asked male and female translators to translate a text from English into French and to fill out a questionnaire regarding their perception of the source text and their translation background. The findings point to a number of possible consequences for translator trainers, professional translators and users of translation services.

REFERENCES:

Crosby, F. and L. Nyquist. "The Female Register: an empirical study of Lakoff's hypotheses." *Language and Society* 6 (1977): 519-535.

Lakoff, R.T. *Language and Women's Place*, New York: Harper Colophon Books, 1975.



Sabina Fontana

Università degli Studi di Catania

TRANSLATING SIGN LANGUAGES: A MULTIDIMENSIONAL APPROACH

In the last thirty years, it has been shown that sign languages are another realization of the human faculty of language that exploits a visuo-gestural modality. They share all the characteristics and complexities of any spoken language. This change of perspective has led to a new vision of the deaf person as a member of a linguistic minority rather than as a stigmatized user of a simplified gestural system.

Sign language interpreting plays a crucial role in promoting Deaf people access to the hearing majority and to information and culture than in the past was not accessible to them. On one hand professional interpreting (Nicodemus *et al.*, 2011) contributes to the building of the sociocultural identity of the Deaf Community through the representation and recognition of its needs; on the other, by ensuring the accessibility of deaf people to various events, it affects the language by enlarging the lexicon and the functional variations (registers) of sign language. Translating sign languages is an interlinguistic and intermodal process because it involves two languages that exploits different modalities of communication. Furthermore, this process occurs generally between a minority language that has not developed a writing system and a majority high-prestige language.

In this study sign language interpreting will be analysed at the linguistic, the sociolinguistic and sociocultural level in order to point out some parallels with minorities languages interpreting and to show the importance of a multidimensional approach (Fontana, 2013; Wilcox & Schaffer, 2005).

REFERENCES:

Fontana, Sabina. *Tradurre Lingue dei Segni: un'analisi multidimensionale*, Modena: Mucchi, 2013.

Nicodemus, Brenda, Swabey, Laurie, Witter Merithew, Anna. «Establishing presence and role transparency in healthcare interpreting: a pedagogical approach for developing effective practise», in *Insights into sign language interpreting; sociolinguistic, psycholinguistic and educational issues*, *Rivista di Psicolinguistica Applicata/Journal of Applied Psycholinguistics*, XI, edited by Pinto Maria Antonietta, Fontana, Sabina, 79-93, Pisa-Roma: Fabrizio Serra, 2011.

Wilcox, Sherman, Schaffer, Barbara. "Towards a cognitive model of interpreting" in *Topics in Sign Language Interpreting, Theory and Practice*, edited by Terry Janzen, 27-50, Amsterdam-Philadelphia: John Benjamins, 2005.



Antonio Fruttaldo

Università degli Studi di Napoli Federico II

CRAWLING HYBRIDS: THE DAWNING OF A NEW GENRE?

On the morning of September 11, 2001, there was more news than a TV screen could fit. Beyond the plane crashes and burning buildings, reports and rumours abounded of other attacks, explosions and evacuations.

In order to deal with the problem of information overload, each of the 24-hour news channels implemented news tickers (also referred to as 'crawlers') at the bottom of their screens.

After 9/11, news tickers remained at the bottom of news channels' screens, becoming a way to convey to the audience a sense of never-ending emergency, a never-ending sense of crisis, which keeps viewers in front of the TV screen, waiting for a breaking news which may or may not appear.

Through a corpus-based analysis (Baker, Gabrielatos and McEnery 2013), we will try to better understand how news are presented and represented in news tickers; which phenomena of hybridization (Bhatia 2004) can be identified in this new genre (i.e., hybridization between TV and Web contents); and what kind of phenomena of colonization can be noticed (i.e., TV contents colonized by advertising discourse).

REFERENCES

- Baker, Paul / Gabrielatos, Costas / McEnery, Tony 2013. *Discourse analysis and media attitudes: the representation of Islam in the British press*. Cambridge: Cambridge University Press.
- Bhatia, Vijay K. 2004. *Worlds of Written Discourse: A Genre-Based View*. London: Continuum International.
- Bivens, Rena 2014. *Digital Currents: How Technology and the Public are Shaping TV News*. Toronto, Buffalo & London: University of Toronto Press.
- Montgomery, Martin 2007. *The Discourse of Broadcast News: A Linguistic Approach*. New York: Routledge.
- Swales, John Malcolm 2008¹³. *Genre Analysis. English in academic and research settings*. Cambridge: Cambridge University Press.



Federico Gaspari

Alma Mater Studiorum – Università di Bologna

Università degli Studi di Macerata

A PHRASEOLOGICAL COMPARISON OF THE OFFICIAL ONLINE BIOGRAPHICAL PROFILES AND AWARD MOTIVATIONS OF MALE VS. FEMALE NOBEL PRIZE WINNERS

Substantial research has explored the differences that set apart male and female language use, both in speech and writing, running the gamut from phonetics (e.g. Simpson, 2009) to lexical, syntactic, discursual, pragmatic and sociolinguistic studies (classic comprehensive overviews include e.g. Coates, 1986; Holmes, 1995; Wodak, 1997). Researchers in this well-established scholarly tradition tend to directly compare samples of male and female language data, to uncover patterns that differ between them.

This corpus-based study takes an alternative approach, following methodologies recently pioneered by, among others, Johnson and Ensslin (2007), Baker (2010) and Baker (2014): gender-based linguistic differences are not investigated by directly comparing head-to-head how men and women use language, but by analysing how they are represented in third-party institutional texts. The focus here is on the collocational and phraseological patterns used to describe the lives and achievements of male and female Nobel laureates in the online biographical profiles and award motivations published in English on the official Nobel Prize website at www.nobelprize.org.

Between 1901 and 2013, 847 people won the coveted award in the six categories (physics, chemistry, medicine, literature, peace and economic sciences) and, rather surprisingly, only 44 of them were women. The roughly 19-to-1 ratio of male-to-female winners is inevitably reflected in the size of the respective corpora that were compiled with all the available official online biographies and award motivations of individual laureates. Hence, the severe sparseness of data for women poses methodological and operational challenges concerning the granularity of the gender-specific phraseological phenomena that can be contrasted, which are further compounded by the uneven gender distribution across the six prize categories.

To overcome these constraints, the analysis focuses on high-frequency lexical bundles and phraseological constructs within generalised patterns, such as "he/she(+adv)+verb", "his/her(+adj)+noun", the lemmas "WORK/STUDY/RESEARCH/DISCOVER(Y)" as verbs and nouns, etc. After describing the phraseological differences uncovered in the corpora representing male and female Nobel laureates, the talk concludes by discussing the benefits, shortcomings and broader implications of this methodology for corpus-based studies comparing unbalanced data sets.

REFERENCES:

- Baker, Paul. *Using Corpora to Analyze Gender*. London: Bloomsbury, 2014.
- Baker, Paul. "Will Ms ever be as frequent as Mr? A corpus-based comparison of gendered terms across four diachronic corpora of British English". *Gender and Language* 4/1(2010): 125–149.
- Coates, Jennifer. *Women, men and language: a sociolinguistic account of sex differences in language*. London: Longman, 1986.
- Holmes, Janet. *Women, men and politeness*. London: Longman, 1995.
- Johnson, Sally and Astrid Ensslin. "'But her language skills shifted the family dynamics dramatically'. Language, gender and the construction of publics in two British newspapers". *Gender and Language* 1/2(2007): 229–254.
- Simpson, Adrian P. "Phonetic differences between male and female speech." *Language and Linguistics Compass* 3/2 (2009): 621–640.
- Wodak, Ruth (Editor). *Gender and discourse*. London: Sage, 1997.



Patrizia Giuliano and Salvatore Musto

Università degli Studi di Napoli Federico II

HOW TO CONTRAST AND MAINTAIN INFORMATION IN NARRATIVE TEXTS: A COMPARISON BETWEEN ENGLISH AND SPANISH

The purpose of this paper is to explore the way informants change, contrast or maintain information in English and Spanish when building discourse cohesion in a narrative task.

The data have been elicited using the video clip *The Finite Story* (Dimroth 2006), in which three protagonists repeat the same actions or do the opposite of another character in different moments of the story. So informants have to exploit different linguistic devices in order to convey contrasts in the entity domain and the time domain or to maintain the predicative information.

Dimroth *et al.* (2010) and Giuliano (2012) have analysed *Finite Story* narrations of German, Dutch, French and Italian adult native speakers, identifying the type of items signalling which parts of the information are maintained and which parts have been changed or contrasted. The anaphoric linking devices range from additive particles (*anche, aussi, auch* etc.) to polarity (*doch, toch, bien* etc.) or temporal contrasting markings (*alla fine, finalement* etc.) and to prosodic devices (prosodic accent on the finite verb). The results let the authors state that Dutch and German speakers select different pragmatic devices with respect to Italian and French speakers. As a matter of fact, the authors suggest that:

- when a polarity contrast is present, Dutch and German speakers mark this polarity contrast much more frequently than Italian and French speakers, which prefer to mark the contrast on the topic component (entity or time);

- where no polarity contrast is involved, Dutch and German speakers show a clear preference for the marking of contrast on the Topic Entity with the help of additive particles, while Italian and French speakers can also signal the maintenance of information on the predicate level.

With respect to the typological debate just quoted, our purpose is to test Dimroth *et al.*'s hypothesis on English and Spanish in order to enlarge the debate about the possible ways of building textual cohesion in Romance and Germanic languages.

REFERENCES:

- DIMROTH, CHRISTINE, 2006. THE FINITE STORY. MAX-PLANCK-INSTITUTE FOR PSYCHOLINGUISTICS, http://corpus1.mpi.nl/ds/imdi_browser?openpath=MPI560350%23
- Dimroth, Christine / Andorno, Cecilia / Benazzo, Sandra / Verhagen, Josie (2010), "Given claims about new topics. The distribution of contrastive and maintained information in Romance and Germanic Languages", *Journal of Pragmatics* 42: 3328-3344.
- Giuliano, P. (2012), "Contrasted and maintained information in a narrative task: analysis of texts in English and Italian as L1s and L2s", *EUROSLA Yearbook 2012*, Amsterdam, John Benjamins, vol. 12: 30-62.
- Höhle, Tilman, 1992, „Über Verum-fokus im Deutschen“, *Linguistische Berichte*, Sonderheft 4, Sonderheft 4, 112–141.
- Klein, Wolfgang, 2008, "The topic situation". In: Ahrenholz, B. et al. (eds), *Empirische Forschung und Theoriebildung. Festschrift für Norbert Dittmar zum 65. Geburtstag*. Frankfurt a.M., Peter Lang, pp. 287-306.



Pilar Godayol

Universitat de Vic – Universitat Central de Catalunya

FEMINISMO Y TRADUCCIÓN CATALANA AL FINAL DE LA DICTADURA FRANQUISTA

Betty Friedan, Simone de Beauvoir y Mary McCarthy fueron tres de las primeras autoras feministas traducidas al catalán durante el franquismo, después de décadas de ausencia de traducciones de obras extranjeras en general y, aún más, de obras no afines al régimen. Los ensayos *La mística de la feminitat* (1965) (*The feminine mystique*, 1963), de Betty Friedan, y *El segon sexe* (1968) (*Le deuxième sexe*, 1949), de Simone de Beauvoir, y la novela *Aparadors per a una dona* (1969) (*The group*, 1962), de Mary McCarthy, recorrieron un largo camino burocrático de censura institucional antes de llegar a las librerías. Después de examinar los diferentes expedientes de censura que abrió el Ministerio de Información y Turismo a las editoriales que querían publicar estos textos y comprobar el diferente trato administrativo que les dispensó, esta comunicación quiere investigar "el contexto literario propicio", por decirlo como André Lefevere (1992: 1-2), que alimentó, con más o menos dificultades, la publicación de textos feministas en Cataluña durante los últimos años de la dictadura franquista, haciendo hincapié en los promotores/mecenas de Friedan, Beauvoir y McCarthy (editor, traductores y traductoras, crítica, etc.), que ejercieron una función irrepetible en un sistema literario que estaba necesitado de nuevas ideas al margen de la esfera política del momento. Una vez publicadas, a pesar de encarnar diferentes posiciones e identidades de género, las obras fueron adoptadas e interiorizadas con éxito por los movimientos feministas de la época.

REFERENCES:

- ABELLÁN, Manuel L. (1980). *Censura y creación literaria en España (1939-1976)*. Barcelona: Ediciones Península.
- BACARDÍ, Montserrat (2012). *La traducció catalana sota el franquisme*. Lleida: Punctum.
- BACARDÍ, Montserrat, GODAYOL, Pilar (dir.) (2011). *Diccionari de la traducció catalana*. Vic: Eumo Editorial.
- CISQUELLA, Georgina et al. (2002). *La represión cultural en el franquismo. Diez años de censura de libros durante la Ley de Prensa (1966-1976)*. Barcelona: Anagrama.
- GALLOFRÉ, M. Josepa (1991). *L'edició catalana i la censura franquista (1939-1951)*. Barcelona: Publicacions de l'Abadia de Montserrat.
- GODAYOL, Pilar (2007). «Maria Aurèlia Capmany, feminisme i traducció». *Quaderns. Revista de traducció*, 14, p. 11-18.
- ___ (2013a). «Censure, féminisme et traduction: *Le deuxième sexe* de Simone de Beauvoir en catalan». *Nouvelles Questions Féministes*, 32 (2), p. 74-89.
- ___ (2013b). «Simone de Beauvoir en català». *Bulletin Hispanique*. (En premsa)
- ___ (2014). «Feminism and Translation in the 1960s: the Reception in Catalunya of Betty Friedan's *The Feminine Mystique*». *Translation Studies*, 7 (3): 267-213.
- LLANAS, Manuel (2006). *L'edició a Catalunya: el segle XX (1939-1975)*. Barcelona: Gremi d'Editors de Catalunya.
- ___ (2007). *L'edició a Catalunya: el segle XX (els darrers trenta anys)*. Barcelona: Gremi d'Editors de Catalunya.

- MORET, Xavier (2002). *Tiempo de editores. Historia de la edición en España, 1939-1975*. Barcelona: Destino.
- PÉREZ, Janet (1989). "Facist Models and Literary Subversion: Two Fictional Modes in Postwar Spain". *South Central Review* 6 (2): 73-87.
- RUIZ BAUTISTA, Eduardo (2005). *Los señores del libro: propagandistas, censores y bibliotecarios en el primer franquismo*. Gijón: Trea.
- VALLVERDÚ, Francesc (1987). *Edicions 62. Vint-i-cinc anys (1962-1987)*. Barcelona: Proa.
- ___ (2013). «La traducció i la censura franquista: la meva experiència a Edicions 62». *Quaderns. Revista de traducció*, 20, p. 9-16.
- VANDAELE, Jeroen (2010). "It Was What it Wasn't: Translation and Francoism". In *Translation under fascism*, ed. By Christopher Rundle and Kate Sturge, 84-116. Basingstoke: Palgrave Macmillan.



Gina O. Gonong

Philippine Normal University

LANGUAGING PROFESSIONAL STANDARDS FOR TEACHERS IN THE PHILIPPINES

This study is prompted primarily by the need to revisit the current National Competency-based Teacher Standards (NCBTS) developed in 2007, to see if it remains relevant to teacher quality requirements of the K to 12 Reform Agenda of the Philippines, which was passed into law only in 2013. This paper focuses on (re-)languaging professional standards for teachers in the Philippines based on a corpus that includes newspaper articles, government documents, and sets of teacher standards across the world. These forms of public discourse, considered a power resource, have the potential to produce certain realities about teachers, particularly expectations about what they are supposed to know and be able to do. While standards are regarded as a means to improve the teaching profession, they are also seen as an instrument to control teaching practice, as they are usually developed and imposed by the government (having more power) to teachers (having less power) who do not feel ownership towards them (Hilton, Assunção Flores and Niklasson, 2013). Drawing mainly on the interdisciplinary perspective of critical discourse analysis, which combines textual and social analysis (Fairclough, 1997; Fairclough and Wodak, 1997), the study examines how teacher standards are linguistically constructed by institutions such as newspaper publications and government agencies, who have control over discourse and thus, have more chances to influence people's minds (van Dijk, 2001). The study faces the challenge of capturing the diverse and unique characteristics of Filipino teachers as embodied in discourse, which could be encapsulated in a set of enhanced professional standards, while addressing issues of control and ownership.

REFERENCES:

- Fairclough, Norman. (1997). *Critical discourse analysis. The critical study of language*. London: Longman Group Limited.
- Fairclough, Norman & Wodak, Ruth. (1997). *Critical discourse analysis*. In T. van Dijk (Ed.) *Discourse in social interaction*. London: Sage.
- Hilton, Gillian, Assuncao Flores, Maria & Niklasson, Laila. (2013). *Teacher quality, professionalism and professional development: Findings from a European project*.
- van Dijk, Teun. (2001). *Critical discourse analysis*. In Schiffrin et al. (eds). *The handbook of discourse analysis*. USA: Blackwell.



Raisa Gorgojo Iglesias

Universidad de Oviedo

DISCIPLINATING THE FEMALE BODY: DISCOURSE AND AGENCY IN SILVINA OCAMPO'S TALES.

This paper aims to explore the relationship between body and discourse in Silvina Ocampo's short stories. Her characters (often women or people with no specific gender characteristics) do not have the freedom to build their own identity or to define the limits of their personal space. An external authority has

already decided their place, coercing their agency and their speech. In that context, the characters use their body as a medium to build their own discourses: not only body language itself but also involuntary movements and physical reactions are the tools used to translate the patriarchal code. In addition to the body, the characters are able to show the contradictions of the system by interpreting literally its code and rules: worldplays and twirls are very usual in Ocampo's poetic, so frequently her characters misunderstand on purpose what stated by the system, creating grotesque and comical situations.

Nonetheless, most of the time that authority ignores or reformulates and reinterpretes the discourses, so they can be assimilated into the system. When words and actions does not work out, the body translates the non-articulated discourses through anomalies such as psychopathies, metamorphosis or, eventually, death. For this reason, in order to completely understand what is happening in the story, the reader has to interpret both the discourse of the system and the translation performed by the characters, reading beyond a fantastic or grotesque story and penetrating into the ultimate message.

