

THE EXPERIENTIAL NATURE OF ELF REFORMULATIONS IN THE MULTIMODAL REPRESENTATIONS OF MODERN AND ANCIENT SEA-ODYSSEYS

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Abstract – This chapter explores the latest stage of a research project carried out at the University of Salento, which aims to investigate the effects of emotions on the positive reconsideration of mass migrations and intercultural socialization. In particular, this study illustrates the linguistic and multimodal strategies of production of four videos that are informed by an unbiased discursive frame for the multimedia representations of sea-journeys. In these clips, the linguistic and audiovisual associations between samples of Western and Non-Western migration narratives are meant to assist viewers in acknowledging that travelers from past and present times experience shared emotions and feelings when leaving their native countries in search for better life conditions. The activation of this perlocutionary effect is pursued by means of hybridizations between written and oral accounts of sea-voyages and between ‘epic movie’, ‘mockumentary’ and ‘journalistic interview’ genres. Narrations are retextualized into ‘experiential reformulations’ that resort to modern variations of English as a Lingua Franca (ELF) in order to underline, through their structural and phonetic characteristics, the dramatic and life-threatening nature of migrations. The audiovisual composition mixes factual and cinematic properties so as to attract envisaged viewers’ attention and then induce, in them, the positive reconsideration of the objects of representation. After detailing the main phases of experiential reformulation and illustrating the multimodal composition of the four videos, this chapter comments on the results of a reception study of the multimedia research products, in order to enquire into the empirical reception of genre and text hybridization, as well as into the accessibility level of the ELF variations that represent the verbal dimension of the videos.

Keywords: English as a Lingua Franca; Promotional Discourse; Multimodality; Sentiment Analysis; Responsible Tourism.

1. Introduction, rationale and research objectives

This chapter reports on the latest stage of a research project that is implemented at the University of Salento. The main aim is to investigate the

¹ The authors have contributed equally to the overall drafting of this chapter. Pietro Luigi Iaia is responsible for sections 1, 3, 4 and 5; Lucia Errico for section 2.

effects of emotions on the positive (re)consideration of mass migrations, by devising an innovative discursive frame characterized by a particular association between verbal and nonverbal elements. The initial purpose of this project was to conceive novel strategies for the promotion of Responsible Tourism (Lin *et al.* 2014; Prayag *et al.* 2013), according to which occasions for decommitment or recreation can be experienced as possibilities for personal and cultural growth, whereby fostering “access for all, in particular vulnerable and disadvantaged communities and individuals”, and maintaining and conserving world’s diversity, along with natural and cultural heritage.² Precisely, through the interaction between images, sound and words, the multimedia messages that are produced in the context of this research rely upon emotions to provide alternative representations of migrations, in opposition to their conventional, biased depiction in mass media (Bruno 2016; McAuliffe, Weeks 2015), thus increasing interest in those tourist destinations from southern Italy, and Apulia in particular, which are affected by migrants’ arrivals. The ultimate objective has, then, become to account for these forms of ‘emotional promotion’ (hence the adjective ‘preemotional’) of local areas as tools of cross-cultural interactions helping recipients to reflect upon the actual reasons leading people to leave their countries.

This research has involved two main groups of subjects – namely, tourists/local people and migrants that are present in the seaside resorts that were selected for this research. They have become the actors and targets (in the pilot stage of this project) of cooperative pedagogic and cultural activities, which are aimed at letting participants rediscover the shared common sea-journey experiential schemata belonging to Western and non-Western migration narratives (Guido *et al.* 2019). In the light of this objective, oral reports and written narratives of sea journeys are collected from Western and Non-Western sources. A corpus of migrants’ oral accounts was recorded in reception centers (Guido 2018) to investigate their organization into spontaneous verses by means of an Ethnopoetic approach (Hymes 2003), so as to explore the extent to which such structures reproduce the rhythms and progression of human actions and emotions related to the association between dramatic ‘odysseys’ across the sea and the traumatic experience of violent natural elements (Phase 1). At the same time, a number of narrations of epic sea-journeys are also considered, in order to guide both groups of interactants towards experiencing the chosen tourist destinations as a ‘shared Utopia’, through the appraisal of common cultural/experiential schemata and narrative structures. This result is expected to overcome the most common cases of misunderstandings between tourists and migrants, which have to be ascribed to the two groups’ dissimilar experiential ‘schemata’ – namely, the

