

## INTRODUCTION

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This volume collects new and original academic works focusing on scientific and technical discourse and on the ways in which this type of discourse appears in or is shaped by multimedia products. Its chapters include a selection of papers presented at the international conference titled “Specialised Discourse and Multimedia: Linguistic Features and Translation Issues”, held in Lecce in February 2019.<sup>1</sup>

The originality of this book is to be seen in the variety of approaches used and of the specialised languages investigated in relation to multimodal and multimedia genres. Contributions focus on new multimodal or multimedia forms of specialised discourse (in institutional, academic, technical, scientific, social or popular settings), on the linguistic features of specialised discourse in multimodal or multimedia genres, on the popularisation of specialised knowledge in multimodal or multimedia genres, as well as on the impact of multimodality and multimediality on the construction of scientific and technical discourse, in the practice and teaching of language and of translation.

The articles included in this volume have been grouped into six parts according to the main theme dealt with and to the type of discourse investigated, namely 1. Popularisation of scientific and technical knowledge, 2. Medical Discourse, 3. Tourism Discourse, 4. Business Discourse, 5. Translation and Multimedia, 6. Specialised Discourse in the Teaching and Learning Practice.

The **first part** of the volume includes four articles on the popularisation of scientific and technical knowledge.

Franca Poppi and Annalisa Sezzi contribute to this volume with a paper on the popularisation of nanotechnology in online reports and brochures in

<sup>1</sup> Other selected papers from the same conference are published in the special issue of *Lingue e Linguaggi* titled *Discorso specialistico e multimedialità. Caratteristiche linguistiche e problematiche traduttive*, edited by Gian Luigi De Rosa and Antonella De Laurentiis (Volume 35).

English issued by European and American institutions and environmental organizations. Their aim is to investigate the discursive practices used to disseminate nanotechnological knowledge to the public. The corpus they assembled for analysis, called NanoCorp, includes two subcorpora: the first is composed of four brochures and a report issued by the European Commission, the American Chamber of Commerce to the European Union, and the UK Royal Academy of Science and Royal Academy of Engineering. The four brochures and the report focus on what nanotechnology is and what it can offer to European citizens; the second sub-corpus includes four reports of two NGOs: The Friends of the Earth, and ECT, both aiming at making the general public aware of the need, on the part of governments, to develop clear and mandatory regulations on the use of nanomaterials. The NanoCorp was annotated for the discourse features of popularisation elaborated by Calsamiglia and van Dijk (2004), to which they added questions (Hyland 2002) and citations (Calsamiglia, Ferrero 2003). The results of the analysis show that the popularizing strategies of definition and denomination are the most used in both subcorpora. EU documents, in particular, use a more plain and informal language, with strategies such as exemplification, analogies and questions. Conversely, the documents by NGOs heavily rely on citations for disseminating nanotechnology and create a symphony of scientific voices. The two subcorpora are, thus, an example of the different strategies that can be adopted to increase people's knowledge and raise their consciousness.

Francesca Coccetta's paper addresses a new academic genre, the video abstract, that is to say a four-to-five minute video presentation of a research article. Video abstracts can be found on journal websites or on a blog or a researcher's personal website. The analysis carried out by Coccetta focuses, in particular, on the interplay between the videotrack and the soundtrack in video abstracts. The material used for analysis is constituted of 15 video abstracts which accompany written research abstracts published in a five-year span, from 2013 to 2017, in three international journals specialized in medicine, biology and chemistry. These videoabstracts embody different video formats and are addressed to a wide audience ranging from subject specialists to non-specialists. The method of analysis mainly draws on Baldry and Thibault's framework for film genre analysis (Thibault 2000; Baldry 2004; Baldry, Thibault 2006) which considers texts as organized according to a system of hierarchical and interactive levels. The research is also grounded in Hasan's Generic Structure Potential (1978, 1984, 1985, 2004) to account for the range of obligatory and optional structural elements open to a text type. The results of the analysis described in this paper suggest that videoabstracts are constituted by the phases Introduction, Results and Discussion, while the Methods phase may be omitted. The Promotion phase

is also frequent in the Vas, while other phases which occur very frequently are the Opening and Closing phases, and the Journal Identity phase. This work also describes the added value of VAs, whose features contribute, through an interplay of visual and verbal elements, to a better comprehension of results and to a new way of describing scientific research, based on attitudinal language, which is not typical of written research abstracts.