In other words, those characters refuse to subject their bodies to an *ultradiscipline*, commanded by the patriarchy, not to question the system, but to find their place in it: the bodies and not the minds are the ones that react against the oppression, acting out of control and highlighting its inner flaws. It is an apparently silent but constant rebellion which does not go after a change in the system, but a redefinition of its boundaries, extending the periphery of the acceptable and thus, including the Other in the mainstream . In that context, the death or metamorphosis suffered by many characters is their last rebellion, the prove that the system is not able to control the bodies and therefore, the individuals: the oppressed minds always find a way of escape and the bodies are the ideal tool for it, overcoming the limits of the language and the speech.

REFERENCES

- Duncan, Cynthia. *Unraveling the Real: The Fantastic in Spanish-American Ficciones*. Philadelphia: Temple University Press, 2010.
- Fine, Bob. "The Birth of Burgeois Punishment." *Crime and Social Justice* 13 (1980): 19-26
- Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. New York: Vintage Books, 1995. Print.
- Fraser, Nancy. "Foucault's Body-Language: A Post-Humanist Political Rhetoric?" *Salmagundi* 61 (1983): 55-70
- Klingenberg, Patricia. "The Grotesque in Silvina Ocampo's Short Stories." *Letras Femeninas* 10. 1 (1984): 49-54. Online 05/06/2014
- . "The Grotesque in Silvina Ocampo's Short Stories." *Letras Femeninas* 10. 1 (1984): 49-54. Online 05/06/2014
- Ostrov, Andrea. "Vestidura / escritura / sepultura en la narrativa de Silvina Ocampo." *Hispanamérica* 25,74 (1996): 21-28. Online. 05/06/2014
- Weldt-Basson, Helene C. *Subversive Silences: Nonverbal Expression and Implicit Narrative Strategies in the Works of Latin American Women Writers*. Madison (N.J.): Fairleigh Dickinson University Press, 2009.



Augusto Guarino

Università degli Studi di Napoli "L'Orientale"

IL TEMPO E LE PAROLE: LA DIVERSITÀ DI LINGUAGGI TRA LE GENERAZIONI NELLA LETTERATURA SPAGNOLA CONTEMPORANEA

La relazione intende proporre una lettura dell'incontro, talvolta problematico e sofferto, tra i linguaggi di diverse generazioni nella Spagna contemporanea. La relazione genitori – figli è una di quelle in cui maggiormente si avverte la contraddizione tra il processo di identificazione dell'individuo in una traiettoria esistenziale e in un codice di valori, proiettati sulla figura parentale, e il necessario distacco da questa immagine, che porta alla definizione dell'identità della persona adulta. L'attrito di prospettive e di linguaggi è poi ancora più stridente se –come nel caso della Spagna del Novecento – a interpersi tra le generazioni sono anche alcune fasi epocali che periodicamente hanno determinato delle lacerazione profonde nel tessuto sociale (la Repubblica, la Guerra Civile, il periodo Franchista, la Transizione). La traccia di questa dialettica inter-generazionale sarà identificata in alcune opere narrative recenti, collocate al confine tra prosa autobiografica e rievocazione letteraria, in cui al centro del racconto appare appunto il rapporto tra l'autore/l'autrice e la figura materna/paterna, tra le quali *Con mi madre* di Soledad Puértolas (2001), *Música blanca* di Cristina Cerezales Laforet (2009) e *Tiempo de vida* di Marcos Giralt Torrente (2010).

Souâd Hamerlain

University of Mostaganem

REELING AND WRITHING: A MEDIATED DISCOURSE ANALYSIS APPROACH TO LEWIS CARROLL'S MIMESIS IN TRANSLATION

Lewis Carroll (1832-1898) is à *juste titre*, among those genius-writers who teamed up with wit and wonder in a brain teasing fashion. The public circulation of his works resulted in a sprawling taking up in both linguists and translators' agendas. This was principally due, among other reasons, to the prolific use of the dichotomy word/sound play; as displayed in the proposed title (reeling/reading, writhing/writing). But should it always be mentioned in this order? Was the Duchess Carroll's mouthpiece when she announced (Gardner ed. 1971:121): "Take care of the sense and the sounds will take care of themselves"? Which stratum has precedence over the other in Carroll's writings? Answering these questions will, I trust, trigger a thought provoking debate on the way translators should approach the meaning potential prevailing in his works, to eventually render it. On account of the pervasive nonsense, parodies, subversions, etc. permeating Carroll's texts, some translators' maneuvers included suppressions and omissions. Hopefully, these practices are far from gaining consensus among translation practitioners since Carroll's whole literary philosophy swivels around a 'non-orthodox' discursive leeway. Those who chose to face these intricacies found their strength in Translation Studies new line of thought which focalizes less on the word or the sentence. It rather marshals positions championing context, culture, and action as their foci. Drawing on R. Scollon's (1998, 2001) Mediated Discourse Analysis (henceforth, MDA), the present paper is keyed to explicate the 'mediation turn' buttressed in Carroll's language, as it portrays his translations as an extended mimesis of a society as seen through his lens. The novelty in this work resides, perhaps, in the fact of nesting a literary genre within a sociolinguistic approach wherein MDA usually operates. I come to conclude that since from the MDA perspective *action* determines *discourse*, an *à priori* meditation on what motivated Carroll's characters would yield a *functionally-driven* translation.

REFERENCES:

- Blanchet, Ph. 2004. "Témoignage sur un essai de traduction interculturelle: de Alice in Wonderland à Liseto en Provençal", *La Linguistique*, 1 (Vol. 40), pp. 109-130. Gardner ed., 1971.
- Scollon, R. 1998. *Mediated Discourse as Social Interaction: A Study of News Discourse*. London: Longman.
- Scollon, R. 2001. *Mediated discourse: the nexus of practice*. Routledge.
- Malkki, A. 2009. "Translating Emotions across Time: Lewis Carroll's Alice's Adventures in Wonderland", vol. 5, University of Helsinki.
- Vipond, D., Hunt, R.A. 1984. "Point-Driven Understanding: Pragmatic and Cognitive Dimensions in Literary Reading", Elsevier Science Publishers, B.V. (North Holland), pp. 261-277.

Naomi Hayashi

Università degli Studi di Catania

RELATIVISMO STRUTTURALE DELLA LINGUA GIAPPONESE: RESTRIZIONE DI PERSONA DEI PREDICATI DI STATO INTERNO

Maria pensa che...", e bisogna aggiungere qualche segno di soggettività del punto di vista del parlante. Questa cosiddetta regola di 'restrizione di persona' dei predicati di stato interno è uno dei sistemi che servono a identificare il soggetto-esperiente/agente in giapponese, che è una lingua in cui i verbi non si coniugano, gli aggettivi non si declinano a seconda della persona o del numero o del genere del soggetto-esperiente/agente, il soggetto del predicato spesso è omesso nella frase, e i pronomi personali sono quasi inesistenti. Studiando questa regola si comprende che, in giapponese, al livello grammaticale e nella sua struttura originale (per esempio, in conversazione), l'interno degli altri non viene mai descritto con quell'apparente "oggettività" che comporta il modo indicativo delle lingue indoeuropee. Si ritiene

che questa peculiarità della lingua giapponese si basi sull'impossibilità da parte del parlante di avere una posizione che includa tutte e tre le persone sullo stesso piano.

In questo paper s'intende analizzare il meccanismo di questa regola della lingua giapponese su cui non è ancora stata posta sufficiente attenzione né al livello didattico né al livello di traduzione e interpretariato. S'intende, inoltre, riflettere sui modi di descrizione "oggettiva" e "soggettiva", comparando la lingua giapponese con l'italiano e l'inglese.



Gaetano Lalomia

Università degli Studi di Catania

AGLI ALBORI DELLA TRADUZIONE MODERNA. LA SPAGNA MEDIEVALE

Nella penisola iberica la traduzione è un fenomeno che si manifesta già a partire dal secolo XI, quando in alcune aree culturalmente più dinamiche si avverte la necessità di interagire con un ingente patrimonio culturale importato dagli arabi. È un modo per arricchire le proprie conoscenze, ma anche un modo per adattare conoscenze a una civiltà che inconsapevolmente stava costruendo la propria fisionomia culturale. Intorno alla metà del secolo XIII tale fenomeno conosce un'impennata grazie all'attività promotrice di Alfonso X il Saggio il quale realizza uno *studium* atto a raccogliere testi filosofici, medici, sapienziali in lingua araba ordinandone la traduzione. È in tale fase della storia letteraria della Spagna che l'alterità culturale viene a costituire un elemento fondante per la costruzione dell'identità, e proprio attraverso la traduzione. Ancora in una fase successiva, nel secolo XV, si continua a tradurre, guardando però a un'altra area culturale, quella antico francese; l'interesse sarà però volto alla finzione narrativa, al romanzo cavalleresco, per cui si assiste a un'altra fase di accomodamento di alterità culturale attraverso la traduzione. Il presente contributo intende soffermarsi su tale produzione cercando di verificare se nei testi tradotti vi siano indizi che manifestino la ragione del tradurre, e se attraverso la traduzione vi sia un più o meno intento di costruzione identitaria di carattere culturale.

REFERENCES:

- Bassnett, Susan, *La traduzione. Teorie e pratica*, Milano: Bompiani, 1993.
- Copeland, Rita, *Rhetoric, Hermeneutics and Translation in the Middle Ages*, Cambridge: Cambridge University Press, 1991.
- Gómez Redondo, Fernando, *Historia de la prosa de los Reyes Católicos: el umbral del Rancimiento*, 2 vols., Madrid: Cátedra, 2012.
- Guglielmini, Marina, *La traduzione letteraria*, in *Letteratura comparata*, a cura di Armando Gnisci, Milano: Mondadori, 2002, pp. 155-184.
- Miner, Earl, *Poetiche della creatività*, Roma: Armando, 1999.
- Prete, Antonio, *All'ombra dell'altra lingua. Per una poetica della traduzione*, Torino: Bollati Boringhieri, 2011.
- Steiner, George, *Dopo Babele. Aspetti del linguaggio e della traduzione*, Milano: Garzanti, 2004.



Kirsten J. Lawson

Università della Calabria

ALTERITY IN EPISTOLARY DISCOURSE: THE EMERGENCE OF SCOTTISH NATIONAL IDENTITY

2014 marks the centenary of the outbreak of World War I, which counted the loss of 140,000 Scottish soldiers (14% of all UK deaths during the conflict). Pride in the Scots Regiments' military reputation may have been a significant factor contributing to the high number of volunteers who joined front-line troops to fight Britain's war. War letters from the trenches can provide a rich source of knowledge about soldiers' lives, especially in the case of uncensored letters. By documenting their war-torn experiences through the practice of private letter writing, Scots soldiers also gave voice to their values and national identity. This kind of experience can thus be seen as a way to "understand the operations of the complex and changing discursive processes by which identities are ascribed, resisted, or embraced, and which

processes themselves are unremarked and indeed achieve their effect because they are not noticed" (Scott, 1991:792).

This paper seeks to examine the concept of national Scottish identity in epistolary discourse, a fully-fledged unique genre (Dossena & Del Lungo Camiciotti, 2012) with its specific linguistic features (Altman, 1982; Del Lungo Camiciotti, 2014). The study addresses the issue of alterity as an integral part of identity through the contradictory processes of *self-identification* of being a British soldier and *identisation* (Tap, 1980), or *individuation* by distancing the British identity and understanding the alterity of being distinctly a Scottish soldier. As in other studies on languaging diversity (e.g. Plastina, 2014), a discourse-historical approach is adopted as it is a form of knowledge and memory of social practice (Reisigl & Wodak, 2009) which is suitable to investigate epistolary discourse. The analysis focuses on how epistolary discourse is instantiated in a corpus of letters written by a Sergeant in the 10th Gordon Highlanders who enrolled in August 1915 and perished in February 1916. The analysis of historical and intertextual references, as well as the immediate language employed, highlights how the notion of otherness emerges, and which identity prevails: the Scottish soldier fighting with a Scottish regiment alongside compatriots, or that of the Scot, fighting for the British Empire.

REFERENCES:

- Altman J. G. (1982), *Epistolarity. Approaches to a Form*. Columbus (OH): Ohio State University Press.
- Del Lungo Camiciotti, G. (2014). Letters and Letter Writing in Early Modern Culture: An Introduction. *Journal of Early Modern Studies*, 3, 17-35.
- Dossena, M., Del Lungo Camiciotti, G. (eds). (2012). *Letter Writing in Late Modern Europe*, Amsterdam: John Benjamins.
- Fairclough, N. (1995) *Critical Discourse Analysis: The Critical Study of Language*. London: Longman.
- Plastina, A.F. (2014). The Counter-Hegemonic Discourse of Biodiversity: CDA of Vandana Shiva's Honorary Doctorate Acceptance. In G. Balirano & M.C. Nisco (eds). *forthcoming*.
- Reisigl, M., Wodak, R. (2009). The Discourse-Historical Approach (DHA). In R. Wodak & M. Meyers (eds). *Methods of Critical Discourse Analysis* (2nd ed.), London: Sage, pp. 87-121.
- Scott, J.W. (1991). The Evidence of Experience, *Critical Inquiry*, 17(4), 773-797.
- Tap, P. (ed.) (1980). *Identités collectives et changements sociaux*. Toulouse: Privat.



Paola Clara Leotta

Università degli Studi di Catania

AN EMPIRICAL APPROACH TO THE IDENTIFICATION OF AV TRANSLATED HUMOUR. HOW LITTLE FOCKERS BECAME VI PRESENTO I NOSTRI

In the literature on the translation of humour, much attention is devoted to questions relating to its (un)translatability, or at least to the difficulties involved in its translation. Translation shifts can be regarded as a negative effect of a translation process, but there are various situations when such shifts are simply impossible to avoid, e.g. in the case of humour translation.

Furthermore, as far as audiovisual texts are concerned, the degree of difficulty increases considerably because of their inherent characteristics, such as time or space limitation in dialogues and scenes.

The paper explores the notion of shifts of meaning in humour translation and examines the Italian versions (dubbing and subtitling) of the well known film *Little Fockers* (Paul Weitz, USA 2010), through a comparative analysis based on Pavesi's (2005) method which allows to shed light on the cultural factors which are behind the choices of the elements for translating humour.

The aim of this study is to prove that shifts of meaning in the case of humour translation in *Little Fockers* are unavoidable and even desirable, and that they result from the specificity of dubbing and humour translation.

Various aspects connected with 'alterity' in the discourse of humour translation are described, and shifts of meaning in the Italian translations of *Little Fockers* are discussed.

They clearly illustrate that innovative thinking, and creative decision-making on the part of translators, can result in a successful translation, even with a culturally bound element in a contextually bound medium.

REFERENCES:

- Attardo, S., *Humorous Texts: A Semantic and Pragmatic Analysis*, Mouton de Gruyter, Berlin, 2001;
- Fuentes Luque, A., *La recepción del humor audiovisual traducido: estudio comparativo de fragmentos de las versiones doblada y subtitulada al español de la película Duck Soup, de los Hermanos Marx*, Universidad de Granada. PhD thesis, Granada, 2000;
- Terminiello, E., *Identifying and Translating Irony across Cultures*, in *Cultus - The journal of intercultural mediation and communication*, Iconesoft Ed., Terni, 2008, pp 96-111;
- Pavesi, M., *La traduzione filmica. Aspetti del parlato doppiato dall'inglese all'italiano*, Carocci, Roma, 2005;
- Denton, J., *How A Fish called Wanda became Un pesce di nome Wanda*, in *Il Traduttore Nuovo* 1994/1, pp. 29-34;
- Denton, J., *Potere, ideologia e traduzione per lo schermo*, in *L'Italiano del doppiaggio* 1999, pp. 9- 15;
- Raphaelson-West, D., *On the Feasibility and Strategies of Translating Humour*, in *Meta: Translators' Journal*, 34/1, 1989, pp. 128-141;
- Bollettieri Bosinelli, R. M. et al. (a cura di), *La traduzione multimediale. Quale traduzione per quale testo?*, Bologna, CLUEB, 2000;
- Dias-Cintas, J., Remael, A. (eds), *Audiovisual Translation, Subtitling (Translation Practices Explained)*, Manchester, St. Jerome Publishing, 2006;
- Chiaro, D., *Investigating the perception of translated Verbally Expressed Humour on Italian TV*, in *ESP Across Cultures* 1, 2004, pp. 35-52.
- Lorenzo, L., Pereira, A. M. and Xoubanova, M. *The Simpsons/Los Simpson. Analysis of an Audiovisual Translation*, in *The Translator* 9/2, 2003., pp. 269-291.



Raluca Mihaela Levonian

University of Bucharest

WITH OR WITHOUT THE EUROPEAN UNION? THE CONSTRUCTION OF THE EUROPEAN IDENTITY IN THE DISCOURSE OF A ROMANIAN POLITICAL PARTY

This study explores the construction of collective identity in contemporary Romanian political discourse, in connection to the discursive phenomenon of "Europeanization" of the national identity (Krzyżanowski 2009). Between 1948 and 1989, the communist authorities constructed a specific type of Romanian identity, which combined a marked nationalist dimension with more general elements, thus positioning Romania as a country under the influence of the Soviet Union, among the other countries which were members of the Warsaw Pact. The political changes caused by the end of the communist regime have been accompanied by a shift in the public discourse issued by the governing structures. In order to sustain Romania's access to such international organizations as NATO and the European Union, the discourse of the new governments tended to foreground the European identity of the Romanian citizens. However, nationalist topics still prevail in the discourse of certain parties and politicians, showing that the collective identity of a people is a complex and fluid concept (Goff, Dunn 2004). The European identity is thus sometimes even rejected or constructed in opposition to the national one.

The aim of the study is to analyze tendencies in the discourse of one of the major political parties in Romania, the National Liberal Party (PNL). The corpus is formed by 15 speeches and interviews given by the leading politicians of PNL during the last decade, after Romania has become a member of the EU. The theoretical method applied is the discursive-historical approach (e.g. Reisigl, Wodak 2009) within the framework of critical discourse analysis. According to this methodology, the study identifies the main topics discussed, the discursive strategies and the topoi used, focusing then on the linguistic means of realization of the strategies. The results show that politicians of the same party express different views in regard to Romania's European identity, oscillating between its acception or rejection. Moreover, they frequently appeal to mitigation strategies, in order to avoid the risk of 'downgrading' of the national identity.

REFERENCES:

- Anderson, Benedict. *Imagined Communities. Reflections on the Origin and Spread of Nationalism*. London: Verso, 1991.