² <http://responsibletourismpartnership.org/>.

linguacultural background knowledge that the two groups share with their respective primary or native speech communities (Carrell 1983). Indeed, Guido *et al.* (2016, 2018) clarify that the divergence between tourists' and migrants' schemata is rooted in their respective perception of such seaside resorts as the representation of the 'Utopia vs. Dystopia (anti-Utopia)' archetype. An archetype that is intrinsic in the term 'Utopia', as is inferred from its two Ancient-Greek etymological sources – eu-topos ('place of good and harmony') and ou-topos ('no place', 'nowhere') – the latter often representing the migrants' displacing experience of their landing site.

The main research hypothesis is that the combination of epic and modern, written and oral reports can contribute to the cognitive twist triggering the positive reconsideration of the reasons behind and impact of migrations. Because of the different native contexts of texts and participants, an essential role has been attributed to language in the creation and conveyance of Promotional Discourse from the international and cross-cultural perspectives. Subjects are, in fact, asked to examine together the construction of the narrations under discussion, in order to acknowledge to what extent language reflects the sensations of fear, despair and, finally, hope, which migrants perceive. This contact has led participants to select English as the tool enabling them to communicate their experience of sea crossing, as well as their reception of the research's multimodal products. The resulting development of a hybrid use of ELF, and the rediscovery of their common sea-journey experiential schemata and narrative structures (Guido 2018) start from the translation, in Phase 2, of some extracts from literary works such as Homer's *Odyssey* and Virgil's *Aeneid*. Then, such reformulations interact with the uttered accounts to become the verbal features of multimedia products that deliver an audiovisual implementation of Promotional Discourse (Phase 3). Translations and oral narratives are therefore found in four videos that actualize the process of interaction between cultures and people through genre hybridization. By merging images of epic 'Observers' and modern 'Travelers', natural sound and cinematic soundtrack, the experiential reformulations into English and actual migrants' voices, the multimodal representations (Kress 2009) of ancient and modern sea-journey narratives are aimed at connoting Salento as the mythical Utopia welcoming voyagers, with the ultimate objective of inducing in viewers the alternative perception of Responsible Tourism as an intercultural and ethical experience. The final focus of this project is a reception study enquiring into the empirical receivers' reaction to the multimodal products of this research. The goal is to start assessing the validity of the hypothesis that sees such text types as tools that take advantage of recipients' emotions to provoke the advocated cognitive twist concerning cross-cultural interactions. At the same time, its execution attempts to investigate the influence of the relationship

between extralinguistic and linguistic strategies of unbiased representations of mass migrations on the preservation – or even enhancement – of the role of English as a Lingua Franca to foster cross-cultural exchanges and spread anti-ideological messages.

The following section will present the main features of the experiential reformulations – through English – of the selected corpus of oral and written reports of epic and ancient voyages. Then, after exploring the multimodal construction of promotional videos and their strategies of actualization of genre hybridization (Section 3), a critical examination of viewers' reactions will be performed by means of Sentiment Analysis (Section 4). This will help to test the role of images, sound and words at the time of delivering the positive messages about migrations, as well as the importance of the interaction between the linguistic dimension of English and the extralinguistic dimensions of the videos to prompt the final recipients' emotional reading.

2. Experiential reformulations of sea-odyssey narrations

This section covers the experiential reformulations – through ELF – of the selected group of epic narratives of Mediterranean dramatic odysseys towards 'Utopian places'. Their creation is one of the cultural activities that were carried out with the two groups of participants (Guido *et al.* 2019). In fact, these translations are not produced for aesthetic reasons. They are meant to make participants aware of the shared linguacultural features of the epic narratives of Mediterranean 'odysseys' belonging to the Western cultural heritage, starting from the cognitive association between the character of the 'Observer' – that is, the voyager in the structure of the Utopian genre – and the 'Traveler' – namely, the modern migrant landing in Utopia after a perilous sea-voyage. The epic sea-voyagers of the classic narrative, such as Ulysses and Aeneas, represent indeed cognitive archetypes that have shaped the Western travel literature over time, but which are also present in the experiential schemata of other non-Western populations. These retextualizations are expected to create a more accessible version of the selected verses, trying to underline, through the linguistic characteristics of the reformulations, the feelings that reveal the actual nature of sea-traveling. The main hypothesis is that, by becoming aware of the similarities between odysseys belonging to different cultural contexts, viewers can be guided towards the re-evaluation of what causes migrations – and what migrations cause. The analysis of epic stories and oral reports are both performed in English, for the choice of a common language helps participants to discuss the sensations that these accounts provoke in them, thus finding common sentiments of despair, fear and hopelessness. The subjects' comments on the