Diani's paper similarly deals with the interplay of visual and verbal elements in the popularization of specific concepts, but she focuses on multimedia resources for children, such as websites, which aim to educate and entertain at the same time. The websites considered for analysis are *BAM! Body and Mind* and *Health for Kids*. The first of the two websites has been developed by the U.S. Centers for Disease Control and Prevention and aims to provide children, aged from 9 to 12, with information about all aspects of health, such as diseases, food and nutrition, physical activity, safety, life, and the body. The second website, *Health for Kids*, is a UK online website targeting children in the 4-11 group, designed to teach them how to look after their health. The two websites are characterised by a different degree of emphasis on verbal and visual elements: while in *BAM* the verbal mode is prominent, in *Health for Kids*, the overall organisation of the website is visual. This seems to be in line with the different age groups targeted by the two websites: *Health for Kids* includes the 4-9 age-group, an age when children have not yet fully developed their reading skills, while *BAM* is designed for older children who are able to read informative texts. The relations between verbal and visual modes on the websites under investigation are analysed adopting van Leeuwen's (2005) multimodal model of image-text relations and Maier *et al.*'s (2007, p. 467) typology on types of realisations of the verbal and the visual modes. The author carried out an analysis of one single section of the two websites, the "Diseases/Illness" section. In the website *BAM*, it is common to find: visually and verbally depicted fictional characters, typically children, who speak, act and guide the readers through the concepts described; metaphors, contributing to make abstract and complex concepts more familiar and easier to grasp; an interrelation between visual and verbal modes, presenting information in a more entertaining way and making it more easily accessible. In *Health for Kids*, images frequently occupy most of the page, information is presented in an entertaining way, and text is kept to brief descriptions. Difficult concepts are popularised through a question-answer mode. This interactive feature, typical of children's websites, is also visible in animated characters addressing the virtual reader by means of the pronoun 'you' and by quizzes and games which test the children's knowledge about health and food in an entertaining and stimulating way. This chapter, therefore, provides an

overview of the popularizing strategies used in multimedia resources addressed to a young audience and also describes how different age groups imply a different frequency of usage of these strategies. The results of this analysis could inform the creation of multimedia products for children.

Daniela Cesiri's contribution also focuses on popularisation in multimedia products addressed to a young audience but, in particular, on the famous animated TV series *Dinosaur Train* which aims to disseminate specialist knowledge in the field of Palaeontology to pre-school children. The analysis aims to identify the interplay between verbal and visual resources and to compare an episode where familiar species of dinosaurs are described against an episode in which unfamiliar dinosaurs are presented, in order to detect the knowledge dissemination strategies used. The author's analyses show that both episodes are divided into identical phases, which confirms the idea of a genre structure typical of the series. Following the methodology by Baldry and Thibault (2006), Cesiri carries out a visual analysis of each of the six phases around which each episode is structured. Interestingly, some differences are identified in the structure and in the visual elements used in the live-action segments in which Dr. Scott Sampson, a paleontologist, describes, to a group of children who surround him, the characteristics of the species of dinosaurs targeted in the given episode. When unfamiliar or recently discovered dinosaurs are described, new visual elements are added, such as the name of the dinosaur written in a coloured font in the background; furthermore, a different type of interaction takes place between Dr. Sampson, the children and the viewers. The live-action segments are also verbally analysed to identify the most common popularizing strategies used, which are: figurative language and comparison; and use of general terminology and of juxtaposition, the latter mainly used in the description of unfamiliar dinosaurs.