- Benhabib, Seyla (ed.). *Democracy and Difference. Contesting the boundaries of the political*. Princeton, New Jersey: Princeton University Press, 1996.
- Featherstone, Kevin. "Introduction: In the Name of 'Europe'". In *The Politics of Europeanization*, edited by Kevin Featherstone and Claudio M. Radaelli, 3-26. Oxford, New York: Oxford University Press, 2003.
- Goff, Patricia M. and Kevin C. Dunn. "Introduction: In Defense of Identity". In *Identity and Global Politics. Empirical and Theoretical Elaborations*, edited by Patricia M. Goff and Kevin C. Dunn, 1-8. Basingstoke, New York: Palgrave Macmillan, 2004.
- Krzyżanowski, Michał. "On the 'Europeanisation' of Identity Constructions in Polish Political Discourse after 1989". In *Discourse and Transformation in Central and Eastern Europe*, edited by Aleksandra Galasinska and Michał Krzyżanowski, 95-113. New York: Palgrave Macmillan, 2009.
- Reisigl, Martin and Ruth Wodak. "The discourse-historical approach". In *Methods of Critical Discourse Analysis*, edited by Ruth Wodak and Michael Meyer, 87-121. Second edition. London: Sage Publications, 2009.
- Smith, Anthony D. *National identity*. London: Penguin Books, 1991.
- Wodak, Ruth. *The Discourse of Politics in Action. Politics as usual*. Basingstoke, New York: Palgrave Macmillan, 2011.
- Wodak, Ruth, Rudolf de Cillia, Martin Reisigl and Karin Liebhart. *The Discursive Construction of National Identity*. Second edition. Edinburgh: Edinburgh University Press, 2009.



Rossella Liuzzo

Università degli Studi di Catania

NOSOTRAS QUE SOMOS LAS "DE MÁS": OVVERO DEL TRADURRE L'OSCENA ETXEBARRÍA

Il presente contributo mira ad esplorare le implicazioni e gli esiti della prassi traduttiva allorquando tale procedura si svolge nei cosiddetti spazi limitrofi o periferici, vale a dire in ambiti che lo sviluppo di taluni scenari sociali ha tabuizzato e/o reso sanzionabili, come nel caso specifico dell'oscenità. Sulla scorta della nozione foucaultiana di limite quale interstizio in cui si spiegano le relazioni di potere configuranti il binomio identità/alterità, l'indagine intende mettere a fuoco dapprima la funzione dell'oscenità nella narrativa di Lucía Etxebarría, per poter poi avviare una riflessione più puntuale sulle scelte traduttive operate.



Lucilla Lopriore and Elena Moretti

Università degli Studi Roma Tre

LANGUAGING AND IDENTITIES: ENGLISH AND HIP-HOP

Languaging is associated with 'positioning oneself within the repertory of customary practices of a local culture' and with acquiring a 'linguistic sense of place', as it happens with the local language practice of hip-hop. Cortese and Hymes (2001:199) see languaging as the way in which individuals 'give voice to their own identity' in a social context and as the 'rooting of the psychological and moral individual in the local social dimension'. But identities are not fixed and stable attributes of individuals, rather they are produced through language and other practices at global and local level. Language and identity are therefore 'the products rather than the precursors of our language practices' (Pennycook, 2010:125). Hip-hop is a growing community of practice that extends beyond location and languages, a site of identity negotiation that challenges many common assumptions about language and identity and defies norms of language use. It is a 'relocalization' of diverse global expressions, an instantiation of languaging. (Wenger, 1998:73; Richardson, 2007:201; Young, 2009:146; Pennycook & Mitchell, 2009:40; Pennycook, 2010:34). The hip-hop culture can thus be perceived as a form of 'recontextualised social practice' that languages diverse identities and local practices in varied linguistic landscapes. And in most cases this happens in English. The English used by hip-hop artists serves as a central identity marker across local contexts and as an example of English spread "from below." This paper will present and discuss how English language is used and appropriated by different local and global hip-hop communities within

what Alim calls the “hip-hop linguistics of global hip-hop nation language varieties” (Alim, 2009). Local instantiations of the dynamic transnational flows of hip-hop cultures in diverse local contexts in the world – the USA, Italy and Taiwan - will be illustrated with reference to different translation of English into local cultures. Features of hip-hop language use in diverse contexts and in the interviews with some hip-hop artists will be analysed and discussed.

REFERENCES:

- Alim, S., Ibrahim, A., Pennycook, A. (eds) (2009). *Global Linguistic Flows: Hip Hop Cultures, Youth Identities, and the Politics of Language*. New York: Routledge
- Cortese G. and Hymes, D. (eds) (2001), *Languaging in and across Human Groups. Perspectives on Difference and Asymmetry, Textus. English Studies in Italy*, 14-2, Genova: Tilgher .
- Larsen-Freeman D. (2006). The emergence of complexity, fluency, and accuracy in the oral and written production of five Chinese learners of English. *Applied Linguistics* 27, pp. 590–619.
- Moretti, E., (2013). *La varietà linguistica dell'hip hop negli Stati Uniti, Taiwan e Italia*. Unpublished dissertation, Roma Tre University.
- Pennycook A. & Mitchell, T. (2009). Hip Hop as a dusty foot philosophy: Engaging locality. In Alim et al. (eds) *Global Linguistic Flows*. New York: Routledge. pp. 25-42.
- Pennycook A. (2010). *Language as a Local Practice*. Abingdon: Routledge.
- Richardson E. (2007). (Dis)inventing Discourse: Examples from Black Culture and Hip-Hop Rap/Discourse. In Makoni S. & A. Pennycook (eds) *Disinventing and reconstituting Languages*. Clevedon: Multilingual Matters. pp. 196-216.
- Swain M. (2006). Languaging, agency and collaboration in advanced language proficiency. In Byrnes H. (ed.). *Advanced Language Learning: The Contribution of Halliday and Vygotsky*. London: Continuum, pp. 95-108.
- Vygotsky L.S. (1962). *Thought and language*. Cambridge, MA: MIT Press. Cambridge: Harvard University Press.
- Wenger E. (1998). *Communities of Practice: Learning, meaning and identity*. Cambridge: Cambridge University Press.
- Young R.F. (2009). *Discursive Practice in Language Learning and Teaching*. Oxford: Wiley Blackwell.



Annarita Magliacane

Università degli Studi di Napoli Federico II

PILLS OF PERSUASION: TRANSLATING PHARMACEUTICAL ADVERTISEMENTS FOR LAY PEOPLE AND EXPERTS FROM ENGLISH INTO ITALIAN

A good translation of an advertisement is the one that preserves the same effect of the source text and increases sales of the advertised product in a new market. Thus, the translator of promotional and advertising texts becomes a sort of mediator between two languages and cultures. In fact, the effects of advertisements are not achieved in the same way in two languages and cultures and different cultures may have different responses to advertisements. Hence, advertising discourse requires a multidimensional analysis, covering both lexis and morpho-syntax as well as textual and visual patterning. The aim of this work is to observe the characteristics of pharmaceutical leaflets, generally found in the waiting room of a doctor's office, and advertisements in medical journals, comparing corpora of English and Italian texts. These advertisements share the fact that they can be considered “disguised advertisements” since they persuade their readers to think that they have an informative function rather than a persuasive one. Moreover, these advertisements are addressed to two targets with a different degree of expertise in the field. Hence, the difference between pharmaceutical advertising for experts and lay people will also be observed and analysed in order to study the different persuasive techniques employed according to the target.

REFERENCES:

- Beverly, Adab & Valdés Cristina (eds), *Key Debates in the Translation of Advertising Material*, Manchester, St. Jerome Publishing, 2004.
- Borrelli, Nicola, *Advertising across cultures*, Roma, ARACNE editrice S.r.l, 2010.
- Hall, David R., "Medical Leaflets, Empowerment and Disempowerment", in Gotti Maurizio, Salager-Meyer Françoise (eds), *Advances in Medical Discourse Analysis: Oral and Written Context*, Bern, Peter Lang, 2006.
- Sergio, Giuseppe "La salute in vendita. Un sondaggio lessicale sulla lingua medico-pubblicitaria", *Lid'O Lingua italiana d'oggi*, Bulzoni Editore, Roma, 2007, 4, 279-316.
- Torresi, Ida, *Translating Promotional and Advertising Texts*, Manchester, St Jerome Publishing, 2010.
- Montalt, Vicent & González Davies María, *Medical Translation Step by Step*, Manchester, St Jerome Publishing,



Fabiola Marassà

Università degli Studi di Catania

JANE'S CRACK. HOW MANY PIECES OUT IN THE WORLD? TRACING THE POLITICAL DIMENSION OF JANE AUER BOWLES'S DISQUIETING IMAGINATION

Sharing the stress on the hidden and the marginal and borrowing the uncanny image from Doris Salcedo's "Shibboleth", the title of a temporary art installation placed by the Colombian artist in the Tate Modern in 2007, I would like to go through the discourse of difference in Jane Auer Bowles's eccentric writing presented here as the original site of transience, signalling the logic of exclusion and the anxieties that crosscutting and questioning the prevailing modes of thinking social order, stable sexual identities, language, gender and the revision of the self might have produced in the forties and in the fifties. If in Spivak's words, translation is "the most intimate act of reading", here I attempt to move back and forth among Bowles's fragmented representations of communication investigating how she incorporates the encounter with alterity between Moroccan Arabic, French, English contexts as well as francophone and anglophone communities she met in Tangier. Translating her creative process into a circulation across the American-Maghrebi rootlessness, I examine what is at stake in her trans-formations, to understand the dynamics between artistic/linguistic depiction and the ways by which the linguistic, geographical and cultural other is spoken for, which also means the extent to which violence and oppressive powers in patriarchal gender relations enact the impossibility of articulation/expression and agency. Jane was a Francophile who worked before the growth of a feminist consciousness and the post-WWII days of cinematic visions and television narratives featuring women in their domestic lives may have been significant in shaping her discomfort and may have provided inspiration for a personal trajectory through displacement and diegetic transgressions. Using the framework established by Deleuze and Guattari, my purpose is to provide an insight into her "minor literature" witnessing the dissolution of forms and her queer engagement with the cultural other.

REFERENCES:

- Jane Bowles, 1917-73:
The Collected Works of Jane Bowles, intro. Truman Capote. London: 1984; reprint of New York:1966.
Everything is Nice: The Collected Stories, ed. Paul Bowles. London: 1989.
Two Serious Ladies, ed. and intro. by Francine du Plessix Gray. London: 1979; first published 1943.
"Out in the World". MS, Humanities Research Centre, University of Texas, Austin.
Out in the World: The Selected Letters of Jane Bowles 1935-70, ed. Millicent Dillon. Santa Barbara: 1985.
- Secondary sources:
Deleuze, Gilles, and Felix Guattari. *Kafka: Toward a Minor Literature*. Trans. and intr. Dona Polan. Minneapolis: U of Minnesota P: 1986.
— *A Thousand Plateaus: Capitalism and Schizophrenia*. Trans. Brian Massumi. Minneapolis: U of Minnesota: 1987.
Dillon, Millicent. *A Little Original Sin: The Life and Work of Jane Bowles*. New York: 1981.
Spivak, Gayatri Chakravorty. *In Other Worlds: Essays in Cultural Politics*. London. New York, Routledge: 1988.
— Harasym, S. (eds) *The Post-Colonial Critic*. London. New York, Routledge: 1990.

- *A Critique of Postcolonial Reason: Towards a History of the Vanishing Present*. London, Harvard University Press: 1990.



Khadidja Merakchi

University of Surrey

WHEN MUFFINS DISAPPEAR: SIMILARITIES AND DIFFERENCES IN THE TRANSLATION OF TERMINOLOGICAL AND PEDAGOGICAL METAPHORS IN POPULAR SCIENCE TEXTS

This presentation reports on a study of the translation of pedagogical vs. terminological (theory constitutive in Boyd's terms (1993)) metaphors in the genre of popular science articles from American English into French and Modern Standard Arabic. Metaphor plays key role in scientific thought as Gaudin (1993:152) points out: "[La métaphore] facilite la construction du concept en ce qu'elle fournit par analogie un support imaginative qui la rattache par analogie à un circuit conceptuel déjà frayé".

Hence, translation is also an important medium in the transmission of knowledge. Metaphor translation can be a challenging task especially when they vehicle cultural elements that are not shared between source and target text audiences (Merakchi and Rogers 2013).

The study is based on a the analysis of a 251 808 word trilingual (English/French/Arabic) parallel corpus that comprises original articles about astronomy and astrophysics published in *Scientific American* between 1995-2012 and their translations published in *Pour la Science* and *Majallat-Al-Oloom* respectively. The extraction of metaphorical words is done manually for the source texts (English) and their "equivalent" expressions in French and Arabic are searched for automatically using a multilingual concordancer Paraconc.

It is argued here that metaphor translation is bound to the genre and metaphor function in the text (Deignan et al. 2013, Semino 2008). The corpus analysis shows that terminological metaphors are frequently translated literally into French and Arabic, for instance, "computers" in the following example: "All physical systems are **computers**. Rocks, atom bombs and galaxies may not **run Linux**, but they, too, **register** and **process** information". (Lloyd & Ng, 2007).

In contrast, pedagogical metaphors undergo many transformations during the translation process (adaptation, suppression, the use of couplet (more than one translation procedure). For instance, **muffin** in the following example is translated into a more generic term in Arabic (cake) and is deleted in the French translation: However, galaxies are not randomly sprinkled like **raisins** in a **muffin** (Strauss, Feb. 2004).

REFERENCES:

- Boyd, Richard. 'Metaphor and theory change: what is 'metaphor', a metaphor for?' In Andrew Orthonoy (ed.), *Metaphor and thought*, 481–532. Cambridge: Cambridge University Press. 1993
- Deignan, Alice, Littlemore, Jeanette, Semino, Elena. *Figurative language, genre and register*. Cambridge: Cambridge University Press. 2013
- Gaudin, François. 'Socioterminologie: propos et propositions épistémologiques'. *Le langage et l'homme*: 28(04). 247-257. 1993
- Lloyd, Seth, Ng, Jack. 'Black hole computers'. *Scientific American Special Edition*. 17(1):82-92. 2007
- Merakchi, Khadidja and Rogers Margaret. 'The translation of culturally bound metaphors in the genre of popular science articles: A corpus-based case study from Scientific American translated into Arabic', *Intercultural Pragmatics*. 10(2): 341 – 372. 2013
- Semino, Elena. *Metaphor in discourse*. Cambridge: Cambridge University Press. 2008
- Strauss, Michael. 'Reading the blue prints of creation', *Scientific American*. 290(2):54-61. 2004



Khadidja Merakchi

University of Surrey,

Anna Giaufret and Micaela Rossi

Università degli Studi di Genova

BRILLIANT METAPHORS: JEAN-PIERRE LUMINET'S LE DESTIN DE L'UNIVERS AND ITS ENGLISH AND ITALIAN TRANSLATIONS

The dissemination of science plays an important role in knowledge transfer (Secord 2004, Humbley 2006, 2009). Jean-Pierre Luminet has sought, through his publications, the popularisation of one of the highly abstract domains that is astronomy and astrophysics. His works have been widely translated into different languages including Italian and English. Metaphor is found to highly feature in popular science texts (Knudsen 2003, 2005, Oliveira 2009) given its power to bring abstract concepts close to the reader understanding by mapping them onto more concrete domains. However, given that languages and cultures do not necessarily share the same knowledge about the world, metaphor translation may have to face many problems.

Through the analysis of a parallel corpus of approximately 600 000 words, composed of the French, Italian and English versions of Luminet's essay *Le destin de l'Univers: trous noirs et énergies ombre* (2006), we will try to answer the following questions: how does a metaphor travel from one language to another? How strong is the cultural element in scientific metaphors? How much does English as the language of science influence the process of metaphorical thinking? How much epistemological models of the Universe are affected by local culture?

First, we will briefly present Luminet's use of metaphor and describe the different functions metaphors have in his text. Then, we will compare the French original text with its English and Italian translations. This will lead us to question the nature of derived text: how does the very different importance of English and Italian as scientific languages affect the translatability of metaphors?

REFERENCES:

- Humbley, J. (2009), "La nature de la métaphore dans une technologie émergente", in Dury, Maniez, et al. (eds), *La métaphore en langue de spécialité*, Grenoble, Presses Universitaires de Grenoble.
- Humbley, J. (2006), "Metaphor and Secondary term formation", *Cahiers du CIEL 2000-2003 : La métaphore : du discours général aux discours spécialisés*, 199-212.
- Knudsen, S. (2003), "Scientific metaphor going public", *Journal of Pragmatics*, 35 (8), 1247-63.
- (2005), "Communicating novel and conventional scientific metaphors: a study of the development of the metaphor of genetic code", *Public Understanding of Science*, 14, 373-92.
- Oliveira, I. (2009), *Nature et fonction de la métaphore en science*, Paris, L'Harmattan.
- Secord, J. (2004), "Knowledge in transit", *ISIS*, 95(4): 654-72.



Pierre-Alexis Mével

University of Nottingham

WHEN TWO HOM(I)ES COLLIDE/COLLUDE: ON THE USE OF BANLIEUE FRENCH TO SUBTITLE AFRICAN AMERICAN VERNACULAR ENGLISH

As Venuti's concepts of domestication and foreignisation have become one of the dominant shibboleths of a growing group of translation scholars, this paper explores the extent to which the notions of 'home' and of the 'domestic' are challenged in the translation – specifically here subtitling – process. Looking at a corpus of films from the 1990s portraying predominantly African American characters (such as *Boyz n the Hood* (Singleton, 1991), *New Jack City* (Van Peebles, 1991), *Menace II Society* (Hughes & Hughes, 1993) and *White Men Can't Jump* (Shelton, 1992) this paper analyses the ways in which the dialogues have been subtitled into French. While in most films subtitles display a tendency to neutralise the non-standard features of the original, some also reveal a great level of inventiveness and creativity, drawing on features from what is sometimes referred to as *banlieue* French, a variety that is strongly stigmatized in France. The juxtaposition in the subtitled films of features that are culturally-bound (whether to the source or to the target culture) challenges ideas of domesticity: whilst the use of *verlan* in the subtitles can be

justified by connotations it has in common with African American Vernacular English, the use of features borrowed from another vernacular in the target language is not unproblematic and challenges Venuti's framework as well as traditional conceptions of source and target texts.