verbal, structural and phonetic choices of their translations demonstrate that the collective interpretation and re-interpretation of literary and oral sources disclose the commonality of feelings and emotions. Such knowledge is praised by subjects as an epiphany urging them to continue the process of obtaining more information about their interlocutors' journeys, as well as to offer these texts to other receivers, thus spreading what they learnt. The latter objective is pursued through the inclusion of their retextualizations in the promotional videos that are analyzed in Section 3.

Since the linguistic characteristics of the rewritten narrations are meant to underline the elements of fear in the dramatic sea-journeys by means of the structural and rhythmic properties of language, these reformulations are defined 'experiential'. This adjective is proposed here to remark that the chosen phonetic and rhythmic features are expected to help readers and viewers infer the dramatic nature of ancient and modern odysseys towards 'Utopian places' – in fact, on the grounds of the positive effects associated with the instance of Promotional Discourse under examination. Since these texts are devised to address international viewers, English is adopted as an international communication means characterized by specific features that seem to justify the consideration of these language uses as ELF uses, such as simplified lexis and syntactic structures; preference for past simple and present simple; phonetic properties that reproduce the changing emotional rhythms of narrations.

The epic accounts that are described in this chapter come from the twelfth book of Homer's *Odyssey*, Coleridge's *The Rime of the Ancient Mariner* and the first book of Virgil's *Aeneid*. These passages are used to complete the multimodal composition of the latest promotional video, whereas the literary sources of the other three multimedia products of this research can be found elsewhere (Guido *et al.* 2016; Guido *et al.* 2019; Iaia, Errico 2018). The fourth video focuses on conveying the sense of abandonment and rejection that migrants experience when they are left in the open sea. In the first passage, from Homer's epic poem, Ulysses and his companions are crossing the Mediterranean Sea, when they reach the Straits and get attacked by Scylla and Charybdis. Both personify the wild violence of the stormy sea: Charybdis is an enormous swirling vortex that swallow voyagers; Scylla is a six-headed monster snatching travelers up. The proposed retextualization is provided below:

Odyssey 12, 530-534

Then we entered the Straits in great fear of mind,
 for on the one hand was Scylla,
 and on the other hand dread Charybdis kept sucking up the salt water.
 As she vomited it up, the spray reached the top of the rocks on either side.
 Scylla pounced down suddenly upon us,
 and snatched up my six best men,
 and in a moment I saw their hands and feet struggling in the air
 as Scylla was carrying them off.

From a strictly linguistic perspective, the reformulation mainly displays past simple and words that participants deem as more familiar to international addressees. The ‘experiential’ nature is confirmed by some rhythmic and phonetic characteristics. By way of example, the “and” conjunction is repeated to speed the rhythm up, stressing the voyagers’ mounting terror, whereas fricative, velar and plosive consonants are chosen to denote harsh sounds. Another interesting aspect is the personification of Charybdis and Scylla as monsters. This strategy reflects the personification of inanimate objects in ergative languages’, which is one of the traits of modern lingua-franca variations used by non-native speakers from a non-Western background (Guido 2008; Talmy 1988).

Another textual reference is Coleridge’s *The Rime of the Ancient Mariner*, which is chosen to indicate the frantic sentiment of the approaching storm that threatens voyagers:

The Rime of the Ancient Mariner, 41-50

And now the STORM-BLAST came, and he
 was tyrannous and strong;
 he struck with his overtaking wings
 and chased us south along.
 The ship drove fast, loud roared the blast,
 and southward we fled.