Stefania Consonni's paper analyses LEGO's and IKEA's building instructions from the perspective of multisemiotic qualitative data visualization practices. By combining the approaches of Systemic Functional Grammar (Halliday 2002, 2004), Social Semiotics (Kress, van Leeuwen 1996; van Leeuwen 2005) and Cognitive Discourse Analysis (McKay 1999; Taylor, Tenbrink 2013; Tenbrink, Taylor 2015) the multisemiotic strategies used in LEGO's and IKEA's building instructions are analysed on the ideational and interpersonal level (Halliday 2002, 2004); the aim is to explore the procedural and cognitive features of visualization strategies in lay, asymmetric contexts, such as the entertainment and home environment industry. LEGO's and IKEA's building instructions are typically characterised by purely graphic and visual resources, such as arrows, lines,

pictures and sketches, and do not resort to verbal language. The functions performed by the two types of building instructions work on the ideational and interpersonal level: numbers, pictures and graphics show users what they are building, and accomplish an instructional task. Two types of representative processes realise these functions: narrative and relational. Narrative processes can be found in LEGO's instructions where arrows are vectors marking directionality and describing the unfolding of events and actions, that is to say transactional processes. Conversely, reactional, mental and verbal processes are mainly used in IKEA's building instructions. Relational processes are present in both types of instructions and are mainly instantiated by analytical processes. The author also provides a verbal transcoding of the processes identified in the instructions, thus showing how the same concepts can be conveyed through different modes. The author draws the conclusion that the genre of building instructions is not meant to expand or revise knowledge, but to make it accessible to lay audiences, by breaking down complex ideas into step-by-step procedures that can be visualized and imitated. Furthermore, the author suggests that there seems to be an increasing tendency in today's knowledge dissemination practices and processes towards the spatialized syncretism of figurative and graphical language, as can be observed in LEGO's and IKEA's instructions.

The **second part** of this volume includes three papers and addresses the relationship between multimodality, multimedia and medical discourse.

The first one is authored by Rosita Maglie and Chiara Abbatantuono, who focus on the modes of communication adopted by sexual health experts to counteract misinformation, stereotypes and stigma still revolving around human sexuality. The data used for analysis is constituted of posts retrieved from the weekly newspaper column of Kinsey Confidential, the website of a sexuality information centre. The weekly column considered for analysis disseminate expert information and advice through audios, as well as textual, visual and graphic material, thus providing an interesting multimodal communicative environment. The methodological approach of this work combines Multimodal Discourse Analysis with Corpus Linguistics. The aim of this study is to identify the kinds of specialized discourse that have been adapted to this new form of knowledge dissemination and how this new form of knowledge dissemination popularizes specialized discourse with a view to social change. Quantitative analysis is performed and reveals a similar frequency of function and lexical words both in the Question and in the Answer posts. However, some differences are found with respect to semantic preference and discourse prosody. The images used have three main functions: providing a graphic representation of the topic discussed; supplying new relevant information; and depicting a specific element of the

discourse. They are mainly symbolic and metaphoric, and participants do not usually gaze the viewer, thus representing more an offer than a demand. Images are mainly used by experts to complement, in mutual enrichment, their verbal answers, and provide additional or different keys for understanding the sociocultural background of contemporary sexual knowledge and behavior. With this paper, the authors show how quantitative and qualitative evidence from the combined analysis of linguistic and semiotic resources contribute to describe the features of communication in the field of care delivery for social change, and how lay and professional power may counteract popular values and beliefs.