REFERENCES:

- Armstrong, N. and M. Jamin (2002) "Le français des banlieues: uniformity and discontinuity in the French of the Hexagon", in K. Sahli (ed.) *French In and Out of France: Language Policies, Intercultural Antagonisms and Dialogues*, Bern: Peter Lang, 107-136.
- Bachmann, C. and L. Basier (1984) "Le verlan: argot d'école ou langue des Keums?", in *Mots* 8: 169-187.
- Bagemihl, B. (1988) "Alternate phonologies and morphologies", unpublished thesis, University of British Columbia, Vancouver.
- (1989) "The crossing constraint and 'backwards languages'", in *Natural Language and Linguistic Theory* 7: 481-549.
- Cheneau, V. (1992) "Le verlan: étude phonologique", unpublished MA dissertation, Université de Paris VIII.
- D'Ydewalle, G. and I. Gielen (1992) "Attention allocation with overlapping sound, image, and text", in K. Rayner (ed.) *Eye Movement and Visual Cognition: Scene Perception and Reading*, New York: Springer-Verlag, 415-427.
- Di Giovanni, E. (2007) "Disney Films: reflections of the Other and the Self", in *Culture, Language and Representation* 4: 91-109.
- Díaz Cintas, J. and A. Remael (2007) *Audiovisual Translation: Subtitling*, Manchester: St Jerome.
- Gadet, F. (1998) "Des fortifs aux técis: persistence et discontinuités dans la langue populaire", in D. Marley et al (eds) *Linguistic Identities and Policies in France and the French-Speaking World*, London: AFLS/CILT, 11-26.
- Ivarsson, J. and M. Carroll (1998) *Subtitling*, Simrishamn: TransEdit.
- Jäckel, A. (2001) "The subtitling of *La Haine*: a case study", in Y. Gambier (ed.) *(Multi) Media Translation: Concepts, Practices and Research*, Amsterdam: John Benjamins, 223-235.
- Jamin, M. et al (2006) "De la convergence dans la divergence: le cas des quartiers pluri-ethniques en France", in *Journal of French Studies* 16 (3): 335-356.
- Kerleroux, F. (1982) "Notes sur l'acquisition de la langue maternelle, ou: elles parlent un peu, beaucoup, passionnément", in *Etudes de linguistique appliquée* 46: 90-97.
- Koolstra, C. and J. Beentjes (1999) "Children's vocabulary acquisition in a foreign language through watching subtitled television programs at home", in *Educational Technology Research and Development* 47 (1): 51-60.
- Lefkowitz, N. (1987) "Talking backwards and looking forwards: the French language game Verlan", unpublished thesis, University of Washington, Seattle.
- (1989) "Verlan: talking backwards in French", in *The French Review* 63 (2): 312-322.
- (1991) *Talking Backwards, Looking Forwards: The French Language Game Verlan*, Tübingen: Gunter Narr.
- Lefkowitz, N. and S. Weinberger (1991) "Métathèse au premier branchement et paramétrisation dans les jeux de langage: le cas du verlan", in *Cahiers de grammaire* 16: 103-117.
- Lepoutre, D. (1997) *Coeur de banlieue*, Paris: Odile Jacob.
- Liogier, E. (2002) "Quelles approches théoriques pour la description du français parlé par les jeunes des cités?", in *Argots et argotologie, La linguistique* 38 (1): 41-52.
- Mela, V. (1988) "Parler verlan: règles et usages", in *Langage et société* 45: 47-72.
- (1991) "Le verlan ou le langage du miroir", in *Langages* 101: 73-84.
- Monaco, J. (2000) *How to Read a Film: The World of Movies, Media, Multimedia*, Oxford: OUP.
- Offord, M. (1996) *French Sociolinguistics*, Clevedon: Multilingual Matters.
- Paul, E. (1985) "Etude des régularités morphosyntaxiques du verlan contemporain", unpublished MA dissertation, Université de Paris III.
- Plénat, M. (1992) "Notes sur la morphologie du verlan: données et hypothèses", in *Cahiers de grammaire* 17: 171-208.
- (1995) "Une approche prosodique de la morphologie du verlan", in J. Durand and M. Hintze (eds) *French Phonology: Morae, Syllables, Words. Lingua*, 95 (1-3): 97-129.
- Trimaille, C. (2004) "Etudes de parlers de jeunes urbains en France: éléments pour un état des lieux", in T. Bulot (ed.) *Les Parlers jeunes: pratiques urbaines et sociales*, Rennes: Lidilem, 99- 175.
- Trimaille, C. and J. Billiez (2007) "Pratiques langagières de jeunes urbains: peut-on parler de 'parlers'?", in E. Galazzi and C. Molinari (eds) *Les Français en émergence*, Berne: Peter Lang, 95-109.
- Tymoczko, M. (1999) *Translation in a Postcolonial context: Early Irish Literature in English Translation*, Manchester: St Jerome.
- Venuti, L. (1995) *The Translator's Invisibility*, London: Routledge.
- (1998) *The Scandals of Translation: Towards an Ethics of Difference*, London: Routledge.

- Vieillard-Baron, H. (1996) *Les Banlieues*, Paris: Flammarion.
- Villoing, F. (1992) "Procédés de formation et de déformation lexicale dans le langage des jeunes de la région parisienne", unpublished MA dissertation, Université de Paris X-Nanterre.
- Walter, H. (1984) "Verlan", in H. Obalk *et al* (eds) *Les Mouvements de mode expliqués aux enfants*, Paris: Laffont, 397-398.
- Weinberger, S. and N. Lefkowitz (1991) "Uncovering French syllable structure with verlan", in C. Laefer and T. Morgan (eds) *Theoretical Analysis in Romance: Proceedings from the linguistics Symposium on Romance Languages*, Amsterdam: John Benjamins, 37-54.



Denise Milizia

Università degli Studi di Bari Aldo Moro

SPECIALIZED DISCOURSE VS POPULARIZED DISCOURSE: THE UK AND THE EUROPEAN UNION

This study is part of a larger project that investigates the sentiment of the UK towards the European Union. The research is based on two corpora: a spoken and a written corpus. The spoken corpus includes the speeches of the British Prime Ministers from 1997 to 2014 and comprises the speeches delivered by David Cameron and Nick Clegg for the current government and all the speeches delivered by the previous government, including ten years of Tony Blair and three years of Gordon Brown. The Labour corpus totals 4 million words and the Conservative corpus 2 million words, so the spoken data amount to 6 million words all together.

The written corpus relies on articles from *The Economist*, and at the time of writing it counts 1 million words. *The Economist* may be defined as an élite newspaper, targeting highly educated readers, thus in its pages some knowledge is presupposed, other kind of knowledge is "reminded" (Calsamiglia & Van Dijk 2004), and some other times knowledge is expressed and newly constructed. Several cases are analysed and then compared to the spoken corpus, to find out how what seems to be "exclusive expertise", suitable only to very few specialists, is formulated by politicians in terms of everyday discourse. Preliminary results show that, in order to facilitate understanding of some of the main issues of the moment, several concepts are made accessible by metaphorization. Metaphors play a central role in the construction of social and political reality (Lakoff & Johnson 1980), and are widely employed in political discourse, both written and politics, despite the several suspicions and protests voiced against the use of metaphors in general (Musolff 2004) and in politics in particular, as Margaret Thatcher said, "anyone dealing with the European Community should pay careful attention to metaphors, seen as dangerous rhetorical devices".

The software used to access and process the data is *WordSmith Tools 6.0* (Mike Scott).

REFERENCES

- Calsamiglia H., van Dijk T.A. 2004. Popularization Discourse and Knowledge about the Genome, in *Discourse & Society*, 15(4), Special issue *Genetic and genomic discourses at the dawn of the 21st century*, guest-edited by Brigitte Nerlich, Robert Dingwall, Paul Martin: 369-389.
- Lakoff G. & Johnson M. 1980. *Metaphors we live by*. Chicago: Chicago Press.
- Musolff A. 2004. *Metaphor and Political Discourse*. New York: Palgrave.
- Scollon R. & Scollon W.S. 2012. *Intercultural Communication. A discourse approach*. Third edition. Massachusetts, USA: Wiley-Blackwell.
- Scott M. 2012. *WordSmith Tools 6.0*. Lexical Analysis Software Limited.



Teresa Miret-Mestre

Universitat de Vic-Universitat Central de Catalunya

ESTUDIOS DE GÉNERO SOBRE DICCIONARIOS UTILIZADOS EN LA TRADUCCIÓN INGLÉS-ESPAÑOL

Ya se sabe que, para traducir, se necesitan ciertos conocimientos lingüísticos sobre las dos lenguas de que se trate: la de partida y la de llegada. Ahora bien, incluso las personas que hayan dedicado toda

su vida a traducir se valen de los diccionarios, lo que los convierte en herramientas fundamentales para la traducción. Además, se dice que los diccionarios reflejan la realidad que nos envuelve, pero se ha comprobado que no están exentos de sesgos ideológicos –y no hay que olvidar que no solo son consultados por los y las profesionales de la lengua o de la traducción, sino también por el público en general–. Basándose en estos hechos, la presente comunicación pretende dar a conocer cómo tratan las cuestiones de género algunos de los diccionarios que más se utilizan a la hora de traducir. Así, veremos cuáles son los estudios que se han realizado sobre género en los diccionarios, ya sean monolingües o bilingües, ya sean generales o especializados en algunos ámbitos determinados, como el *Diccionario de la lengua española* de la Real Academia Española (DRAE), que es el más analizado entre los de esta lengua, o el *Diccionario de términos jurídicos: Inglés-Español Spanish-English* de Enrique Alcaraz y Brian Hughes, entre otros. Todos estos estudios muestran la existencia de un cierto sexismo, el cual puede manifestarse de diversas maneras y en distintos lugares del texto de los diccionarios. Ahora bien, una vez identificado este sesgo, será tarea de las y los profesionales de la lengua intentar corregirlo o, por el contrario –dependiendo de cuál sea su parecer–, mantenerlo.

REFERENCES:

- Calero Fernández, M. Ángeles. "El léxico de los oficios, profesiones, cargos y tratamientos." In *De mujeres y diccionarios. Evolución de lo femenino en la 22.ª edición del DRAE*, edited by Eulàlia Lledó Cunill, 279-372. Madrid: Instituto de la Mujer, 2004.
- Domínguez-Gil Hurlé, Alfonso; Alcaraz Varó, Enrique; Martínez Motos, Raquel. *Diccionario Terminológico de las Ciencias Farmacéuticas*. Barcelona: Ariel, 2007.
- Forgas Berdet, Esther. "Análisis de las definiciones de ámbito femenino que no han variado en el DRAE de 2001." In *De mujeres y diccionarios. Evolución de lo femenino en la 22.ª edición del DRAE*, edited by Eulàlia Lledó Cunill, 197-277. Madrid: Instituto de la Mujer, 2004.
- García Meseguer, Álvaro. "Género y sexo en el nuevo diccionario de la real Academia." In *Política científica*, 37 (1993): 51-56.
- García Meseguer, Álvaro. "¿Es sexista la lengua española?" *Panace@*, 3 (2001): 20-34.
- Guerrero Salazar, Susana. "La imagen de la mujer a través del diccionario: duales aparentes y definiciones disimétricas." In *Cultura, lenguaje y traducción desde una perspectiva de género*, edited by Adela Martínez García, 93-114. Málaga: Servicio de Publicaciones de la Universidad de Málaga, 2004.
- Jordà Mathiasen, Eivor. *Lexicografía y género: un estudio comparativo de las diez ediciones del Diccionario de Términos Jurídicos (Inglés-Español/Spanish-English) de Enrique Alcaraz Varó y Brian Hughes* (PhD thesis). Universitat de València, 2012.
- Lledó Cunill, Eulàlia. "Presencia femenina suprimida, modificada (respecto a la edición de 1992 del diccionario) o nueva." In *De mujeres y diccionarios. Evolución de lo femenino en la 22.ª edición del DRAE*, edited by Eulàlia Lledó Cunill, 97-196. Madrid: Instituto de la Mujer, 2004.
- Lledó Cunill, Eulàlia. *L'espai de les dones als diccionaris: silencis i presències*. Vic: Eumo, 2005.
- Marco López, Aurora. "Estereotipos de género en el Diccionario de la Lengua Española." In *Estudios sobre Mujer, Lengua y Literatura*, edited by Aurora Marco, 187-211. Santiago de Compostela: Universidad de las Palmas de Gran Canaria, Universidade de Santiago de Compostela, 1996.
- Mediavilla Calleja, Mercedes. "Aproximación a un 'Recorrido por el Diccionario de la Real Academia Española: representación de mujeres y hombres.'" In *En femenino y en masculino*, 30-41. Madrid: Instituto de la Mujer, 2000.
- Medina Guerra, Antonia M^a. "El Diccionario de la Academia y el léxico de los oficios, profesiones y cargos de responsabilidad desde la perspectiva de género." In *Cultura, lenguaje y traducción desde una perspectiva de género*, edited by Adela Martínez García, 115- 133. Málaga: Servicio de Publicaciones de la Universidad de Málaga, 2004.
- Moliner, María. *Diccionario de uso del español*. Madrid: Gredos, 2007.
- Navarro, Fernando A. *Diccionario crítico de dudas inglés-español de medicina*. Madrid: McGraw-Hill Interamericana, 2000.
- Navarro, Fernando A. *Diccionario de dudas y dificultades de traducción del inglés médico*. Accessed August 30, 2014. <http://www.cosnautas.com/librorojo.html>.
- Real Academia Española. *Diccionario de la lengua española*. Madrid: Espasa Calpe, 2001. Accessed August 30, 2014. <http://www.rae.es/recursos/diccionarios/drae>.
- Real Academia Española y Asociación de Academias de la Lengua Española. *Diccionario panhispánico de dudas*. Madrid: Santillana, 2005. Accessed August 30, 2014. <http://www.rae.es/recursos/diccionarios/dpd>.
- Stoll, Eva. "Sexismo en el léxico: algunas observaciones acerca de las entradas de *mujer* y *hombre* en diccionarios monolingües del italiano, español y francés." In *Género, lenguaje y traducción*, edited

by José Santaemilia, 433-447. Valencia: Universitat de València/Dirección General de la Mujer, 2003.

Vargas Martínez, Ana et al. *Lo femenino y lo masculino en el Diccionario de la lengua de la Real Academia Española*. Madrid: Ministerio de Trabajo y Asuntos Sociales, Instituto de la Mujer, 1998.

Vargas Martínez, Ana. "La diferencia sexual y su representación en el Diccionario de la Lengua Española." In *En femenino y en masculino*, 42-45. Madrid: Instituto de la Mujer, 2000.



Valeria Monello

Università degli Studi di Catania

"HEAR WAT MY BREDREN B SAYIN, SALA KUTTA?" LANGUAGING HYBRIDITY IN LONDONSTANI'S ITALIAN TRANSLATION

The purpose of this paper is to investigate how hybrid language in a literary text can be translated and reproduced in the target language and culture. My investigation will be conducted on *Londonstani* (2006; published in Italian as *Londonstani* in 2007), Gautam Malkani's debut novel. The name is derived from the setting of the novel, London, and the fact that it deals with the lives of four young men, second and third generation South Asian immigrants living in Hounslow, an Indian majority area in London.

In an attempt to voice an identity that transcends ethnicity and opposing Standard English as a symbol of authority, the characters of the novel "mix and match" their hybrid language from various cultural and linguistic influences such as American hip-hop culture, Bollywood movies and Bhangra music. They use street slang like "fit" (good looking), hip-hop slang such as "bling" (flashy jewellery) Punjabi slang like "kiddan" (how are you), Urdu and Hindi words (bruv, bredren, sher, shaadi) and popular Americanisms (crew and feds) all blended on a text language base (Thnx 4 yr msg, I luv u 2 babe xx) and delivered in a very informal and conversational style which employs eye-dialect to describe unconventional spelling (b4, u, dere, dey, dat etc) and sound more realistic and authentic.

But how to recreate in a new context (the Italian one) all those linguistic, cultural and social factors that communicate *Londonstani's* cultural "distinctiveness"? Two main points have guided my analysis: after establishing that the author's intention to be transferred in the target language and culture was, in my opinion, the belief that being in-between(ers) inevitably implies speaking in-between, I have tried to ascertain which aspects of the original text the Italian translator Massimo Bocchiola has considered more relevant so that the target reader could enjoy the text as much as the source reader, and to what extent the novel has been flattened and adjusted to the Italian textual grids.

REFERENCES:

- Ahmad, D. (ed). *Rotten English: A Literary Anthology*. New York: Norton, 2007.
- Baker, M. (ed). *The Routledge Encyclopedia of Translation Studies*. London: Routledge, 1998.
- Bassnett, S. *Translation Studies*. London and New York: Routledge 2002.
- Bassnett, S. and Trivedi, H. *Post-colonial Translation: Theory and Practice*. London: Routledge, 1999.
- Blommaert, J. Supervernaculars and their dialects. *Working Papers in Urban Language and Literacies*, paper 81, 2011.
- Malkani, G. *Londonstani*. London: Harper Perennial, 2007.
- Malkani, G. *Londonstani*. Parma: Guanda, 2007.
- Rampton, B. *Crossing: Language and Ethnicity among Adolescents*. 2nd ed. Manchester: St. Jerome Publishing, 2005.
- Rampton, B., Harris, R. and Leung, C. Multilingualism in England: A Review of Research. *Working Papers in Urban Language and Literacies*, paper 1, 1997.
- Rampton, B. From 'multi-ethnic heteroglossia' to 'contemporary urban vernaculars'. *Working Papers in Urban Language and Literacies*, paper 61, 2010.
- Venuti, L. *The Translator's Invisibility*, London and New York: Routledge, 1995.
- Venuti, L. *The Translation Studies Reader*, London and New York: Routledge, 2000.