In the above passage, the focus is on the dramatic personification of inanimate objects and natural elements, such as the sailors identifying themselves with the ship, or the ferocity of the “storm blast” – the latter characteristic being rendered also through the use of capital letters. By including this written extract in the pre-motional video, authors try to let viewers empathize with the subjects that are represented in the clip, while resorting to a rhythm that respects the emotional account of the event. Phonetic features are very similar to the ones that are adopted in the first excerpt. Hence, the selection of fricative and plosive sounds, along with the use of the vibrant /r/, delineate an experiential rendering of sea movement,

the approaching of the storm, and the travelers' desperate condition.

Finally, another fragment that is used in the clip is from the first book of Virgil's *Aeneid* (verses 539-543). The following passage is included to help receivers reflect upon the migrants' struggle to reach a utopian Wonderland at the mercy of the open sea, escaping from poverty, war and famine:

Aeneid 1, 539-543

What race of men is this? What land is so barbarous
to accept this custom? We are not welcomed
on the sand; we are not allowed to rest our feet
on the border of their land. If you don't believe in humans
and their mortal arms, at least look unto gods
who will remember right and wrong.

Subjects decide to create their experiential version by highlighting the elements of violence and fear for international recipients. This is pursued by inserting lexical and phonetic characteristics of English that are meant to educate tourists to become "acting interpreters" (Guido 2013) of the stories of travelers from ancient and modern times. Vibrant (/r/), plosive (/b/, /p/) and velar (/k/, /g/) sounds, for example in "barbarous", "accept" and "custom", alternate with liquid (/l/), dental (/d/), plosive (/b/) and glide (/w/) sounds, in "land", "don't believe", "right and wrong", when the rhythm has to be slowed down, thus entailing the end of the journey, as well as resignation.

The above experiential reformulations are combined in the latest promotional video with the actual voice of a migrant. This connection is actualized in the form of an interview to a "modern sea traveler", as is claimed in the initial scene. The young man narrates his story and answers the questions by uttering the selected passages from epic odysseys. This peculiar interaction reflects the viewers' awareness of the similar experiential schemata of dangerous sea journeys, notwithstanding the native socio-cultural contexts. A type of awareness that is meant to be triggered by all the promotional videos that represent the multimedia output of this research. In them, the interaction between cultures, ancient and modern times, and epic and actual odysseys is the pivot of their multimodal compositions, as is now going to be discussed.

3. Multimodal genre hybridization in Premotional Discourse

The central function of the notion of ‘hybridization’ in provoking the positive effects that are expected from premotional discourse is reflected by its multimodal realization. For this reason, a cognitive-functional approach (Langacker 1991, 2008) is adopted when selecting the visual and acoustic components that have to interact with the experiential reformulations that are examined in Section 2. Besides the uses of English when producing the experiential retextualizations, also images and sounds are connoted by an accessible, international and intercultural nature, to guide both groups of participants towards the positive (re)interpretation of the object of premotional representations. Hence, videos of fictional reproductions of epic odysseys are blended with real images of migrants crossing the Mediterranean Sea, generating a discursive frame informed by the interaction between the emotional representation that is typical of epic movies, such as Ulysses’ fight against Scylla and Charybdis, the cinematic soundtrack, and the non-fictional depiction of migrants left alone in the open sea. In the fourth video, the conventional narrative structures of epic movies (Kress, van Leeuwen 2006) alternate with visual strategies belonging to the ‘journalistic interview’ (Broersma 2010) and ‘mockumentary’ genres (Campbell 2017). The rationale behind these multimodal associations (Kress 2009) is the attempt to attract envisaged viewers through the initial conveyance of an expected – or known – situation, which is gradually modified as the clips continue. Videos 1-3 aim to ‘promote emotionally’ (hence the newly-coined adjective ‘premotional’ – Guido *et al.* 2016) the seaside resorts of the Salento area by mixing epic and modern migrations and past-time and current, Western and non-Western accounts of sea-voyages. The promotion of Responsible Tourism becomes explicit only at the very end of these clips, when viewers read the final claims that eventually create cultural connections with plays or other literary works, and which are offered to international viewers as a further source of personal growth. Apart from the last seconds, the illocutionary force of videos 1-3 leans towards the emotional tone, whereby the local resorts of Salento are presented as hospitable towns and places where peace, harmony and unspoiled nature coexist. This is expected to represent an actualization of the mythical Utopia welcoming voyagers after their perilous journeys. The multimodal composition (van Leeuwen 2005) of those videos and the ratio between the emotional and promotional dimensions is represented in Tables 1-3 below:

T	VISUAL FRAME	VERBAL CAPTION	DIMENSION
00 : 00 : 03	 <i>The ship struggled against the heavy sea in the night.</i>	Oral narration	Emotional
00 : 00 : 06	 <i>The waves were rising like towers.</i>	Experiential reformulation	Emotional
00 : 00 : 12	 <i>Then we entered the Straits in great fear of mind.</i>	Oral narration	Emotional
00 : 00 : 20	 <i>The boat sailed against a strong wind.</i>	Oral narration	Emotional
00 : 00 : 31	 <i>Scylla pounced down suddenly upon us.</i>	Experiential reformulation	Emotional
00 : 00 : 35	 <i>And snatched up my best six men.</i>	Experiential reformulation	Emotional
00 : 00 : 38	 <i>I saw their hands and feet struggling on the air.</i>	Experiential reformulation	Emotional
00 : 00 : 45	 <i>The boat sank, heavy and deep!</i>	Oral narration	Emotional
00 : 00 : 50	 <i>Plates floated, vesting from everywhere.</i>	Oral narration	Emotional

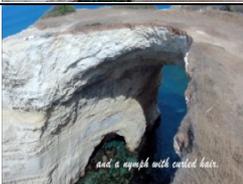
00 : 00 : 57		Experiential reformulation	Promotional
00 : 01 : 02		Experiential reformulation	Promotional
00 : 01 : 09		Final claim	Promotional

Table 1
 “Castro. The Coast of Utopia” (Guido *et al.* 2016).

T	VISUAL FRAME	VERBAL CAPTION	DIMENSION
00 : 00 : 01		Oral narration	Emotional
00 : 00 : 03		Oral narration	Emotional
00 : 00 : 07		Experiential reformulation	Emotional
00 : 00 : 09		Experiential reformulation	Emotional
00 : 00 : 13		Experiential reformulation	Emotional

00 : 00 : 17		Oral narration	Emotional
00 : 00 : 21		Oral narration	Emotional
00 : 00 : 25		Experiential reformulation	Emotional
00 : 00 : 30		Oral narration	Emotional
00 : 00 : 36		Oral narration	Emotional
00 : 00 : 42		Experiential reformulation	Emotional
00 : 00 : 48		Oral narration	Emotional + Promotional
00 : 00 : 52		Oral narration	Emotional + Promotional
00 : 00 : 55		Final claim	Promotional

Table 2
 “Salento. Look back in Relief” (Guido *et al.* 2017).

T	VISUAL FRAME	VERBAL CAPTION	DIMENSION
00 : 00 : 01	 <i>And when he reached the distant life.</i>	Experiential reformulation	Extralinguistic + linguistic features: emotional
00 : 00 : 07	 <i>And when he reached the distant life.</i>	Experiential reformulation	Extralinguistic + linguistic features: emotional
00 : 00 : 12	 <i>And when he reached the distant life.</i>	Experiential reformulation	Linguistic features: emotional Extralinguistic features: promotional
00 : 00 : 17	 <i>and a nymph with curled hair.</i>	Experiential reformulation	Linguistic features: emotional Extralinguistic features: promotional
00 : 00 : 20	 <i>And when he reached the distant life.</i>	Experiential reformulation	Linguistic features: emotional Extralinguistic features: promotional
00 : 00 : 25	 <i>and alders, and cypresses and poplars west.</i>	Experiential reformulation	Linguistic features: emotional Extralinguistic features: promotional
00 : 00 : 29	 <i>He first stared at all these things</i>	Experiential reformulation	Extralinguistic + linguistic features: emotional
00 : 00 : 34	 <i>and then entered the cave.</i>	Experiential reformulation	Linguistic features: emotional Extralinguistic features: promotional
00 : 00 : 42	 <i>They gazed with no fear in your hearts.</i>	Experiential reformulation	Extralinguistic + linguistic features: emotional