The second paper of the Medical Discourse part is authored by Jekaterina Nikitina. The study focuses on the multimodal potential of conference presentations aiming at disseminating specialised knowledge on human genome editing. The material used for analysis is taken from a specialised website presenting papers, conference proceedings, PowerPoint presentations and videos from the International Summit on Human Gene Editing, held in Washington D.C in December 2015. The Summit organizers relied on different semiotic codes for the dissemination of knowledge on human gene editing, although audiovisual video recordings are the most used. The aim of the analysis conducted by Nikitina is to assess how different semiotic codes interact in the resulting multimodal artefact, and how video recording of conference presentations contributes to the dissemination of scientific knowledge on human gene editing in slides and papers. The methodology used is based on genre theories (Swales 1990, 2004) to describe the multimodal artefact of a conference paper presentation and their social and communicative purposes (van Leeuwen 2005; Baldry, Thibault 2005; Bateman et al. 2017), on the framework of social semiotics and systemic functional linguistics (Halliday 1994 [1985]) and on multimodal theories (Kress, van Leeuwen 2006; Jewitt 2014). The concept of ‘semiotic spanning’ (Ventola 2002), referring to the switching of modes between the various moves, is used here to analyse how the unfolding of a video-recorded PowerPoint presentation provides adaptive choices for integrating different modes. Furthermore, the concept of ‘canvas’ (Bateman *et al.* 2017, p. 87), referred to material regularities is used to analyse the interaction between various modes within the canvas of conference presentation. The initial move, identified in conference presentation only, is the ‘thanks and acknowledgements’ move which conveys important information in terms of interpersonal meaning. The second move is ‘contextualisation’ which is used to put one’s talk against the general context of the Summit, foregrounding relevant links to other talks and legitimizing one’s work. It is achieved through different modes which in many cases are activated simultaneously:

spoken mode (linguistic and paralinguistic), written mode (written on the slide or paralinguistic), non-verbal mode (body language, voice modulation, and visual support). Paper delivery is the central core of conference presentations and exploit different semiotic codes and spatio-temporal organization of data. A prevalence of pictorial representations of knowledge can be clearly observed. In conclusion, the author shows that the video recording of conference presentations is the “most inclusive canvas” (Bateman *et al.* 2017, p. 214) to represent and spread knowledge on gene editing, with the canvases of slides and papers embedded in it. Furthermore, interpersonal information was mainly present in videos and not in commissioned papers, the latter being characterized by a reduced disseminating and popularizing potential. These results point to a new form of knowledge dissemination, where audiovisual communication seems to improve accessibility to contents on the part of a heterogeneous audience.

The third paper in this part of the volume describes Gianmarco Vignozzi’s studies on oral communication in medical contexts in the popular TV medical drama *Grey’s Anatomy*. In particular, medical spoken language is analysed in four communicative events, which are: the arrival of the patient in the emergency room; the discussion of the case with the patient; the discussion of the case among doctors; the medical procedure in the operating room. For this reason, medical spoken discourse is investigated both in expert-to-expert and expert-to-non-expert conversations. The data used for analysis includes the transcriptions and the videos of all the episodes of the 10th series of *Grey’s Anatomy*. The first step in the analysis is qualitative, with the aim of singling out the types of conversational medical situations considered. Then, a categorisation and an analysis of the English text is performed to identify most recurrent spoken traits, and the characteristics of oral medical discourse are identified. Furthermore, specialised vocabulary, speech acts, and register variation traits are also investigated and described. Peer-to-peer communication, particularly in the discussion of clinical cases, results to be lexically dense and highly informative with many specialized terms, abbreviations, clipped forms, long complete sentences, and elliptical statements. Conversely, in medical procedures, specialized directives with an instructional function are very frequent, alongside descriptions and explanations of specialised contents which may be considered as popularising sequences aimed at helping the TV audience better follow the technical passages shown. In doctor-patient discussions, distinguishing features are mitigating devices and popularising sequences. Turns by doctors tend to feature long and complete sentences, as they are not talking in a situation of emergency; instead, it is a moment in which descriptive clarity and empathy are more crucial than brevity and conciseness. In the medical context which

describes the arrival at the ER, what can be frequently observed are syntactic and morphological reductions leading to a very elliptical and condensed exchange of medical details. In conclusion, Vignozzi's study provides a detailed and interesting description of a wide repertoire of medical contexts which portray medical interactional exchanges both between medical professionals and between doctors and patients. These descriptions, besides indicating the features of spoken specialized English in TV series, may be very useful for developing or teaching a course of medical English.

The **third part** of this volume is devoted to tourism discourse in multimedia contexts and includes two papers.