ADDITIONAL NOTES AND GLOSSES IN ENGLISH AND ITALIAN TED TALKS SUBTITLES: A QUALI-QUANTITATIVE ANALYSIS OF LANGUAGE DIVERSIFICATION IN TRANSLATION

Subtitling norms have basically remained unchanged over more than eighty years (McClarty, 2012: 136), but newly emerging models of community subtitling (O'Hagan, 2011) are changing the way subtitles are created by collaborative groups of people (amateurs, fans, volunteers or crowd-sourced professionals as well as non-professionals). Such changes do not merely regard the production process of subtitles, which has moved from TEP models (O'Hagan, 2011: 17) to PCTP models (Gough, 2011: 197): in point of fact, the traditional conventions of subtitling are now being challenged, as "fan-made subtitles [...] do not usually comply with traditional subtitling standards" (Romero Fresco, 2013: 210). But, how much do community subtitles really differ from traditional subtitles? In order to try to answer this question, a distinguishing element of community subtitling will be analyzed, namely additional notes and glosses (Díaz Cintas and Muñoz Sánchez, 2006: 46; McClarty, 2012: 137). To this purpose, a corpus of 300 randomly selected TED Talks subtitles, in their English original and Italian translated versions, will be examined from both a quantitative and qualitative point of view: the study of the amount, combination, position and translation of additional notes and glosses will follow a diachronic perspective from 2006 until 19 April 2013 (i.e. the last day of data collection) and will be cross-analyzed with translator socio-demographic characteristics. The themes of *Language* and *Diversity* will be then approached from two different perspectives: on the one hand, language diversification will be explored in relation to the contamination of genres (as additional notes can make use of literary conventions in the context of audiovisual texts) and the transposition from written to oral language (when sound is converted into words in subtitles); on the other hand, language in translation will be explored in relation to socio-demographic indicators such as gender and education level.

REFERENCES:

- Díaz Cintas J and Muñoz Sánchez P. "Fansubs: Audiovisual Translation in an Amateur Environment." *JOSTRANS, The Journal of Specialised Translation* 6 (2006): 37-52.
- Gough J. "An empirical study of professional translators' attitudes, use and awareness of Web 2.0 technologies, and implications for the adoption of emerging technologies and trends." *Linguistica Antverpiensa* 10 (2011): 195-217.
- McClarty R. "Towards a Multidisciplinary Approach in Creative Subtitling." *MonTI* 2012 4 (2012): 133-153.
- O'Hagan M. "Community Translation: Translation as a social activity and its possible consequences in the advent of Web 2.0 and beyond." *Linguistica Antverpiensa* 10 (2011): 11-23.
- Romero Fresco P. "Accessible filmmaking: Joining the dots between audiovisual translation, accessibility and filmmaking." *JOSTRANS, The Journal of Specialised Translation* 20 (2013): 201-223.



A CORPUS-BASED ANALYSIS OF ELF VARIETIES IN WEB-MEDIATED INSTITUTIONAL COMMUNICATION

In 1999 the Bologna Process set the basis for a common European Higher Education Area encouraging courses exclusively taught in English and promoting students and staff mobility, a new credit system and the implementation of university reforms at a local, national and European level. Since then European universities had to change the way they communicate their curricula and activities via web using English as Lingua Franca (ELF) to attract a wider number of international students.

The corpus under examination (acWac-EU) was developed by some scholars of the University of Bologna through the web-as-a-corpus method (Bernardini & Ferraresi 2013). It is a collection of Irish, British and Maltese university websites and European university websites in English.

A keyword analysis between native and ELF corpora (Venuti & Nasti 2013) has proved that European university websites are monological, do not show web-communication strategies but only an interest in universities' matters and in the internationalization process. On the other hand, native university websites are more dialogic, use a more descriptive, promotional language with a focus on students' needs. A

further comparative analysis of movement metaphors between native websites and the Italian ELF variety (Venuti & Nasti 2014) has shown that Italian university websites differ from the native university websites in the range of linguistic manifestations of the movement metaphor displaying a lack of awareness in web-communication.

Against this framework, this paper examines French, Spanish and Italian university websites in order to investigate to what extent ELF universities adopt different communicative strategies and language patterns compared to those of the native variety. Assessing their communicative effectiveness, this study also explores whether ELF universities are competing at a global level or are just conforming to the Bologna regulative framework.

REFERENCES:

- Bernardini & Ferraresi 2013 "The academicWeb-as-Corpus". In Evert, Stemle & Rayson (eds) Proceedings of the 8th Web as Corpus Workshop, 53-62.
- Venuti & Nasti 2013 "Institutional Academic Discourse in European Universities' websites" paper presented at the CLAVIER 13 conference on "Discourse in and through the media", University of Modena, 6-8 November 2013.
- Venuti & Nasti 2014 "Educational metaphors on the web. A corpus-based analysis of Italian and English/Irish universities' websites" paper presented at the RaAM 2014 conference, University of Cagliari 20-23 June 2014.



Maria Cristina Nisco

Università degli Studi di Napoli "L'Orientale"

GENDER DIVERSITY AND MIGRATION IN THE BRITISH MEDIA: THE CASE OF LGBTI ASYLUM SEEKERS

According to the United Nations Convention regulating the status of refugees, the key to the characterisation of a person as a refugee is the risk of persecution. More specifically, the term 'refugee' applies to any person who "owing to a well-founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group or political opinion, is outside the country of his nationality and is unable, or owing to such fear, is unwilling to avail himself of the protection of that country" (art. 1A(2)). For the purpose of refugee status determination, the asylum seeker must provide a truthful account of relevant facts so that national authorities can assert the applicability of laws and establish the reasons justifying inclusion or exclusion. However, in the process of analysis of the circumstances of displacement, the treatment of one group of asylum seekers appears more complex than that of others on the basis of their sexual orientation. While, in the past, gay asylum seekers were advised by immigration officers to behave discreetly with the aim to hide their homosexuality, in 2010 the European Court of Justice decided that those who faced persecution in their own countries because of their homosexuality had valid grounds for claiming asylum and should not be deported. In fact, obliging people to hide their sexual preference to avoid persecution amounted to a violation of their fundamental right of freedom.

This paper investigates British media coverage of the news concerning the reception of the Court decision and the ways in which national authorities (in the EU, and especially in the UK) verify a person's claim of homosexuality, something which constitutes one of the most challenging cases to evaluate. A corpus of news reports collected over the last four years from some of the main British media outlets – among them broadcasting networks and newspapers – is analysed employing *Wordsmith Tools 5.0* (Scott 2008), in the attempt to investigate the emerging linguistic items that convey evaluations concerning the practices and policies adopted by the border control agencies (Bednarek 2006). By using a corpus-based discourse analysis approach (Baker *et al.* 2013), special emphasis is given to how media discourse legitimises and/or contests the procedures applied by immigration officers, thus affecting the prevailing representations of the asylum seekers' gender and sexual identity.

REFERENCES:

- Baker, Paul *et al.* *Discourse Analysis and Media Attitudes: The Representation of Islam in the British Press*. Cambridge: Cambridge University Press, 2013.
- Bednarek, Monika. *Evaluation in Media Discourse. Analysis of a Newspaper Corpus*. London/New York: Continuum, 2006.

Claudia Ortu

Università degli Studi di Cagliari - University of Johannesburg

WHITENESS AS OTHERNESS IN THE SOUTH AFRICAN CONTEXT

The official end of apartheid in South Africa in 1994 was expected to bring about important social and economic change for the black population, and it did in a number of ways. Nonetheless, as it was also to be expected, centuries of discrimination and dehumanisation of black and coloured people could not be wiped out from the minds of the oppressed, as well as from those of the oppressor, with the first democratic election. Signs of the damage created by Apartheid social engineering in the fabric of the Country and in the construction of individual identities of black South Africans are evident in the use of labels such as "coconut" which is a derogatory term used to identify a black person who is white inside (meaning that he or she either lives by white standards or aspires to some kind of whiteness). The term is so common that novelist Kopano Matlwa decided to use it as the title of her 2007 novel.

Coconut (Matlwa, 2007), was a great success both in South Africa and abroad and it won numerous literary prizes, sparking the debate around issues of race and identity in academic circles as well as among the general public. Most of the research and debate, though, has been centered on issues of representation of blackness – and rightly so, being the majority of the population of the country black – but the novel offers also important insights on the perception and representation of whiteness as otherness. My paper will thus explore the ways in which whiteness is "languaged" as otherness in the novel. The methodology used in the study is based on Halliday's Systemic Functional Grammar (Halliday & Matthiessen, 2004) with particular focus on the ideational and interpersonal metafunctions.

REFERENCES:

Halliday, M., & Matthiessen, C. (2004). *An Introduction to Functional Grammar* (3rd ed.). Hodder Education.

Matlwa, K. (2007). *Coconut: A Novel*. Jacana Media.

Marco Ottaiano

Università degli Studi di Napoli "L'Orientale"

IL METATESTO PARODIATO: NEGOZIAZIONI E INTRADUCIBILITÀ. ALCUNI ESEMPI DAL TEATRO CONTEMPORANEO DI LINGUA SPAGNOLA

Il contributo proposto intende fornire alcune riflessioni critiche e metodologiche relative ad una questione molto delicata nell'ambito della traduzione letteraria, quella che concerne testi nei quali fa la sua comparsa la parodia di una lingua straniera, un procedimento che può talvolta riguardare proprio la lingua del possibile metatesto. Come è opportuno lavorare su un testo nel quale una delle componenti fondamentali del prototesto è appunto la parodizzazione esplicita della lingua d'arrivo? Come conservare e/o ricreare ex novo lo scarto, soprattutto in vista di una destinazione editoriale generalista? Prendendo spunto da due testi teatrali provenienti dal mondo ispanico, le commedie *¡Ay Carmela!* (1987) del commediografo spagnolo José Sanchis Sinisterra (di cui esiste una popolare e omonima versione cinematografica diretta dal noto regista Carlos Saura), e *Venecia* (1999) dell'autore argentino Jorge Accame (opere accomunate dalla presenza ricorrente dell'italiano come lingua parodiata), il contributo, oltre a concentrarsi inizialmente sul contatto / contrasto / sovrapposizione fra due lingue romanze assai affini quali appunto lo spagnolo e l'italiano, intende analizzare alcune fra le diverse possibilità traduttive che i due testi possono offrire, pur all'interno di una complessiva intraducibilità di alcuni passaggi chiave di tali opere.

Tale analisi non potrà prescindere dal confronto con i precedenti lavori di traduzione effettuati sui due testi e realizzati verso altre lingue non romanze; inevitabilmente, poi, sarà necessario riferirsi ai rispettivi e recenti (2003 e 2006) lavori di traduzione in lingua italiana delle opere in oggetto.

REFERENCES:

- Apel, Friedmar [1982], *Il movimento del linguaggio*, Milano: Marcos y Marcos, 1997
- Even-Zohar, Itamar [1978], *La posizione della letteratura tradotta all'interno del polisistema letterario*, in Nergaard, Siri (a cura di), *Teorie contemporanee della traduzione*, Milano: Bompiani, 1995, pp. 225-238
- Jakobson, Roman [1959], *Aspetti linguistici della traduzione*, in Nergaard, Siri (a cura di), *Teorie contemporanee della traduzione*, Milano: Bompiani, 1995, pp. 51-62.
- Sontag, Susan [2003], *Tradurre letteratura*, Milano: Archinto, 2004
- Steiner, George [1975], *Dopo Babele*, Milano: Garzanti, 1994
- Torop, Peeter [1995], *La traduzione totale*, Milano: Hoepli, 2000



Cristina Paravano

Università degli Studi di Milano

TRANSLATING AND ADAPTING RICHARD BROME FOR THE ITALIAN STAGE

The paper investigates the issue of multilingualism in the theatre of the Caroline playwright Richard Brome. In each play he reproduced a variety of languages which allowed him to dramatize social dynamics, while commenting on national and foreign policy, and on England's position within a European context. Therefore, far from being a mere comic device, multilingualism also works as an important vehicle to discuss the dichotomy between Englishness and otherness (within both the national and the European boundaries), and the concept of nationhood. Actually, such multilingualism effectively contributes to reveal the peculiar mixture of languages which concurred to define the uniqueness of English national identity in the 17th century.

A very fascinating and challenging play to be translated and adapted into Italian is *The Sparagus Garden* (1635), one of Brome's most successful play in the 17th century. In the play, the author uses Dutch and a south-western dialect in order to stage cultural and intercultural encounters: while Martha, the cunning tenant of the garden, is from the Netherlands, the countrymen Coulter, Tom and Tim are from Somerset: two of them speak dialect so creating several comic situation, while the third, an aspiring gentleman, undergoes a metamorphosis in terms of language, manners and habits reflecting his social mobility. The translation has to aim at performability by reproducing in Italian the variety of languages, adapting the foreign languages to a contemporary Italian context and replacing the dialect in the source play-text with the most suitable dialects from the varied Italian dialectal landscape or different regional forms of Italian. I believe that such adaptation strategies can enhance the play's theatricality for a modern audience. *The Sparagus Garden* has, moreover, implication for contemporary society since, despite the facade of a respectable pleasure garden, the setting is closer to a brothel, or of high-class sex shop, which may arouse the audience's voyeuristic tendencies.

REFERENCES:

- Bassnett, Susan. "Translating for the Theatre: The Case Against Performability", *TTR* 4 (1): 99-111, 1991.
- Bigliuzzi Silvia, Kofler Peter, Ambrosi Paola (eds) *Theatre Translation in Performance*. New York: Routledge, 2013.
- Blank, Paula. *Broken English. Dialects and the Politics of Language in Renaissance Writings*. London/New York: Routledge, 1996.
- Brome, Richard. *The Sparagus Garden*, edited by Julie Sanders. *Richard Brome Online (Modern Text)* at <http://www.hrionline.ac.uk/brome> (consulted 17 January 2010) (ISBN 978-0-9557876-1-4).
- Carlson, Marvin. *Speaking in Tongues: Language at Play in the Theatre*. Ann Arbor, MI: The University of Michigan Press, 2006.
- Delabastita, Dirk, Hoenselaars Ton. "Multilingualism in the drama of Shakespeare and his contemporaries", *ETC* 6. 1, Spring 2013.
- Espasa, Eva. "Performability in Translation: Speakability? Playability? Or just Saleability?" in *Moving Target: Theatre Translation and Cultural Relocation*, Manchester: St. Jerome Publishing, 49-62, 2000.
- Hoenselaars, A.J. *Images of Englishmen and Foreigners in the Drama of Shakespeare and His Contemporaries: A Study of Stage Characters and National Character in English Renaissance Drama, 1558-1642*. Rutherford, NJ: Fairleigh Dickinson UP, 1992.

Marilyn Pasqua

Università della Calabria

ECO-SYSTEM ALTERITY IN VANDANA SHIVA'S ENVIRONMENTAL DISCOURSE

Concepts of environment are related to the cultural contexts to which they specifically refer, and without which they cannot be fully understood. Exploring alterity through an environmental lens is a paramount challenge for today's world, but "when looking at the concept of alterity more closely, its application implies a dual meaning of unfamiliarity and exclusion" (Deaux & Wiley, 2007: 33). Over the past two centuries, social reality has developed around economic systems which "define the boundaries of the world as boundaries of a societal system in which all internal boundaries depend upon the self-organisation of the self-producing system which always returns to itself" (Messner, 2004: 195). Thus, the attempt to ecologically re-construct social reality in order to preserve the Earth's ecosystems is faced with alterity as *exclusion* from the current profitable economic schemes. These, however, do not provide "access to an understanding of the gifts of alterity or recognizing our own relative position within an ecology of power" (Shiva, 2011). Inclusion, on the other hand, is seen as belonging to an ecological structure and living in a given environment characterized by identical social and cultural values (Derni, 2008), which do not question environmental issues beyond those constructed by manipulated social representations. In other words, the social does not determine, but realises itself in the individual, inducing alterity as unfamiliarity with other social eco-systems.

This paper focuses on the important issue of biodiversity, considered in its dual meaning of exclusion and unfamiliarity. Drawing on the Social Representations Theory (Moscovici, 2000), the study adopts an eco-critical discourse analysis approach (cf. Haugen, 1972; Fill & Mühlhäusler, 2001) to investigate the relationships between language and environment in Vandana Shiva, who has taken action to promote social and legal and environmental justice. The analysis is grounded in the Triple Model of Reference (Bang & Døør, 2007) to disclose the referential parts of Shiva's discourse, including the intra, the inter, and the extra textual references, and to position these as new social representations of ecological alterity. Findings reveal how Shiva re-constructs and re-represents social representations to enhance alterity and transformation within the collective thinking in society in the attempt to sensitize global citizens to contribute to altering the current social reality.

REFERENCES:

- Bang, Jørgen Christian & Jørgen Døør. 2007. *Language, ecology and society*. London: Continuum.
- Deaux, K. & Wiley, S. (2007). Moving People and Shifting Representations. In Gail Moloney and Iain Walker (eds). *Social Representations and Identity Content, Process, and Power*. New York: Palgrave MacMillan, pp. 9-30.
- Derni, A. (2008). The Ecolinguistic Paradigm: An Integrationist Trend in Language Study. *The International Journal of Language Society and Culture*, 24, 21-30.
- Fill, A., & Mühlhäusler, P. (2001). *The Ecolinguistics Reader: Language, Ecology and Environment*. New York: Continuum.
- Haugen, E. (1972). *The ecology of language: essays by Einar Haugen* (A. S. Dill, Ed.) Stanford U. P., Stanford.
- Messner, C. (2004). Observing Victims: Global Insecurities and the Systemic Imagination of Justice in World Society. In R. Lippens (ed.). *Imaginary Boundaries of Justice: Social and Legal Justice Across Disciplines*. Portland, Or: Hart Publishing.
- Moscovici, S. (2000). *Social Representations. Explorations in Social Psychology*. Cambridge, UK: Polity Press.
- Shiva, V. (2011). War on the Earth: David Barsamian interviews Vandana Shiva. *Zmagazine*. Available at: <http://www.archivefire.net/2011/06/war-on-earth.html>.

Anna Franca Plastina

Università della Calabria

THE NEGATIVE-OTHER PRESENTATION OF ITALY'S FIRST BLACK MINISTER: A DISCOURSE HISTORICAL APPROACH TO ALTERITY

Despite the phenomenon of migration can ideally lead to flourishing cultural diversity, it more often results in discriminatory acts towards outgroups (Them) by ingroups (Us) (Tajfel, 1970). The capacity to "recognize and respond to the other person or group in its alterity" (Hermans & Dimaggio, 2007: 36) can be strongly influenced by discriminatory discourse. The Italian extreme-right secessionist party, Lega Nord (the Northern League), has long relied on anti-immigrant discourse (cf. Richardson & Colombo, 2013), and has recently resorted to different discursive strategies to depict a *negative other-presentation* (van Dijk, 2006) of Italy's former first black minister, Cécile Kyenge. Discourse may be blatantly constructed through explicit derogatory slurs (van Dijk, 2004), and/or through implicit strategies, which can often go unnoticed (Bloor & Bloor, 2013).