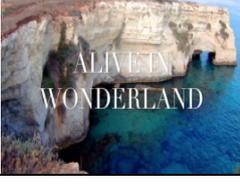
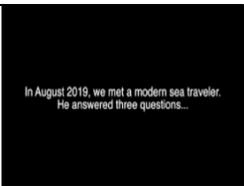
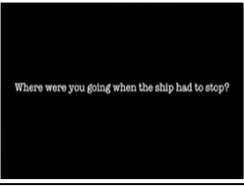
00 : 00 : 50		Experiential reformulation	Extralinguistic + linguistic features: emotional
00 : 00 : 56		Experiential reformulation	Extralinguistic + linguistic features: emotional
00 : 01 : 04		Final claim	Extralinguistic + linguistic features: promotional
00 : 01 : 07		Final claim	Extralinguistic + linguistic features: promotional

Table 3
 “Salento. Alive in Wonderland” (Iaia, Errico 2018).

The fourth – and latest – video posits, instead, a particular unbiased discursive frame, with a different relationship between oral and epic accounts of migrations. Only images of real voyages are depicted, but verbal texts remain the selected extracts coming from the experiential reformulations that are produced in Phase 2 of this research. The multimodal composition of video 4 is characterized by hybridization between ‘mockumentary’, ‘journalistic interview’ and ‘epic movie’ genres to mirror the specificity of the envisaged viewers of the fourth clip, who are expected to be mainly Western tourists and web users. Narrative images are used to depict “unfolding actions and events” (Kress, van Leeuwen 2006), while viewers hear the real voice of one of the migrants that left their native countries and crossed the Mediterranean Sea to reach Italy and, in particular, the Apulian district of Brindisi. When the clip ends, the claim addresses viewers that are accustomed to using social media and communicating online. In fact, the inclusion of the hashtag and the exploitation of creativity – one of the characteristics of English when it is used as a ‘lingua franca’ (Pitzl 2017, 2018) – aim at evoking the action of sharing the video online, while guiding the receivers’ interpretation of the message of the film. The claim is “Searching and finding #anormalife”, with “#anormalife” entailing both an ideological reading – i.e., migrants abandon their countries only to live what

Western viewers may perceive as a ‘normal’, or conventional, life – and the comprehension of the traumatic and dramatic conditions of dangerous sea-crossing. According to the latter interpretation, an ‘anormal (a non-Standard form to mean ‘not normal’, ‘not conventional’) life’ is, instead, found:

T	VISUAL FRAME	CAPTION + GENRE	DIMENSION
00 : 00 : 01		Experiential reformulation + Journalistic Interview	Emotional
00 : 00 : 09		Experiential reformulation + Journalistic Interview	Emotional
00 : 00 : 14		Experiential reformulation + Mockumentary	Emotional
00 : 00 : 20		Experiential reformulation + Mockumentary	Emotional
00 : 00 : 23		Experiential reformulation + Mockumentary	Emotional
00 : 00 : 27		Experiential reformulation + Journalistic Interview	Emotional
00 : 00 : 33		Experiential reformulation + Mockumentary	Emotional
00 : 00 : 39		Experiential reformulation + Mockumentary	Emotional

00 : 00 : 45		Experiential reformulation + Journalistic Interview	Emotional
00 : 00 : 50		Experiential reformulation + Mockumentary	Emotional
00 : 00 : 59		Experiential reformulation + Mockumentary	Emotional
00 : 01 : 04		Final claim + Mockumentary	Emotional

Table 4
 “Searching and Finding #anormalife” (Iaia, Errico 2019).

The creation of these videos is followed by the last focus of this research project. It coincides with a reception study of these multimodal texts, in order to enquire into their actual perception and assess whether empirical reactions reflect the research hypothesis contending that the audiovisual compositions under discussion can support and indeed inspire the recipients’ personal growth. The final core of this research project is the object of the following section.