Veronica Bonsignori and Gloria Cappelli investigate the way in which multimodal strategies are used in guided tours, documentaries and docu-tours to help real or potential tourists make sense of possibly unfamiliar culture- or domain-specific concepts. The material used for analysis includes 34 clips that were selected and cut from 20 audiovisual documents of three different genres, namely 2 guided tours, 13 docu-tours and 5 documentaries. The methodological approach consists in an initial phase in which the selected clips are carefully watched and transcribed, a second phase in which the verbal component is analysed with the aim of identifying culture-specific expressions and specialised vocabulary, and a third phase in which the popularization strategies employed for accessibility are retrieved and classified. Finally, a multimodal analysis with the annotator software ELAN (Wittenburg et al. 2006) is carried out, which allows for the integration of verbal and nonverbal cues such as images, gestures, gaze direction, graphic aids, and sounds. The analysis shows that multimodality is central in the process of making complex concepts available to the public. Verbal and non-verbal strategies (the latter with a higher frequency) are used by documentarists and tour guides alike when specific terminology and cultural references are present. However, the authors show that the above mentioned features are used differently in the three genres considered for analysis. For example, verbal strategies are preferred in guided tours and verbal and non-verbal strategies overlap in docu-tours, where speakers offer a verbal explanation of unfamiliar concepts while images echo their words as in a documentary. Images are almost equally common in documentaries and docu-tours, while labels, graphic aids and sound effects are only present in the former. Popularization strategies are more common in guided tours and docu-tours and less frequent in documentaries, the latter featuring only description and denomination. What is interesting is that the docu-tour presents the features of a hybrid genre where accessibility is achieved through the, sometimes, redundant overlap of multiple verbal and nonverbal strategies. This study provides useful insights into multimodality, tourism

genres and popularization strategies, with interesting applications in the teaching of English for tourism but also in the design of ad hoc material for professional purposes.

Davide Palmisano analyses websites advertising Italy-, Germany-, and Austria-based farmhouse holidays to tourists from German-speaking and Italian-speaking countries and investigates them from a multimodal and cross-cultural perspective. The methodological approach used relies on Halliday's Systemic Functional Grammar (1978, 1985), on Kress and Van Leeuwen's Visual Grammar (2006), and on Manca's framework of Cultural Communication Grammar (2016). The data considered for analysis includes websites of Italian, Austrian and German farmhouses providing holiday accommodation to German-speaking and Italian-speaking tourists. The analysis starts with the identification of the standard layout of the homepages of the three groups of websites which appears to have different features in terms of number of pictures and of text available. Furthermore, a detailed analysis of pictures reveals interesting differences in the participants most frequently depicted. For example, in Italian websites human subjects are rarely depicted, while in Austrian websites pictures mainly feature human participants such as families enjoying the green areas of the farmhouses or children playing. Different levels of interaction can also be identified in the three groups of websites. In Italian homepages there is a clear predominance of elliptical and declarative sentences whose main function is that of informing and describing. For this reason, interaction is very limited if not absent. Conversely, in the Austrian and German websites, verbal communication is mainly developed through imperatives, infinitives, and direct questions to the reader. This difference is reflected in the verbal language used and in the different frequency of occurrence of nouns referring to human participants and to natural elements. Results confirm previous research on the Italian and the English languages of tourism and provide new and interesting insights into the German language of tourism.

The **fourth part** of this volume includes two papers focusing on business discourse in multimedia digital products.

Sandra Petroni's paper aims to show how the specialized discourses of corporation, marketing and branding are translated, or rather transduced (Kress 1997), into corporate 'About Us' pages. These pages can be considered as a multimodal digital artefact characterized by a co-deployment of different semiotic resources. The methodological approach used for analysis combines genre analysis theories (Swales 2004), Visual Grammar (Kress, Van Leeuwen 2001, 2006), Djonov and Knox's (2015) social semiotic framework and the Usability conventions and guidelines which have