This paper examines the discursive construction of the negative other-presentation of Cécile Kyenge by Northern League MPs. In exploring how figures of alterity (Hastings & Manning, 2004) can be mapped onto ingroup identity, the study analyzes a corpus of public media texts released by different Northern League MPs. The analysis is framed by the Discourse Historical Approach (DHA) (Reisigl & Wodak, 2001; Reisigl & Wodak, 2009; Wodak & Meyer, 2009) to disclose the discursive strategies, linguistic types and tokens employed to present Kyenge's alterity. These are then examined through a semantic analysis of disclaimers, or "semantic moves with a positive part about Us, and a negative part about Them" (van Dijk, 2002: 150). Ultimately, all these analytical categories converge to unfold the manner in which alterity was operationalized through strategic functions, including (de)legitimization and emotive coercion for outgroup derogation.

REFERENCES:

- Bloor, M., Bloor, T. (2013). *The Practice of Critical Discourse Analysis: an Introduction*. New York: Routledge.
- Hastings, A., Manning, P. (2004). Introduction: Acts of alterity. *Language and Communication*, 24, 291-311.
- Hermans, H. J., Dimaggio, G. (2007). Self, Identity, and Globalization in Times of Uncertainty: A Dialogical Analysis. *Review of General Psychology*, 11(1), 31-61.
- Reisigl, M., Wodak, R. (2001). *Discourse and Discrimination*. London: Routledge.
- Reisigl, M., Wodak, R. (2009). The Discourse-historical approach. In R. Wodak & M. Meyer (eds). *Methods of Critical Discourse Analysis*. London: Sage, pp. 87-121.
- Wodak, R., Meyer, M. (2009). Critical Discourse Analysis: History, agenda, theory and methodology. In R. Wodak & M. Meyer (eds). *Methods of Critical Discourse Analysis*. London: Sage, pp. 1-33.
- Richardson, J.E., Colombo, M. (2013). Continuity and change in anti-immigrant discourse in Italy: An analysis of the visual propaganda of the Lega Nord. In M. Colombo (ed.). *Discourse and politics of migration in Italy: The production and reproduction of ethnic dominance and exclusion*. *Journal of Language and Politics*, pp. 180-202.
- Tajfel, H. (1970). Experiments in intergroup discrimination. *Scientific American*, 223, 96-102.
- van Dijk, T. (2002). Discourse and Racism. In D. T. Goldberg & J. Solomos (eds). *A Companion to Racial and Ethnic Studies*. Oxford: Blackwell, pp. 145-159.
- van Dijk, T. (2004). Racist Discourse. In E. Cashmore (ed.). *Routledge Encyclopedia of Race and Ethnic Studies*. London: Routledge, pp. 351-355.
- van Dijk, T. (2006). Discourse and Manipulation. *Discourse & Society*, 17, 359-383.



Douglas Ponton

Università degli Studi di Catania

TRANSLATING 'THE WOMAN IN SICILIAN PROVERBS': SEARCHING FOR EQUIVALENCE

The question of cultural equivalence is an important one for translators, who have to mediate not just lexical terms but also their cultural overtones (Bassnett 1980: 32-34). The translator of 'the woman in Sicilian proverbs', by Gino Carbonaro, faced this issue in three areas: misogyny, vulgarity and sexual

mores. The proverbs reflect a vanishing rural culture in which the woman was appreciated by her man – but only after his donkey, about whom he thought in much the same way, i.e. as a carrier of heavy loads. Many of the proverbs use vulgar terms, for instance “*cu fuffiffuffi, diupirduna a tutti*”. Finally, the experience of marital betrayal occupies an important role. The term ‘cornuto’, still widely used in Italy, has no parallel in English, apart from the Shakespearean ‘cuckold’. Choices over how to translate the material, then, involve temporal issues. Modern English might betray the historicity of the work; non-current terms such as ‘cuckold’ anchor it in a remote period. This is true also of the bawdy language. The choices available, between degrees of euphemism and directness, locate the text in a discursive world whose only parallel in English is that of Chaucer. But the world of ‘the woman in Sicilian proverbs’, though its cultural attitudes might seem antique to the modern English or American reader, is not so remote. The feuds were only finally abolished in 1950 and, as Carbonaro makes clear, the values of the proverbs continue to influence modern day Sicilians.

This paper explores these issues, with examples of the translator’s dilemmas.

REFERENCES:

Bassnett, Susan 1980. *Translation studies*. London and New York: Routledge
Carbonaro, Gino 1981. *The woman in Sicilian proverbs*. Oxford: Thomson.



Francesca Raffi

Università degli Studi di Napoli Federico II

THE DYNAMISM OF FILM SUBTITLING ACROSS TIME AND LANGUAGE VARIETIES: A DIACHRONIC AND COMPARATIVE ANALYSIS OF FEDERICO FELLINI'S "LA STRADA" (1954)

Audiovisual Translation (henceforth AVT) is one of the most flourishing fields of Translation Studies today, with interlingual subtitling as one of the main objects of study (Bartolomé, Cabrera 2005); it may be defined as the translation act of presenting the original dialogue of the speakers, as well as the information contained both on the soundtrack and on screen, in the shape of one or two lines of written text, in synch with the original verbal message (Gottlieb 2001; Diaz-Cintas, Remael 2007).

Despite the fact that interlingual subtitling has been comprehensively studied by many scholars, further research is needed to open up new avenues, especially towards diachronic studies to analyse how subtitling was done in the past, and how it is done nowadays (Díaz-Cintas 2004). With this in mind, the present contribution intends to show how and why translations for film subtitling can be viewed as dynamic texts which change over time. The proposed analysis will refer to the award-winning movie “La strada”, directed by Federico Fellini and first released in 1954. Two different British-English versions will be taken into account: the VHS version (Connoisseur Video), dating back to 1994 and the DVD version (Optimum Releasing Ltd), dating back to 2009.

After a rigorous transcription of the Italian film dialogue the two versions will be compared in order to analyse, from a diachronic perspective, how language has changed through the evolving AVT process; this comparative study will also trace the technical and normative evolution of interlingual subtitling, since “[...] we still lack [...] a proper historiography of subtitling [...]” (Díaz-Cintas 2012: 280). In addition to that, the British-English DVD version will be further compared with the North-American-English DVD version (2003, The Criterion Collection) from both a linguistic and a technical perspective, shedding light on the changing processes which occur across language varieties, too.

The proposed study is part of a wider on-going project which will include eight award-winning Italian movies from 1950s to 1980s directed by Federico Fellini: “Lo sceicco bianco” (1952), “La strada” (1954), “La dolce vita” (1960), “8½” (1963), “Roma” (1972), “Amarcord” (1973), “La città delle donne” (1980) and “E la nave va” (1983).

REFERENCES:

Bartolomé, A. I., Cabrera G. M., (2005) “New trends in audiovisual translation: The latest challenging modes”, in *Miscelanea: A Journal of English and American Studies*, 31(2005), pp. 89-104.
Díaz-Cintas, J. (2004) “Subtitling: The long journey to academic acknowledgement”, in *Journal of Specialised Translation*, 01(2004), pp. 50-68.
Díaz-Cintas, J. (2012) “Subtitling: Theory, practice and research”, in Millán, C., Bartrina, F. (eds) *The Routledge Handbook of Translation Studies*. London, Routledge, pp. 273-287.

- Diaz Cintas, J., Remael, A., (2007) "Audiovisual Translation: Subtitling". Manchester, St Jerome.
- Gottlieb, H. (2001) "Subtitling: Visualising filmic dialogue", in Lorenzo García, L., Pereira Rodríguez, A. M. (eds) Traducción Subordinada (II). El Subtitulado (inglés-español/galego). Vigo, Servicio de Publicacions de la Universidad de Vigo, pp. 85-110.



Mariusz Rutkowski

Uniwersytet Warmińsko-Mazurski w Olsztynie

INSTITUTIONAL DISCOURSE: BETWEEN SPECIALIZED AND ORDINARY LANGUAGE. SOME REMARKS ON THE OFFICIAL TALK IN POLISH OFFICES

Institutional discourse occurs when one communicates with another within an institution. The institution, a socially legitimated expertise together with those persons authorized to implement it (according to Agar 1985), produces binary and asymmetrical social roles: experts and clients. Expert, or institutional representative, is invested with institutional authority, unlike the client, who must accommodate to the institutional norms. Communication between clients and officials is a model part of institutional discourse. In the paper, the characteristics of the official talk as a specialized genre within the institutional discourse area will be presented. The relationship between the social and discourse roles will be revealed. One of these roles, the officer (clerk, expert) is strictly connected with an institution, so he/she uses specialized formulas (often taken from the written language) in the official talk. Expert does it not only to communicate, but also to stand or mark his/her dominance (power) in discourse. On the other hand, the client is rather a layman, with no law nor administrative competences. Client's position in discourse is consequently lower, subordinate. As will be emphasized in the paper, all institutional discourse seems to be asymmetrical, as well as specialized. A critical discourse analysis will allow for discussing institutional discourse in terms of power and domination.

REFERENCES:

- Agar M., 1985, Institutional discourse, Text 5(3), s. 147-168.
- Benwell B., Stokoe E. 2006. Discourse and Identity, Edinburgh.
- Ehlich K., Rehbein J., 1994, Institutionanalyse. Prolegomena zur Untersuchung von Kommunikation in Institutionen, [w:] Texte und Diskurse, red. G. Brunner, G. Graefen, Oppladen, s. 287-350.
- Mayr A., 2008, Language and Power. An Introduction to Institutional Discourse, London-New York.



Annalisa Sezzi

Università degli Studi di Modena e Reggio Emilia

"HISTORY IS HORRIBLE BUT IT IS MORE HORRIBLE IN SOME PLACES THAN OTHERS": TRANSLATING DIVERSE HISTORIES IN INFORMATION BOOKS FOR CHILDREN.

When knowledge is communicated to lay readers, a process of recontextualization is implied (Calsamiglia & Van Dijk 2004: 371). This seems truer when young readers are involved. Actually, popularization for children often takes on new forms (e.g. Myers 1989: 171) to fulfill its underlying informative and entertaining functions, frequently creating a sophisticated "hybrid genre" (Scanlon, Buckingham 2002: 142). In particular, if popularizing is an act of "mediation between expert and lay audience", popularized non-fiction for children can be said to establish a complex type of mediation. As a matter of fact, it needs to meet children's limited cognitive abilities to make specialist knowledge accessible for them and it also devises diverse recontextualizing strategies, such as the exploitation of images or humour, to directly engage the young readers. Moreover, this "informal learning" is often the privileged children's access to knowledge; for example, children's historical knowledge is chiefly acquired outside the institutional educational context (Scanlon 2011: 70).

Despite this importance, the translation of information books for children - as the one aimed at adults (Liao 2013: 131) - is still a overlooked field of study that cannot be reduced to the precise transmission of the content (Reiss 1981). Actually, in the passage from one language to another, different child images

(Oittinen 2000; O'Sullivan 2005) and different knowledges are frequently construed, thus highlighting diverse concepts of popularization, education and children.

Therefore, this paper aims at examining the translation of information books for children in a corpus of three series of history books for children in English (*Horrible Histories*, *Peoples of the Past*, Dorling Kindersley's *Eyewitness*) and their respective translations into Italian in order to identify the different ideas of historical knowledge and its popularization, and of the child readers in the source and in the target texts.

REFERENCES:

- Calsamaglia, Helena, van Dijk, Teun A.. "Popularization Discourse and Knowledge about the Genome." *Discourse and Society* 15:4 (2004), 369-389.
- Oittinen, Riitta. *Translating for Children*. Garland Publishing: New York, 2000.
- O'Sullivan, Emer. *Comparative Children's Literature*, (trans. by A. Bell). Routledge: London, New York, 2005, [2000].
- Liao, Min Hsiu. "Popularization and Translation." In *Handbook of Translation Studies*, edited by Yves Gambier, and Luc van Doorslaer, 130-133. Amsterdam/Philadelphia: John Benjamins Publishing, 2013.
- Reiss, Katharina. "Zur Übersetzung von Kinder – und Jugendbüchern. Theorie und Praxis", *Lebende Sprachen*, 27 (1), 1981, 7-13.
- Scanlon, Margaret, Buckingham, David. "Popular histories: 'education' and 'entertainment' in information books for children." *Curriculum Journal* 13 (2), 2002, 141-161.
- Scanlon, Margaret. "History Beyond the Academy: Humour and Horror in Children's History Books." *New Review of Children's Literature and Librarianship* 16 (2), 2011, 69-91



Maria Grazia Sindoni

Università degli Studi di Messina

ADDRESSING CULTURAL AND LINGUISTIC DIVERSITY IN MULTIPARTY VIDEO INTERACTION. A MULTIMODAL CONVERSATION ANALYSIS APPROACH

Video interactions are today part of everyday communication, but when different contexts of situation and contexts of culture merge and clash, major problems of mis/understanding may arise. Issues in video analysis and interpretation have been discussed from different theoretical perspectives (Thibault 2000; Norris 2004; Pink 2007; Flewitt et al. 2009), but some gap still needs to be filled, in particular considering the crucial notion of *context*, that is more than controversial in digital environments.

This paper addresses the question by outlining an innovative framework of analysis for multiparty video interactions. It does so by illustrating conversational patterns drawing on a video corpus of over 300 spontaneous web-based video conversations. In such interactions, using *Skype* or *Camfrog*, participants are typically placed in different locations, whereas the screen provides the illusory perception of a shared context of situation. However, participants may come from a wide range of social and cultural contexts that web-based interactions apparently erase. Taking turns – similarly to what happens in face-to-face conversation – but at the same time experiencing forms of digital and cultural displacement result in new communicative patterns that this paper explores.

To this end, this study singles out relevant aspects, such as the alternation of speech and writing and new patterns in proxemics and kinesics that take into account cultural diversity (Sindoni 2011). In particular, speech and writing can be used at the same time in video-conversations, allowing participants to *mode-switch*, i.e. alternate between spoken and written modes. Patterns of *mode-switching* will be illustrated by drawing models from conversation analysis, in particular discussing and giving examples of *self-initiated* and *other-initiated mode-switching* (Sindoni 2013, 2014). These patterns are studied via a novel approach that foregrounds the importance of cultural and digital conventions within video interactions.

In conclusion, this paper will argue a case for a flexible model of analysis for such web-based events that call for a linguistic and multimodal approach to broaden understanding of, and account for, cultural and linguistic diversity within video interactions in digital environments.

REFERENCES:

- Flewitt, Rosie et al. "What are multimodal data and transcription?" In *The Handbook of Multimodal Analysis*, edited by Carey Jewitt. London & New York: Routledge, 2009.
- Norris, Sigrid. *Analyzing Multimodal Interaction. A Methodological Framework*. London & New York: Routledge, 2004.
- Pink, Sarah. *Doing Visual Ethnography*. London: Sage, 2007.
- Sindoni, Maria Grazia. "Online conversations. A sociolinguistic investigation into young adults' use of videochats." *Classroom Discourse*. 11(2011): 219-235.
- Sindoni, MariaGrazia. *Spoken and Written Discourse in Online Interactions. A Multimodal Approach*. London & New York: Routledge, 2013.
- Sindoni, MariaGrazia. "Through the looking glass: a social semiotic and linguistic perspective on the study of video chats." *TEXT & TALK*, 34(2014): 325-347.
- Thibault, Paul J. "Multimodal transcription of a television advertisement: theory and practice." In *Multimodality and Multimediality in the Distance Learning Age*, edited by Anthony Baldry, 311-385. Campobasso: Palladino, 2000.



Concetta Sipione

Università degli Studi di Catania

TRANSLATION VS. INTERPRETATION: ENGENDERING POETIC IDENTITIES IN THE OLD ENGLISH WULF AND EADWACER

Just 19 lines long, *Wulf and Eadwacer*, one of both female-voiced lyrics of the whole Old English poetic corpus, is perhaps the most puzzling and demanding of all Anglo-Saxon poems. Apart from its intricate framework associated with the average medieval literary production, (*Wulf and Eadwacer* is an orally composed, probably male authored woman's song) and reception (oral delivery by a male performer of a female lyric character), it poses a lot of lexical, logical and syntactical issues which have challenged the interpretive attempts of generations of scholars.

Many translations in modern English (and of course in many other foreign languages) are now available, each one of them revealing the particular bias of the single translator, his/her personal ideas about the short lyric poem and sometimes also the specific legendary or pseudo historical background to which he/she refers. In so doing the translator frequently turns out to be at the same time an interpreter of and a commentator on the text.

In this paper I will show by means of few meaningful examples the difficulties that a translator/ interpreter has to face in order to convey the (supposed or reconstructed) correct meaning of a medieval poetic text, specifically *Wulf and Eadwacer*, which was orally composed in a remote past for an audience familiar with the *dramatis personae* and the story outlined in it. On the basis of this medieval poem and its translation(s) I will also try to argue about the always central issue of "translation as interpretation" (Bühler 2002).

REFERENCES

- Bassnett, Susan, *Translation Studies. Fourth Edition*. London and New York: Routledge, 2013.
- Bassnett Susan, Lefevere, André. *Constructing Cultures. Essays on Literary Translation*. Clevedon: Multilingual Matters, 1998.
- Bühler, Axel. "Translation as Interpretation." In *Translation Studies*, edited by Alessandra Riccardi, 56-91. New Delhi: Cambridge University Press, 2002.
- Curry, Jane L. "Approaches to a Translation of the Anglo-Saxon *The Wife's Lament*." *Medium Ævum* 35 (1966): 187-198.
- Davidson, Arnold E. "Interpreting *Wulf and Eadwacer*." *Annuaire Mediaevale* 16 (1975): 24-32.
- Gameson, Fiona and Richard. "*Wulf and Eadwacer, The Wife's Lament*, and the discovery of the Individual in Old English Verse." In *Studies in English Language and Literature. 'Doubt Wisely' Papers in Honour of E. G. Stanley*, edited by M. J. Toswell and M. E Tyler, 457-74. London And New York: Routledge, 1996.
- Raffel, Burton. "Translating Old English Elegies." In *The Old English Elegies. New Essays in Criticism and Research*, edited by M. Green, London and Toronto: Associated University Presses, 1983.