4. Reception of audiovisual Premotional Discourse

The four videos representing the multimedia output of this research (Section 3) are submitted to 70 viewers. The latter include both tourists who have reached Salento and the visitors to the ‘Premotional Discourse’ stand in the course of “2019 Researchers’ Night”.³ After watching the files, subjects are asked to talk about the reactions that the short clips triggered in them. Data are collected by means of the Think-Aloud Protocol (Ericsson, Simon 1984),

³ <https://www.laricercaviendinotte.it/lecce/strategie-audiovisive-di-ri-narrazione-del-fenomeno-migratorio/>.

since recipients are free to communicate anything they want as concerns their response to the videos. Answers are examined by means of Aspect-based Sentiment Analysis (Liu 2015, p. 22), in order to perform a critical measurement of the subjects' evaluation of Promotional Discourse (Eagly, Chaiken 1998). The analysis is carried out by pointing out the entity (e) and aspect (a) that are evaluated, along with the sentiment (s) expressed by the opinion holder (h) and, finally, the date of the latter's judgement (t). In formula, the above list is indicated as:

e, a, s, h, t.

Aspect-based Sentiment Analysis allows researchers to deduce the respondents' positive or negative orientation concerning the specific "aspects", or qualities, of audiovisual products. The receivers' responses are approached as messages where the "positive and negative opinions expressed or implied in text" (Liu 2015, p. 3) help to appraise viewers' "alignment/disalignment" (Martin, White 2005, p. 95) with the multimodal composition of the discursive frame that is devised in the context of this research. The investigation focuses on the "sentiment" that is associated with four "aspects" of the "entity" – that is, the multimodal composition of Promotional Discourse: (i) the reconsideration of the nature of sea voyages; (ii) the connection between past-time and current migrations; (iii) the accessibility of English uses in the verbal elements of the videos; and (iv) the meaning-making role (Halliday 1978) of the interaction between images, sounds and words.

As for the "sea voyage" aspect, all participants underline sentiments of "anguish" and "agitation", due to the fact that the visual representations entail that it is "very difficult" to witness the migrants' "sadness" that turns to "agitation [...and] anxiety". These feelings are suggested by the music and images from the short clips, which were, in fact, selected to stress the dramatic nature of the object of multimodal representations (Section 3). Everyone reveals a progressive passage from a sentiment of fear and, hence, disalignment with the action of crossing the sea, to the perception of peace and hope that is instead found at the end of videos 1-3, in particular when the images of Salento's destinations are visible or the inclusion of natural sounds, such as the noise of calm sea, induce more positive thoughts in the final moments of "Look back in Relief" (video 2) and "Alive in Wonderland" (video 3). This does backup the research hypothesis according to which those segments can provoke a sensation of relief, as is underlined in the multimodal transcriptions above (Tables 2 and 3). The connection between entity, aspects, viewers' sentiments and their alignment/disalignment can be expressed as:

e	a	s	Alignment/Disalignment
Premotional Discourse	sea voyage (departure)	anguish; agitation; difficulty; sadness; anxiety	disalignment

Table 5
Sentiment Analysis 1.

e	a	s	Alignment/Disalignment
Multimodal composition of Premotional Discourse	sea voyage (arrival)	relaxation; peace; positive thoughts	alignment

Table 6
Sentiment Analysis 2.

As concerns the aspect “connection between epic and actual migrations”, participants agree that the visual transition from fictional to actual odysseys connotes history as something “immobile” and characterized by “a constant [sense] of non-evolution”. “[O]nly clothes have changed”, as one of the participants says, when epic and modern odysseys are compared. The perception that history repeats itself is confirmed when a female subject notes that “it is absurd that [epic verses] still fit today’s context”, whereas the premotional association between images, music and natural sounds creates an immersive atmosphere, whereby “it was like you felt like you were there [...] being rejected”, as another participant acknowledges. From the analysis of the second aspect’s appraisal emerges the subjects’ disalignment with the repetition of history – and, actually, this does validate the research hypothesis seeing premotional videos as a potential tool that can help viewers reconsider the causes and nature of migrations. In other words:

e	a	s	Alignment/Disalignment
Multimodal composition of Premotional Discourse	connection between epic and actual odysseys	stationary situation; non-evolution of history; absurd situation	disalignment

Table 7
Sentiment Analysis 3.