to be followed for the composition of digital products (Pollach 2005). The analysis takes into account ten corporate ‘About Us’ pages, in order to identify their relevance in the construction of the corporate identity and reputation, and to classify and define these pages as a genre or a micro-genre. Companies have been chosen by selecting LinkedIn top 10 companies in 2018. The analysis of the ‘About Us’ pages starts by considering the three metafunctions of Djonov and Knox’s (2015) meta framework), that is to say representational, orientational and organizational, and focuses on elements of the pages such as composition and schematic structure, taglines, level of interactivity, summary, fact sheet, information section, length of pages, presence of visual and writings, discursive strategies such as agentic value, factual statements, numbers as evidence, size and scope, agents of change, and leadership. Results suggest that ‘About Us’ pages potentially are the place where the corporate identity and reputation are constructed, but but some companies seem to undervalue their importance. Semiotic modes appear to be used coherently and cohesively across the page, even though the author was not able to identify any well-defined schematic structure in terms of information value. Furthermore, results also suggest that these pages are characterized by some conventions which may make them recognisable models. They could be considered as genre hubs, since they contain and connect different corporate genres. This study interestingly contributes to define the potential of semiotically complex digital artefacts and provides a comprehensive methodology which allows linguists to gain better insight into the meaning-making process unfolding in hypermodal texts.

Olga Denti’s contribution to this volume focuses on how financial information is provided multimodally in both specialized and non-specialised newspapers. The corpora assembled for analysis include articles from The Financial Times (FT.com, Europe), published online in a time range going from 2008 to 2019, and from The Times (thetimes.co.uk), published in the years 2011-2019. The articles have been selected around the keyword *bail\*-in*, due to its highly specialised semantic load in the financial field. A series of frameworks for multimodal analysis are applied in order to describe how verbal and visual elements are arranged and organised in a webpage, and to identify the relationship existing between these two elements in the process of defining each other’s meaning. The analysis starts with the identification of the modalities of information presentation, the modes of expression and their combinations, the synergic relationship between image and text, and their meaning multiplication. In particular, the analysis focuses on layout, hyperlinks, clusters, pictures and captions, graphs, and verbal structures such as headlines. Furthermore, functional aspects, professional background, and the relationships between the participants in the communicative event and the

function of the text in context are also investigated. Results suggest that the two newspapers make different use of multimodal resources: an example is the much more frequent presence of graphs and hyperlinks in the Financial Times than in the Times. This may be probably due to the level of expertise and specialisation expected of their respective readers. In the Times, topics seem to be explained with an informative aim and not to increase the reader's knowledge on financial topics. Findings also reveal an interesting relationship between use of multimodality and accessibility to topics on the part of non-expert users, which is surely worth investigating further.

The **fifth part** of the volume addresses translation in multimedia and multimodal contexts.

Annalisa Sandrelli focuses on the most frequent translation strategies used in the dubbing of legal dramas, and, specifically, in the Italian dubbing of 'The Good Wife', a very popular American legal series. The methodology used draws on Ranzato's (2010, 2016) classification of cultural elements in audiovisual products, which includes source-culture, intercultural, third-culture, and target culture references, and on a classification of the translation strategies for legal references in audiovisuals elaborated by combining theories by Ranzato (2016), Cao (2007), and Venuti (2008). Furthermore, the methodology is complemented with interviews to the series translator, the dialogue adapters, and the dubbing director. The material selected for analysis includes eight episodes, videos and transcriptions, of the popular legal series 'The Good Wife'. Cultural elements in the corpus are first classified, and then the translation strategies applied to them are identified. The prevalent translation approach identified is domestication, with functional equivalence and periphrasis being the two most frequent strategies used in the corpus; all the other strategies, including neologisms, loans and substitutions, are used very sparingly. However, there is also a significant presence of calques (formal equivalence), which have a foreignising effect and remind the audience of the origin of the series. The study contributes to the identification of critical issues in translation in general and, more specifically, in audiovisual translation. It may also contribute to the improvement of translation practices, which, combining domestication and foreignization, help make dubbed legal dramas a source of entertainment as well as of better awareness of the source culture systems and institutions.