Beatrice Spallaccia

Alma Mater Studiorum – Università di Bologna

ETEROFOBIA, TRANS-SIBERIANE E SEXY ATLETE: SGUARDI ITALIANI SU SOCHI 2014

I XXII Giochi olimpici invernali verranno probabilmente ricordati per ragioni tutt'altro che sportive. Le Olimpiadi di Sochi, infatti, sono state accompagnate da un acceso dibattito sui diritti LGBT in Russia; la politica e la stampa occidentali hanno abbondantemente riflettuto sulle "leggi omofobe" russe entrate in vigore nel 2013, anticipando di pochi mesi l'inaugurazione dei Giochi e l'accensione dei riflettori internazionali sulla Russia di Putin.

In un contesto internazionale particolarmente teso – per motivi di natura più politica che socio-umanitaria – tra i Paesi che hanno puntato il dito contro la Russia omofoba figura l'Italia. Molti infatti sono stati gli articoli giornalistici e le dichiarazioni politiche volte a condannare le disposizioni russe contro la "propaganda omosessuale", mentre ben pochi ne hanno approfittato per fornire un'analisi obiettiva e approfondita sulla situazione della comunità LGBT italiana.

Partendo dal riconoscimento del carattere indubbiamente oppressivo della legge russa in questione, il presente intervento vuole indagare le strategie discorsive della stampa italiana volte a dipingere la Russia come l'Altro omofobo ed emblema della discriminazione basata sull'orientamento sessuale e l'identità di genere, insieme alle pratiche discorsive utilizzate per banalizzare e stigmatizzare le battaglie LGBT, che mostrano un'omofobia e una transfobia tutt'altro che sopite nella nostra società.

Il contributo propone inoltre un'analisi dell'intreccio tra tali discriminazioni e la sessualizzazione e l'oggettificazione delle protagoniste femminili delle Olimpiadi invernali, di cui le testate giornalistiche italiane hanno sottolineato il fascino e gli aspetti della vita privata oscurandone professionalità e abilità sportiva.

Attraverso gli strumenti forniti dalla Critical Discourse Analysis, vengono analizzati articoli online di vari giornali italiani e i relativi *thread* generati dai commenti degli utenti in riferimento alle Olimpiadi di Sochi, con l'obiettivo di dimostrare la forte presenza e persistenza di discriminazioni socio-culturali derivanti dagli stereotipi e dall'alterità di genere nella società italiana.

REFERENCES:

- Blommaert, Jan. *Discourse: A Critical Introduction*. Cambridge: Cambridge University Press, 2005.
- Butler, Judith. *Bodies that Matter. On the Discursive Limits of "Sex"*. Londra: Routledge, 1993.
- Butler, Judith. *Excitable Speech: a Politics of the Performative*. New York – London: Routledge, 1997.
- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Londra: Routledge, 1990.
- Butler, Judith. *Undoing Gender*. New York – London: Routledge, 2004.
- Fairclough, Norman. *Critical Discourse Analysis. The Critical Study of Language. Second edition*. London – New York: Longman, 2010.
- Gessen, Masha and Joseph Huff-Hannon. *Gay Propaganda: Russian Love Stories*. Kindle edition. New York: OR Books, 2014.
- Gessen, Masha. "How the International LGBTQ Rights Movement Failed Russian Gays in Sochi." *Slate*, February 24, 2014. Accessed June 25, 2014.
http://www.slate.com/blogs/outward/2014/02/24/sochi_olympics_how_the_international_lgbtq_rights_movement_failed_russian.html.
- Herz, Michael and Peter Molnar. *The Content and Context of Hate Speech. Rethinking Regulation and Responses*. Kindle edition. Cambridge: Cambridge University Press, 2012.
- Lazar, Michelle. *Feminist Critical Discourse Analysis: Gender Power and Ideology in Discourse*. Basingstoke: Palgrave MacMillan, 2005.
- Pustianaz, Marco. "Studi gay e lesbici". In *Dizionario degli studi culturali*, edited by Roberta Cogliore e Federica Mazzara, 436-40. Roma: Meltemi, 2004.

Petro Taravacci

Università degli Studi di Trento

MUSICA "DE OTROS": POETI TRADUTTORI DEL NOVECENTO

A partire dal sintagma che dà il titolo al volume che raccoglie le traduzioni e le parafrasi di Juan Ramón Jiménez, il mio contributo *Musica "de otros": poeti traduttori del Novecento* intende offrire una riflessione sulle intersezioni fra creazione e traduzione nella poesia moderna e contemporanea. L'indagine, che si avvale di alcuni recenti contributi traduttologici e di un impianto filosofico linguistico e filosofico traduttivo, si centerà soprattutto su poeti ispanici come Jiménez, Paz, Valente e Siles, per estendersi ad altre figure di poeti, quali Pound, Ungaretti, Jabès, Bonnefoy, Meschonnic, tra altri, che hanno incrociato la loro esperienza creativa con quella traduttiva, contribuendo alla individuazione di una vera e propria poetica della traduzione.



Annarita Taronna

Università degli Studi di Bari Aldo Moro

TRANSLATION AND/IN THE MEDITERRANEAN: PRACTISING CULTURAL MEDIATION FROM THE OVERCROWDED BOATS TO THE DETENTION CAMPS

This paper will report on a research project that involved conducting interviews with 12 volunteer interpreters, translators and cultural mediators who work for non-profit organizations that aim to assist the newly-arrived migrants landed on the Southern-Italian shores not only by interpreting for them, but also advising and helping the 'boat people' to claim and negotiate their rights in the 'hosting' country. Interview questions addressed a range of issues, such as the extent to which the experience of interpreting for the 'boat people' has impacted the volunteer's conception of translation; whether they subscribe to or empathize with the stories they interpret and translate; and, importantly, whether they conceive of their translation work as a practice of 'activist' cultural mediation.

Furthermore, drawing on the current debate on the several modes in which alterity and diversity are construed through language, the paper also intends to trigger a reflection on the relationship between translation and the politics of hospitality in the Mediterranean, and to examine to what extent volunteers translators and cultural mediators can 'humanize' the migrants' transfer and staying at the different detention centers across Italy.

The provisional findings suggest that the interviewed translators and cultural mediators construct a community of volunteers who work not as a mere aggregation of individuals achieving only the central task of translation, but as a 'living' network held together by a sense of identification with a set of common values and powerful narratives that underpin a new sense of transnational and translocal citizenship.

REFERENCES:

- Amato, Amalia and Garwood, Chris. "Cultural mediators in Italy: a new breed of linguists", inTRAlineaVol. 13. Accessed June 2014. Permanent URL: <http://www.intralea.org/archive/article/1673>
- Baker, Mona. Translation and activism: Emerging patterns of narrative community, *The Massachusetts Review*, 47(III), pp. 462-484, 2006
- Baker, Mona in Baker M. and Chesterman, A. 'Ethics of Renarration – Mona Baker is Interviewed by Andrew Chesterman', *Cultus* 1:1, 10-33. 2008
- Baker, Mona. Translation as an Alternative Space for Political Action, *Social Movement Studies: Journal of Social, Cultural and Political Protest*, 12:1, 23-47, Routledge, 2013°.
- Baker, Mona. Translation as Renarration', in Juliane House (ed.) *Translation: A Multidisciplinary Approach*, Basingstoke: PalgraveMacmillan, 2013b
- Merlini, Raffaella. "Seeking asylum and seeking identity in a mediated encounter". *Interpreting* 18(1): 57-92, 2009
- Guido, Mariagrazia. *English as a Lingua Franca in Cross-cultural Immigration Domains*. Berna: Peter Lang, 2008

Guido, Mariagrazia. "Context Misconstructions in Professional Entextualizations of 'Asylum' Discourse" in *Identity, Community, Discourse: English in Intercultural Settings*, G. Cortese and A. Duszak (eds) Berna: Peter Lang, pp. 183-207, 2005.



Stefania Taviano

Università degli Studi di Messina

HAMDULILLAH: A TRANSLATION APPROACH TO ARAB HIP HOP

While translation is commonly perceived as a transfer of meaning from one language to another, it will be shown that it is instead a process inherent to Arab Hip Hop songs and the language(s) they are written in, that is to say English as a Lingua Franca (ELF) and Arabic, and that it can take different forms as a key component in the construction of Arab Hip Hop identity. A series of textual and metatextual strategies whereby non translation and/or direct translation from one language into another is combined with comments, paratextual and cultural references will be analysed in selected lyrics, such as *Fear of an Arab Planet*, by the Narcicyst, an Iraqi rapper living in Canada. It will be argued that a translation and paratranslation perspective can shed new light on the debates on key issues in the global village we inhabit, such as diversity, alterity and cultural identity.

REFERENCES:

- APPADURAI, ARJUN, 1996, *Modernity at Large: Cultural Dimensions of Globalization*, University of Minnesota Press, Minneapolis.
- BHABHA, HOMI, 1994, *The Location of Culture*, London and New York, Routledge.
- GENTZLER, EDWIN, 2008, *Translation and Identity in the Americas. New Directions in Translation Theory*, Routledge, London and New York.
- MOORE, MIKE, 2007, "The Economics of Cultural Legitimacy in Hip Hop's Counterpublic Space", *Gnovis Journal*, Fall, 8 (1), pp. 7-23.
- TAVIANO, STEFANIA, 2012, "Rezoulutionist Hip Hop. Translating Global Voices and Local Identities", *inTRAlinea*, 14, pp. 1-14.
- YAGHAN, MOHAMMAD A., 2008, "Arabizi: A Contemporary Style of Arabic Slang", *Massachusetts Institute of Technology Design Issues*, 24 (2), pp. 39-52.
- YUSTE FRÍAS, JOSÉ, 2010, "Au seil de la traduction : la paratraduction" in T. Naaijken (ed.), *Event or Incident. Événement ou Incident. On the Role of Translation in the Dynamics of Cultural Exchange. Du rôle des traductions dans les processus d'échanges culturels*, Peter Lang, Bern, Berlin, Bruxelles, Frankfurt am Main, New York, Oxford, Wien, pp. 287-316.
- YUSTE FRÍAS, JOSÉ, 2012, "Paratextual Elements in Translation: Paratranslating Titles in Children's Literature", in A. Gil-Bajardí, P. Orero & S. Rovira-Esteva (eds), *Translation Peripheries. Paratextual Elements in Translation*, Peter Lang, Frankfurt am Main, Berlin, Bern, Bruxelles, New York, Oxford, Wien, pp. 117-134.



Laura Tommaso

Università degli Studi del Molise

AGED CARE SERVICE PROVIDERS AND CULTURAL DIVERSITY: THE AUSTRALIAN EXPERIENCE

One of the greatest challenges facing Australia today is adequately addressing the needs and health care demands of a growing and increasingly diverse aging population. In fact, there are over 1.3 million persons aged 50+ living in Australia from a culturally and linguistically diverse background (CALD) and over 150,000 aged 80+. In particular, one of the main priorities is to ensure that the needs of older people from non-English speaking countries are identified and addressed. Recent research highlights that the major barriers faced by older CALD Australians are language and cultural understanding. The aged care sector recognizes a person-centered approach to service provision as the key strategy in meeting the needs of all clients. However, when dealing with people from CALD backgrounds, services seem to base

their care on what are identified as key characteristics of a particular ethnic, religious or language grouping. This study adopts the Critical Discourse Analysis approach in order to examine the discursive construction of Italian older patients, culture, and cultural difference. The conclusions are based on a discourse analytic investigation of a corpus of aged care service booklets: practical tools that assist health care providers to better understand the health beliefs, pre-migration experiences, communication preferences and other aspects of their clients' culture. The findings indicate that the discursive processes underlying Italian older clients' alterity are resting on and endorsing the notions of "emotionality", "illiteracy" and "superstition".

REFERENCES

- Daatland, Svein Olav and Biggs, Simon (eds). *Ageing and Diversity. Multiple Pathways and Cultural Migrations*. Bristol: The Policy Press, 2006.
- Fairclough, Norman. *Language and Power*. London: Longman, 1989.
- Sarangi, Srikant and Roberts, Celia. (eds). *Talk, Work and Institutional Order: Discourse in Medical, Mediation and Management Settings*. Berlin: Mouton de Gruyter, 1999.
- Wodak, Ruth and Meyer, Michael (eds). *Methods of Critical Discourse Analysis*. London: Sage, 2009.
- Yläanne, Virpi (ed). *Representing Ageing. Images and Identities*. Basingstoke: Palgrave Macmillan, 2012.



Anna Vanzan

Università degli Studi di Milano

THE POLITICS OF TRANSLATION FROM CONTEMPORARY PERSIAN PROSE: TRANSLATING AS IF GENDER MATTERS

In the Islamic Republic of Iran, women are at the vanguard of the literary movement: there are hundreds of women who write fiction, but only a few of them have been translated into the main European languages so far. Generally speaking, main publishers prefer to translate from Iranian writers who live in the US or in Europe and write in an European language; while small publishers are more courageous and take the challenge to translate from Persian, also encouraged by the fact the Islamic Republic does not adhere to the international copyright treaties, thus there is no need to pay authors who reside there.

In any case, the overall trend (of course exceptions exist) is to translate writers who provide "authentic" testimonies about their persecution as Iranian/Muslim women, as they constitute native informants who corroborate the trite portrait of Muslim women as oppressed and devoid of agency. After the global success of *Reading Lolita in Tehran*, publishers have been searching for an analogous bestseller thus promoting a "literature of oppression" genre. This choice has favoured Iranian writers who live in the West to the detriments of the ones who live in Iran, as they are free from censorship ties and write directly in a Western language. Not only Iranian-American and Iranian-European female writers can adhere to the neo-Orientalist canon depicting a perennial gloomy portrait of Middle Eastern women, they can also write in a language free from the problems that the original Persian text offers to the translator, the publisher and the readers. Persian is rich in grammatical and structural ambiguities that render its translation problematic; but it is precisely these features that allow writers to escape censorship and to create a new and challenging literature.

My paper, after an introduction that highlights some crucial issues in translating contemporary Iranian women's literature (with samples), proceeds along the interactions among gender, language and translation and finally suggests some methodological and practical solutions for a new politic of translation.

REFERENCES:

- Simon, Sherry, *Gender in Translation*. New York: Routledge, 1996.
- Spivak, GayatriChakravorty. "The Politics of Translation", *Outside of the Teaching Machine*, New York: Routledge, 1993: 179-200.
- Vanzan, Anna. "Le rose di Persia all'estero danno solo spine? Sguardo alla letteratura della diaspora femminile iraniana", *afriche&orienti*,2(2007): 51-67.
- Von Flotow, Louise."Feminist translation: Contexts, practices and theories." *Traduction, Terminologie, Rédaction*4, 2 (1991): 69-84.
- Ead. *Translation and Gender. Translation in the Era of Feminism*. Manchester: St. Jerome, 1997.

Paola Vettorel

Università degli Studi di Verona

"ENGLISH IS NOT MY MOTHER TONGUE": ELF USERS' SELF-PERCEPTIONS OF 'THEIR ENGLISH'

Internationally-oriented communication increasingly takes place through English in its lingua franca role, both in face-to-face and in virtual settings. It has been shown by ELF research that communication in ELF settings is in the great majority of cases successful, and is characterised by cooperative meaning construction and accommodative attitudes. Yet, non-native ELF users often feel the need to voice their 'linguistic inadequacy' with English - 'sorry for my English' - at times overtly setting it against nativeness - 'but I'm not a native speaker' (Hynninen 2010, 2013; Cogo 2010; Carey 2013; Vettorel forthcoming). These negative self-perceptions may be seen as connected to several factors: a) bilingual speakers of English are traditionally characterised in their non-nativeness, and thus as 'deficient' language users; b) even in their role of multicompetent ELF users, their identity as (permanent) learners prevails; c) the 'comparative fallacy' (Cook 1999) deriving from popular beliefs, traditional SLA and ELT tenets (e.g. Jenkins 2007; Mauranen 2012; Seidlhofer 2011) works as a benchmark, casting the native speaker myth (Jenkins 2009) shadow over contexts of language use as in ELF communicative contexts. It is thus hardly surprising that feelings of imperfect language competence, as well as 'alterity' and 'foreignness' to a language that is used but not 'owned', can be found in ELF settings, inherently characterised by different linguacultures, and are especially evident in online environments where ELF most often constitutes the lingua franca allowing interaction with geographically nearby or far-away participants.

This paper will discuss such self-perceptions, providing examples from the VOICE and ELFA corpora and from internet-based communication (Barton & Lee 2013; Carey 2013), including instances from a corpus of personal blogs (Vettorel 2012, forthcoming). It will be shown how these self-perceptions of 'poor' proficiency in English are at odds with the participants' effective communication via ELF, their multilingual communicative practices, as well the high level of language awareness they display – which are often constructed collaboratively by sharing the participants' non-nativeness (e.g. Hülmbauer 2007; Cogo & Jenkins 2010).

REFERENCES:

- Barton, David & Lee, Carmen. *Language Online. Investigating Digital Texts and Practices*. London: Routledge, 2013.
- Carey, Ray. 2013. "'Sorry if I were Oncomprehensible': Language Regulation in Academic ELF Blog Discussions." Presentation given at the Colloquium "ELF in Computer-Mediated online Communication: characteristics and implications", *ELF 6 - Intercultural Communication: New Perspectives from ELF Conference*, Rome, 4-7 September 2013.
- Cogo, Alessia. "Strategic Use and Perceptions of English as a Lingua Franca." *Poznań Studies in Contemporary Linguistics* 46/3 (2010): 295-312.
- Cogo, Alessia & Jennifer Jenkins. "English as a Lingua Franca in Europe." *European Journal of Language Policy* 2/2 (2010): 271-294.
- Cook, Vivian. "Going beyond the Native Speaker in Language Teaching." *TESOL Quarterly* 33/2 (1999): 185-209.
- ELFA. The Corpus of English as a Lingua Franca in Academic Settings. Director: Anna Mauranen. 2008. Accessed 5 August 2014. <http://www.helsinki.fi/elfa/elfacorporus>.
- Hülmbauer, Cornelia. "'You Moved, aren't?' – The Relationship between Lexicogrammatical Correctness and Communicative Effectiveness in English as a Lingua Franca." *Vienna English Working Papers* 16/2 (2007): 3-35.
- Hynninen, Niina. "'We Try to to to Speak all the Time in Easy Sentences' – Student conceptions of ELF interactions." *Helsinki English Studies* 6 (2010): 29-43.
- Hynninen, Niina. 2013. *Language Regulation in English as a Lingua Franca: Exploring language-regulatory practices in academic spoken discourse*. Doctoral dissertation, University of Helsinki.
- Jenkins, Jennifer. *English as a Lingua Franca: Attitude and Identity*. Oxford: Oxford University Press, 2007.
- Jenkins Jennifer. "English as a Lingua Franca: Interpretations and Attitudes." *World Englishes* 28/2 (2009): 200-207.