It is very interesting, then, to enquire into the evaluation of the aspect that is called “accessibility of English uses”. Participants recognize that the language in the video is “more comprehensible”, both when subtitles are read

and when the Nigerian boy’s voice is heard. As concerns the “modern traveler” that is the protagonist of the latest video (Section 3), people claim that even though “this boy may not speak proper English”, receivers “get his message”. This response is very significant from the perspective of using videos as means of cross-cultural communication, for it seems that this task is pursued thanks to the conventional traits of lingua-franca variations, such as simplified lexical and syntactic structures. In fact, the experiential reformulations are judged more accessible and, therefore, simpler to understand. In particular, one of the participants – a BA student of linguistic mediation – approves the inclusion of “simplified reformulations”, since they “help receivers go straight to the core of the topic”. It follows that:

e	a	s	Alignment/Disalignment
Multimodal composition of Premotional Discourse	accessibility of English uses	simplified lexis; simplified structure; more comprehensible; you get people’s messages	alignment

Table 8
Sentiment Analysis 4.

When words and images are contextually examined (final aspect), viewers infer that the core of the topic is the “dramatic scenario of migrations today”. As a result, the sentiment towards the specific use of English is positive, since it suits the illocutionary force that coincides with reaching wider, international audience by mixing linguistic and extralinguistic elements. The latter, multimodal nature is worth exploring, as is proved by the response that is given by an Italian child. The boy – the only underage participant in the group of people taking part in this reception study – claims that he “didn’t understand everything” he read, due to his level of English knowledge. And yet, he adds that “images let [him] realize that the videos compare past and present migrations” and that they “end badly” for “people are still in the middle of the sea”. To summarize, viewers show alignment with the multimodal connotation of English:

e	a	s	Alignment/Disalignment
Multimodal Composition of Premotional Discourse	interaction between images, sounds and words	powerful; useful; images let me realize the video’s meaning	alignment

Table 9
Sentiment Analysis 5.

The final consideration is of vital importance when one aims to enquire into the possible consequences that multimodality and technology may have on lingua-franca uses of English. By acknowledging that images, sounds and words cooperate and guide viewers' interpretation of senders' intentionality – and by ascertaining that such interpretation coincides with the envisioned perlocutionary effects on the part of addressers – it seems appropriate to surmise that the connotation of English as an international, cross-cultural means of communication can benefit from a multimodal implementation. The latter scenario does outline the profile of a promising research path, albeit this path is – at the moment – still unexplored.

5. Conclusions

This chapter has reported on an interdisciplinary approach to the polisemiotic representations of ancient and modern sea-voyages, developed at the University of Salento in the context of a research project on Responsible Tourism. While this project initially aimed to devise strategies for the emotional promotion of local seaside resorts, so as to mark tourism as an activity that can lead to personal and cultural growth, the research focus has gradually shifted towards the creation of a multimodal framework serving the unbiased depiction of migrations in audiovisual texts. Multimedia representations are conceived as means that can help to make the nature of migrants' journeys more accessible to modern receivers – and this chapter has presented a video that is meant to be shared online, for example through social networks – in order to avoid those cases of miscommunication and misunderstanding that are detrimental to intercultural socialization. The conventional multimedia discursive frame is, in fact, informed by the association between the notion of 'culture clash' and migrants crossing the Mediterranean Sea in search of better life conditions. The promotional videos that were examined, instead, try to guide viewers towards reconsidering the reasons behind mass migrations and their life-threatening nature. Actually, the reception study that was presented in Section 4 seems to indicate that Promotional Discourse can help to induce in viewers a cognitive twist about migrations, as is exemplified by the recipients' alignment with the emotional nature of the visual juxtaposition of past-time and recent migrations, and their contextual disalignment with the repetition and immobility of history, which is one of the main themes of the analyzed videos.

For all these reasons, it is important to keep on monitoring to what extent the experience of Promotional Discourse helps to expand people's empathic understanding of today's migrations, while investigating the connotation of media representations as tools that promote cross-cultural

integration. Finally, an aspect that is worth exploring is the meaning-making role of the interaction between English uses and extralinguistic elements in the contexts of intercultural communication. As the critical examination – through Sentiment Analysis – of viewers’ reactions has underlined, images and sound can help to make senders’ intentionality even more accessible, thanks to the selection of visual and acoustic representations that rely on the emotional response from addressees to prompt their novel interpretation. If other studies confirm the effects of multimodal compositions between English and extralinguistic elements on the appropriate inferring of the interlocutors’ intentionality, it may be time to start theorizing, observing and investigating a specific form of lingua-franca uses. An example of language variation that could be labelled as M-ELF, or “Multimodal-English as Lingua Franca”.

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