The relationship between translation, multimodality, and ideology is discussed in Pin-ling Chang's paper focusing on the translation into English of Xi Jinping's report to the 19th National Congress of the Communist Party of China. The study deals, in particular, with the English translation elaborated with the help of the foreign English expert, an unusual figure, if

we consider that the variety ‘China English’ is the one officially adopted in China also to resist Anglo-American cultural hegemony. Furthermore, a multimodal analysis of China’s official media coverage of the foreign language experts involved in the translations of Xi’s report is also carried out. In the analysis, the author compares the translated report against a book titled *Keywords to Understand China* (Vol. 1), which was the result of joint efforts of China International Publishing Group and China Academy of Translation, under the patronage of the Chinese government. Results of this comparison show that one third of the culture-loaded items included in the book are used without changes in the report, thus suggesting a type of obligatory translation legacy. The videos and the photos used by media for the coverage of the contribution of foreign experts in the translation of the report are analysed according to Kress and van Leeuwen’ framework (2006). In the pictures as well as in the interview, the English expert – who does not interact with viewers – represents the stereotype of the English woman. Furthermore, the way she is presented suggests that she is an expert and the distance between the represented participant and the interactive participants signifies “respect for an authority” on English translation. Having an expert for each language in which the report is translated may be interpreted as a compromise between traditional culture and Western values, and the desire to participate in a globalization which is not exclusive to the West.

Luca Valleriani’s paper aims at exploring social and regional language varieties of English and how they are deeply connected to cultural stereotypes in the animated Disney film *Zootopia*. Furthermore, the Italian dubbed version of this film is also investigated in order to identify the strategies chosen to render a similarly varied sociolinguistic environment in Italian, with particular attention to the correspondence between language and stereotype. The two most striking American accents that can be found in the film are Southern American English and African American Vernacular English. The former is stereotypically related to ignorance and lack of education, while the latter to lower classes and criminals. Interestingly, stereotypes are also present in the Italian dubbed version, where the Neapolitan accent is associated with negative connotations such as robbery and smuggling and the Sicilian accent is used to translate the Italian American accent, particularly when characters are mobsters. Although the aim of the film is to denounce racism related to geographical origin, race, education, language and physical appearance, the stereotypical use of accents, although adopted to trigger humour, seems to be in contrast with the general aim of the film. The Italian adaptation clearly tends towards domestication and similarly adopts stereotypical accents to define characters and their social contexts. As Valleriani points out, although creative and entertaining, this

domestication strategy undoubtedly enhances regional prejudice through language, undermining the aim of teaching children not to judge people drawing on appearance, ethnic origin or sex.

Specialised translation and astronomy discourse are the topics dealt with by Rosa Rabadán Álvarez and Camino Gutiérrez Lanza. Specifically, their aim is to identify the features of the language of astronomy across different genres in English and Spanish, including audiovisual texts, and to identify those linguistic areas which may be more problematic for undergraduate students training to become specialized translators. The material selected for analysis includes the ASTROfest corpus, which contains three small subcorpora: a comparable corpus of English texts including scientific abstracts, web and magazine articles of popular science, and multimodal transcripts of web audiovisual materials; a parallel corpus of English texts and their translations into Spanish; a Spanish comparable corpus featuring popular science and multimodal transcription of audiovisual texts. These three corpora are differently analysed: monolingual En\_ASTROfest is queried to produce a list of the most salient genre-specific, language-dependent problematic areas in the STs. En\_ASTROfest materials are PoS tagged with TreeTagger, and the SketchEngine system is used to implement queries that include wordlist, keyword, multiword, and combinations of PoS tags and their positions to the right and the left. The English-Spanish parallel corpus is used to identify genre-specific, language-dependent problematic areas causing translation errors, and undesirable outcomes. Results from analysis of the first subcorpus shed light on the specific features of scientific language, such as absence of polysemy and ambiguity, nominalization and characterization chains, passive constructions, hedging by means of tentative reporting verbs, present tenses and -ing forms, among the others. Some of these features are shared by the different genres constituting the subcorpora, others are not. The most frequent errors depending on the linguistic features of the STs include: word-for-word translation and poor choice of phraseology; wrong word order, and, as a consequence, poor syntax; wrong use of cohesion markers; wrong translation of hedging and intensifiers; wrong tense sequence. Errors dependent on culture-based features are: word-for-word translation; and lack of identification of intertextual cultural references. Furthermore in audiovisual texts word-for-word translation generates errors and affect the acceptability of the TT. All the errors have been put together in a checklist which has been proposed to students during their training, and the results of this testing show a great deal of improvement on the part of the students. The checklist, therefore, proves a valid tool to be used in the translator training process.