- Mauranen, ANNA. *Exploring ELF. Academic English shaped by non-native speakers*. Cambridge: Cambridge University Press, 2012.
- Seidlhofer, Barbara. *Understanding English as a Lingua Franca*. Oxford: Oxford University Press, 2011.
- Vettorel, Paola. "Blogging ELfers". In *English Lingua Franca: Contexts, Strategies and International Relations. Papers from a Conference held at Ca' Foscari University of Venice October 2011*, edited by Geraldine Ludbrook & David Newbold, 67-78. Venice: Cafoscarina, 2012.
- Vettorel, Paola. *English as a Lingua Franca in Wider Networking. Blogging Practices*. Berlin: Mouton de Gruyter, forthcoming.
- VOICE *The Vienna-Oxford International Corpus of English* (version 2.0 Online). 2013. Accessed 5 August 2014, <http://voice.univie.ac.at>.



Ayşe Yurdakul and Eckehard Schnieder

Technische Universität Braunschweig

MULTILINGUAL SAFETY TERMINOLOGY IN RAILWAY VARIETY

In the last decades, the number of (sub-)domains increased because of the technical progress. Each technical domain has its own terminology so that there are more and more monolingual and multilingual communication problems between experts within a particular domain or different domains. A terminology is the entirety of terms and their designations in a specific domain (DIN 2342, 2011). On the other hand, terms consist of a cognitive representation (concept) and a (non-)linguistic representation (designation). In linguistics, terms are the smallest meaningful units of a technical language system which are used within the communication of a particular domain of human activity (Roelcke, 1999).

Furthermore, they are defined according to their variety. There is a variety-specific definition of terms and it is important to harmonize the definitions and relations of terms within a variety for avoiding linguistic misunderstandings (see Yurdakul & Schnieder, 2013, Yurdakul & Schnieder, 2014). The goal of this study is to clarify the multilingual semantic vagueness between railway safety terms by a modeling process and on the basis of the *iglo* terminology work (see Stein & Schnieder 2012; Stein; Schnieder, Pfundmayr, 2010). In addition to English, the focus of the study lies on German, Turkish and Italian safety terms. Firstly, we will create a consistent, unambiguous and formalized railway safety terminology in these four languages by compiling the definitions of their terms on the basis of standards (e. g. EN 50126, 2006, EN 50128, 2011) and avoiding synonymy, ambiguity and terminological gaps. It is intended to achieve an one-to-one translation of safety terms of the source language(s) into the target language(s). A synonymy includes at least two designations which represent one concept. An ambiguity describes a designation which includes at least two concepts whereas a terminological gap is identified by missing of a designation in a target language. On the whole, there is no one-to-one translation according to these three semantic relations. The multilingual modeling process of our analysis is variety-based and consists of three steps. The first step contains the extraction and definition of safety terms in technical standards, glossaries, dictionaries or scientific articles of the railway variety. Then, the extracted and defined terms will be related with each other via relation types. Finally, the related terms can be visualized in a node-edge-model as railway safety terminology building. Synonyms and ambiguities should be solved by preferred and rejected designations and terminological gaps by suggesting compounds as designations in target languages.

REFERENCES:

- DIN 2342-1. *Begriffe der Terminologielehre (=Concepts of the Terminology Theory)*. Berlin: Beuth, 2011.
- EN 50126. *Railway application – The specification and demonstration of reliability, availability, maintainability and safety*. Berlin: Beuth, 2006.
- EN 50128. *Railway applications - Communications, signalling and processing systems - Software for railway control and protection systems*. Berlin: Beuth, 2011.
- Roelcke, Thorsten. *Fachsprachen (=Language for Special Purposes)*. Berlin: Schmidt, 1999.
- Stein, Christian & Schnieder, Eckehard. *Terminologie der Sicherheit – Ansätze zur Vereinheitlichung*. Velbert/Heiligenhaus, 2012.
- Stein, Christian; Schnieder, Lars; Pfundmayr, Mike. *Der iglos Terminologie-Engineering-Prozess (iglostep) zur interdisziplinären und verteilten Terminologiearbeit (=The iglos Terminology Engineering Process (iglostep) for Interdisciplinary and Distributed Terminology Work)*, EKA 2010 - Entwurf komplexer Automatisierungssysteme 11. Fachtagung, Magdeburg, 2010.

Yurdakul, Ayşe & Eckehard Schnieder. *Methodological Resolutions for Semantic Problems in Turkish Navigation Terminology*, ICBCB 2014 - 6th International Conference, Building Cultural Bridges: Integrating Languages, Linguistics, Literature, Translation and Journalism into Education, Almaty, 2014.

Yurdakul, Ayşe & Eckehard Schnieder. *Multilingual Problems in Navigation Terminology*, 10th International Conference on Terminology and Artificial Intelligence. Paris, 2013.



Urszula Zaliwska-Okrutna

University of Warsaw

BORDERLAND IDENTITY AND TRANSLATION

The conference presentation will have three main sources: language theories investigating language from an individual-contextual angle, Eva Hoffman's publications about being bilingual and reflecting 'borderland' identity, and, finally, the analysis of translations of Eva Hoffman's works into Polish.

The first type of input is theoretical, drawing from (A) linguistic writings by J. N. Baudouin de Courtenay and his idea of *lingualisation* as a process of forming one's glottic identity, and from (B) linguistic-anthropological writings by Bronisław Malinowski and his followers on meaning as a context-dependent mode of action.

The analysis of publications by Eva Hoffman - both novels and other works - is hoped to provide interesting data on borderland identity, i. e. identity of a person who learns to function in two languages and cultures, the person who has to reconcile her origin and former nationality with the new one, and the person who feels the need to understand her past and its heritage in order to understand her present. Eva Hoffman's statement "Human beings don't only search for meanings, they are themselves units of meanings..." from her first book, *Lost in Translation* (Hoffman 1989: 279) has encouraged practical research into why individuals interpret the same words in different ways, which implies looking for answers about diversities in language productions/translation versions in individuals/translators themselves. The illustrations will come from books by Eva Hoffman translated into Polish.

REFERENCES:

- Hoffman, Eva. 1998. *Lost in Translation. A life in a new language*. London: Vintage.
- Hoffman, Eva. 1997. *Shtetl: The Life and Death of a Small Town and the World of Polish Jews*. Boston: Houghton Mifflin.
- Hoffman, Eva. 2003. *The Secret. The Fable for our Time*. London: Vintage.



Cesare Zanca

Università degli Studi di Siena

EXPRESSING DIVERSITY AND DISTANCING THROUGH NEGATION AND ELISION: A LOOK INTO THE NEW SIBOL-PORT CORPUS

Following last year's discussion of 'diverse diversities' in the SiBol-Port corpus of British Newspapers, this paper extends the analysis to some of the more predictable terms signaling some kind of racial or cultural diversity (eg. 'colored', 'Negro', 'black', 'Afro-American', 'African American') but includes less obvious terminological choices emerged from the initial analysis, such as the use of the prefix non followed by a dash to negate the following word, as in non-white or the initial letter followed by a dash and word used to avoid writing a politically incorrect or vulgar word (eg. n-word for negro or l-word for lesbian).

When are these expression preferred to the explicit version? Why? Are there diachronic variations in their use?

Again, these patterns will be searched and discussed exploring the three large corpora that make up the SiBol/Port diachronic corpus of British Newspapers collected in 1993, 2005 and 2010 but a brand new section will also be included: the 2013 corpus which is considerably larger including newspapers published in English in different parts of the world, from India to Nigeria, China and Egypt.

According to the McCADS methodology (Partington 2010), these corpora will be used to conduct quantitative and qualitative investigations about the mentioned discourse features and “the broader societal and political framework in which such discourse is embedded” (Schäffner 1996: 201), shunting back and forward from numbers and statistical information to qualitative findings and evaluations to identify “the relationship between instance and system, between the typical and the exceptional, between signal and noise” (Partington 2004).

This year the analysis, will explore not only changes in time but also in different countries in the same year trying to identify, again, significant diverse diversities.

REFERENCES:

- Partington, Alan. 2004. “Corpora and discourse, a most congruous beast”. In A. Partington, J. Morley and L. Haarman (eds) *Corpora and Discourse*, Bern: Peter Lang, pp. 11-20.
- Partington, Alan. “Modern Diachronic Corpus-Assisted Discourse Studies (MD-CADS) on UK newspapers: an overview of the project.” *Corpora* 5 (2) (2010): 83-108
- Schäffner, Christina. “Political Speeches and Discourse Analysis.” *Current Issues in Language and Society*, v3 n3 (1996) 201-04.



Anna Zanfei

Università degli Studi di Verona

ANTITHETIC IDEOLOGIES IN THE NEGOTIATION OF THE IDENTITY OF 'THE OTHER': A DIGITAL ANNOTATION OF DISCOURSE PROCESSING

In my presentation I will illustrate an online digital annotation of texts for pedagogical purposes. The annotation aims to highlight discourse prosody, indexical visual and verbal elements in the process of negotiating the identity of 'the other'. After a brief introduction of the general use and purpose of the online software *Annotation Studio* created by *HyperStudio* of the Massachusetts Institute of Technology of Boston, I will discuss some of its applications. I will then outline my project that has the purpose of creating an in-classroom/e-learning platform for discourse processing tools as applied to one specific topic. In this case how indexical elements and modality values are used in the negotiation of the identity of 'the other'. How these same concepts spread into various text formats and are re-contextualized in various websites dedicated to antiracism. The methodology used is derived from discourse processing, corpus linguistics and multimodal analysis. So the instructor's notes will be, firstly, about discourse and corpora methodology used to address institutional classification of diversity, race, ethnic groups. Other notes will be about emphasis and evaluation of traits, actions, categories, and out-groups. Students' notes could then analyze examples of public speeches and comic strips that use verbally and visually realized indexical elements referring to ideologies of antiracism and racism. Songs could also be analyzed as potent slogans for antithetic ideologies about diversity. The analysis will be applied to all the modes for meaning making that are co-deployed in the specific speeches, comics and songs from websites as examples of forms of antithetic negotiation of the identity of the other. Discourse prosody, keywords and keyness will also be computed with reference to specific and general corpora. A lot has been written about both language as ideology and racism as discourse. Here the discourse dimension and indexical elements, their ideological potentials, the intermodal translation process, and their discursive prosody will be discussed. Finally some issues that will be addressed are aimed at understanding if salient information values, both in utterances and in visual compositions, can be ideologically framed by the author and/or if salience itself can be moved by the reader/viewer resulting in misinterpretations of the original message.

REFERENCES:

- Boromisza-Habashi, David. “Anti-racist advocacy and the challenge of strategic language use”. Accessed August 14, 2014. <http://www.enargywebzine.eu/spip.php?article335&lang=en>.
- deFina, Anna, Schiffrin, Deborah, and Bamberg Michael (eds). *Discourse and Identity*. Cambridge: Cambridge University Press, 2006
- Freeden, Michael. *Ideology*. New York: Oxford University Press Inc., 2003.
- Garzone, Giuliana, Srikant, Sarangi (eds). *Discourse, Ideology and Specialized Communication*. Bern: Peterlang, 2007.

Paul J. Thibault and Anthony Baldry *Multimodal Transcription and Text Analysis*. Sheffield: Equinox Publishing, 2006.

Rattansi, Ali. *Racism*. New York: Oxford University Press Inc., 2007.

van Dijk, Teun A. R. *Racism and the Press*. London, New York: Routledge, 1991.



Silvia Domenica Zollo

Università degli Studi di Napoli "Parthenope"

EXPRESSION ET ASSIMILATION DE L'ALTÉRITÉ: LA TERMINOLOGIE FRANÇAISE DE LA BIJOUTERIE DU MAGHREB

La problématique de la diversité des langues joue un rôle pivot dans la lexicologie historique, ce qu'on remarque dans toutes les langues du monde, à toute époque et, dans la plupart des cas, elle concerne des unités lexicales appartenant à une langue de culture fortement caractérisée par le mécanisme d'hybridation linguistique et culturelle.

Au fil des siècles le français a emprunté des mots aux domaines relevant en général du discours scientifique, politique et social. De nos jours, un fond lexical d'origine arabe et berbère s'est intégré dans le vocabulaire de la langue française et utilisé d'une façon presque inconsciente par les locuteurs n'arrivant pas à percevoir son origine étrangère, voire à saisir son concept et sa dénomination.

Nous nous proposons dans cet article d'étudier les pratiques d'emprunts et de mots étrangers dans la terminologie française de la bijouterie du Maghreb qui a acquis une renommée considérable dans l'Hexagone dans les dernières années, œuvrant à la reconnaissance de l'altérité. Les dénominations des bijoux de l'Afrique du Nord sont généralement empruntées à la langue arabe et parfois ont été modifiées dans l'usage à la fois par les influences profondes des Juifs, qui s'occupaient autrefois de la fabrication et du commerce des bijoux, et par la langue berbère jusqu'à arriver aux dernières transformations en langue française.

À partir d'un corpus de discours de divulgation scientifique, technique et sociale nous allons identifier l'époque socio-historique, l'ancrage textuel, le contexte énonciatif, l'étymon et la lexicalisation du vocabulaire en question dans la langue française, afin d'examiner les aspects lexicoculturels propres à la terminologie de la bijouterie maghrébine.

REFERENCES:

Baider H, Fabienne. *Emprunts linguistiques, empreintes culturelles*. Paris: L'Harmattan, 2007.

Barthes, Roland, *Le Degré zero de l'écriture*. Paris: Seuil, 1972.

Camps, Gabriel. *Les Berbères : mémoire et identité*. Paris: Errance, 1987.

Dotoli, Giovanni, Diglio, Carolina, Fusco Girard, Giovannella. *Orient-Occident. Croisements lexicaux et culturels*. Actes des Quatrièmes Journées Italiennes des Dictionnaires, Naples (26-28 février 2009). Fasano-Paris: Schena-Alain Baudry et C^{ie}, 2009.

Eudel, Paul. *Dictionnaire des bijoux de l'Afrique du Nord : Maroc, Algérie, Tunisie, Tripolitaine*. Paris: Leroux, 1906.

Galisson, Robert. "La culture partagée: une monnaie d'échange interculturelle." *Lexiques coll. F* (1989): 113-117.

Laoust, Émile. *Mots et choses berbères. Notes de linguistique et d'ethnographie. Dialectes du Maroc*. Paris: Challamel, 1920.



Sole Alba Zollo and Gabriella Di Martino

Università degli Studi di Napoli Federico II

THE ECONOMIC PARASITISM OF WOMEN BY VERNON LEE IN AN ITALIAN TRANSLATION

"I believe that 'Women and Economics' ought to open the eyes and, I think, also the hearts, of other readers, because it has opened my own to the real importance of what is known as the Woman Question" (Vernon Lee, 1902: 71). In 1902 Vernon Lee reviewed Charlotte Perkins Gilman's *Women and Economics* for *The North American Review* arguing that women must change their cultural identities. This

essay was then repeated in 1908 as *The Economic Parasitism of Women* which was later translated by Carolina Pironti, an intellectual Neapolitan lady, and appeared as the introduction to the Italian version of Gilman's work.

Following the tradition of translation studies, a pragmatic comparison between the source text and the target text will allow to identify the translation strategies used by the Italian lady.

Since the complexity and richness of Vernon Lee's prose, full of rhetorical elements aimed to promulgate the writer's thinking, this work explores how the source text is translated and transposed linguistically, conceptually and culturally about the specific issue of the "Woman Question". In Vernon Lee's work the use of rhetorical strategies becomes also an instrument of political propaganda to support her "radical" ideas. In addition, the analysis aims to verify whether in the translation process from English into Italian some relevant elements are lost and/or gained and to find out in which way the issue of women's economic dependence is represented by Pironti through her linguistic choices.

REFERENCES:

- Bassnett, Susan. *Translation Studies*. London, Routledge, 2002.
- Bassnett, Susan, Bolleghieri Bosinelli, Rosa Maria and Ulrych, Margherita. (eds) *Translation Studies Revisited*. Genova: Tilgher, 1999.
- Pironti, Carolina. *Il parassitismo della donna by Vernon Lee*. Città di Castello: S. Lapi, 1912.
- Venuti, Lawrence. (ed.) *The Translation Studies Reader*. London and New York: Routledge, 2000.
- Vernon, Lee. "The Economic Parasitism of Women" (1908). In *Critical Essays on Charlotte Perkins Gilman*, edited by Joanne B. Karpinski. New York: G. K. Hall, 1992.



Marianna Zummo

Università degli Studi di Palermo

ON NEW ROLES IN DIGITAL ENVIRONMENTS: E-DOCTORS AND E-PATIENTS

Medical communication can be both a dialogue between expert-to-expert or expert-to-laymen (Cordella, 2004; Bowles, 2006; Candlin, 2006; Maynard and Hudak 2008; Luffey and Maynard 1998; Heritage 2010; Heritage and Clayman, 2010 among others). In this last exchange, the doctor treats the patient as an 'understanding recipient of medical reasoning' (Peräkylä 1997) and language is simplified for communicative reasons (Koch-Weser et al., 2009). Patients are assumed as having little medical knowledge, which affects their understanding of medical terms and eventually leads to poor communication and to patients' dissatisfaction (Candlin, Bruton and Leather, 1974; Coulthard and Ashby, 1975; Todd and Fisher, 1993; Bertakis, Roter and Putman 1991). However research on data taken from online message boards proves that e-patients are comfortable users of a highly specialized medical terminology and are thus construed as health literates (Jensen, Fage-Butler, 2014).

It is questioned whether this new expertise modifies the quality of doctor-patient exchanges in online question/answer format frames. It is also asked whether doctors are still 'silent listeners' (Ribeiro, 2002) and expert translators of personal emotions and subjective realities (Guido, 2006). In particular the study investigates if e-doctors follow the socio-relational approach or, on the contrary, they use a more direct biomedical approach and if posts maintain the asymmetrical relationship which favours the doctor (like in face-to-face 'traditional' exchanges) or if the approach is imposed by the literate e-patient's question. Analysing data by means of discourse analysis, it is further questioned whether cultural differences are found in sites directed to Italian speakers and English speakers.