The **sixth part** of the volume includes two papers which propose new online digital tools aimed at improving language learning in university courses.

Maria Bortoluzzi, Ilaria Boato, Giorgia Salvador and Ivana Marenzi address the topic of online collaborative interaction and present an open access tool that can be used to enhance collaborative and individual actions of language awareness and critical multimodal awareness for groups of undergraduate and postgraduate university students of English as a foreign language. The aim of their contribution is to check how students' online reflective learning dialogue can contribute to the critical analysis of multimodal texts and how collaboration can enhance learning autonomy. The digital community environment used for interaction is LearnWeb/CELL (Communicating in English for Language Learning) which includes a website annotation tool, called Hypothes.is, which can only be accessed by students and teachers. The validity of these tools from a pedagogical and language-learning perspective was tested on two groups of students attending two English language courses at the University of Udine: a group of undergraduate students and a group of postgraduate students. All the students were divided into small groups of 2 or 3. Undergraduate students were invited to select one online text per group, while postgraduate students to select one online text per student. As part of their tasks, the students had to use the online tools to annotate texts and identify crucial aspects related to representation of identities and fact-checking. The relevance to be given to specific aspects and the students' hypotheses were discussed with the other members of the community in a specific digital area. Students' learning dialogue was classified into three types, namely online block-annotation, online reported learning dialogue, and face-to-face learning dialogue. The analyses and reflections of the students constituted a useful resource for other students who decided not to participate in the project or belonging to different academic years. Furthermore, this series of learning actions and learning discourse promoted communication in the target language at different levels of competence, and with different registers (technical written annotations, informal oral dialogue, formal oral class presentation), thus enhancing autonomous learning.

Finally, the paper by Anthony Baldry, Deirdre Kantz, Anna Loiacono, Ivana Marenzi, Davide Taibi and Francesca Tursi describes the MWSWeb project, an ongoing project for the development of technical resources for the construction, annotation and analysis of multimedia corpora to be used in the teaching of English for Medical Purposes (EMP), for the benefit of medical students and students training as healthcare workers. The project entailed two stages: the construction of the House Corpus, including the entire House

M.D. series, now completed, and the construction of corpora from YouTube videos. The House Corpus was constructed by language students, who – while performing tasks of transcription, annotation and analysis of the video material – exercised their discourse analysis skills and increased their awareness of the nature and functions of multimedia corpora. At the same time, annotation and analysis of the corpus by the students made it possible to the researchers to develop new search and concordance features that take into account specific scenes, locations, character types, voice prosody, and hand movement, and display them with the corresponding transcripts. In the second stage of the project – which is still in progress – language students are applying the annotation system developed for the House Corpus to YouTube videos about medical topics and are extending the system’s categories to reflect a wider range of video genres having varied contents, contexts, audiences and purposes. The annotated corpora were used by EMP teachers for supporting the students in learning about the importance and use of colour-coding in medical procedures and the phraseology typically used in English to express and describe the suffering that pain causes, but also as input material at exams revolving around topics such as risk management in medical settings and the relationship between anaesthetics and the human body in its conscious, semi-conscious and unconscious states. The project and the three case studies described in the paper clearly show the role played by non-verbal semiotic resources in meaning-making and how the actual use of resources in teaching/learning settings is a fundamental step to inform the development of further tools and analytical processes.

We would like to thank all the authors for contributing to this volume and to this special issue of *Lingue e Linguaggi* with their high-quality, innovative and interesting works and for their dedication and patience.

In addition, we would like to thank those members of the Scientific Committee who have contributed to the making of this volume and whose work has increased the quality of the articles even more.

We are sure that this issue will be very useful for future research on specialized discourse, multimodality and multimediality.