

MODERN AND ANCIENT MIGRANTS' NARRATIVES THROUGH ELF An Experiential-Linguistic project in Responsible Tourism¹

MARIA GRAZIA GUIDO¹, LUCIA ERRICO¹,
PIETRO LUIGI IAIA¹, CESARE AMATULLI²
¹UNIVERSITÀ DEL SALENTO, ²UNIVERSITÀ DI BARI

Abstract – This article explores the emotional experience of Italian seaside resorts whose geographical position in the Southern Mediterranean coasts has always determined their destiny as places of hospitality and hybridization of languages and cultures. A Cognitive-pragmatic Model of Experiential Linguistics (Lakoff, Johnson 1999; Langacker 1991; Sweetser 1990) and some strategies of Experiential Place Marketing (Hosany, Prayag 2011; Jani, Han 2013; Prayag *et al.* 2013) will be employed to ‘emotionally promote’ Responsible Tourism (Lin *et al.* 2014; Ma *et al.* 2013) in order to enquire into the effects of emotions upon the tourists’ experience of the holiday as a path towards their ‘personal and cultural growth’. The case study illustrated in this article represents precisely an instance of ELF communication developing from tourists’ and migrants’ appraisal of: (a) the contemporary non-Western migrants’ dramatic sea-voyage narratives reported in their ELF variations (Guido 2008, 2012), and (b) the epic narratives of Mediterranean ‘odysseys’ towards ‘utopian places’ belonging to the Western cultural heritage, translated from Ancient Greek and Latin into ELF. The subjects of this case study under analysis are tourists playing the role of ‘intercultural mediators’ with migrants in one of the seaside resorts of Salento affected by migrant arrivals. To facilitate tourists’ and migrants’ processes of ‘experiential embodiment’ of past and present dramatic sea voyages, they will be introduced to an ‘Ethnopoetic analysis’ (Hymes 1994, 2003) of two corpora of modern and ancient oral journey narratives – the former collected during ethnographic fieldworks in reception centres for refugees, and the latter including extracts from Homer’s *Odyssey* and Virgil’s *Aeneid*. The purpose is to make tourists and migrants play the roles of ‘philologists’ and ‘ethnographers’ as they realize how such ancient and modern oral narratives are experientially organized into spontaneous ‘verse structures’ reproducing the sequences and rhythms of human actions and emotions in response to the traumatic experience of violent natural phenomena which, through the use of ergative syntactic structures (Talmy 1988), become metaphorically personified as objects and elements endowed with an autonomous, dynamic force capable of destroying the human beings at their mercy. The Ethnopoetic analysis and translation, together with the

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

subsequent multimodal rendering of such journey narratives into ‘promotional videos’ for place-marketing purposes (Kress 2009), aim at making both tourists and migrants aware of their common experiential roots, as well as of the socio-cultural values of the different populations that have produced them.

Keywords: English as a Lingua Franca; Responsible Tourism; experiential place marketing; Ethnopoetic analysis; migrants’ sea-voyage narratives; classical epic sea-voyage narratives; multimodal video making and subtitling.

1. Research context, rationale, and objectives

This article reports on an ongoing Experiential Place-Marketing project in Responsible Tourism (Hosany, Prayag 2011; Lin *et al.* 2014; Ma *et al.* 2013; Prayag *et al.* 2013)² whose principal aim is to ‘emotionally promote’ (*promote*), through the use of English as a ‘lingua franca’ (ELF), the seaside resorts of the Salento, an area of Southern Italy affected by migrant arrivals. In the context of this project, migrants, together with international tourists, who happen to be in the same holiday locations, are directly engaged in intercultural activities aimed at the exploration of their emotional experience of such seaside resorts whose geographical position on the Southern Mediterranean coasts of Italy has always made them earn the reputation of hospitable places welcoming voyagers and characterized by a hybridization of languages and cultures. From the perspective of Responsible Tourism, this project intends to ultimately enquire into the effects of emotions upon the international tourists’ experience of the holiday as a path towards their ‘personal and cultural growth’.

To achieve these aims, this research project has been grounded on a cognitive-pragmatic model of Experiential-Linguistics (Lakoff, Johnson 1999; Langacker 1991; Sweetser 1990) applied to a multimodal Ethnopoetic analysis (Hymes 2003; Kress 2009) of texts drawn from two corpora of, respectively, (a) non-Western migrants’ sea-voyage narratives, reported in their variations of English as a ‘lingua franca’ (ELF) (Guido 2008, 2012), and (b) epic narratives of journeys across the Mediterranean sea towards ‘Utopian places’, which are part of the Western cultural heritage, translated from Ancient Greek and Latin ‘lingua francas’ of the past into contemporary ELF variations. Indeed, both tourists and migrants themselves were encouraged to carry out an ethnopoetic analysis of (a) migrants’ sea-voyage reports narrated

² The aim of Responsible Tourism is to promote tourists’ experience of socio-culturally disadvantaged contexts. It “endeavours to make tourism an inclusive social experience and to ensure that there is access for all, in particular vulnerable and disadvantaged communities and individuals”, and “makes positive contributions to the conservation of natural and cultural heritage and to the maintenance of the world’s diversity” (<http://responsibletourismpartnership.org/>).

through their respective ELF variations, (b) ELF translations of epic narratives of 'odysseys' across the Mediterranean Sea from the Western classical tradition, as well as activities of (c) video making with ELF subtitling, based on such ancient and modern sea-voyage narratives for 'premotivational' purposes. In this way, both international tourists and migrants, as active subjects and targets of this place-marketing project, are guided to act as if they were 'philologists' and 'ethnographers' – thus becoming aware of their common experiential roots and socio-cultural values, overcoming possible reciprocal feelings of mistrust and even hostility – and, eventually, also as if they were 'advertisers' of the locations they live in.

Ethnographic data collected in these resorts in the course of previous studies (Guido 2016) have revealed how misunderstandings between tourists and migrants are not solely to be ascribed to divergences between the syntactic, semantic and pragmatic structures of their respective native languages transferred into their ELF variations in contact, but also to the two groups' dissimilar experiential 'schemata', meant as the socio-semiotic knowledge shared with their respective primary/native speech communities (Carrell 1983), which enter into conflict. In the case in point, the tourists' and migrants' schemata have been observed to diverge in their respective experience of such seaside resorts, often perceived, respectively, as the actualization of the 'Utopia vs. Dystopia (anti-Utopia)' archetype (Guido *et al.* 2016). Such an archetype is inherent in the very term 'Utopia' with its two Ancient-Greek etymological sources: *eu-topos*, or 'place of good and harmony' (which is how Utopia has been represented in relevant literature on this genre since Thomas More's prototype novel *Utopia*, being also the marketing objective in this project of Responsible Tourism) and *ou-topos*, or 'no place', 'nowhere' which often corresponds to the migrants' upsetting perception of the place of their landing, where all the positive values they expected to find turn into negative ones in an 'upside-down' world. The Observer, in the structure of the Utopian genre, is a Traveller landing in Utopia – or, alternatively, in Dystopia – after a perilous sea-voyage. According to their different experience of the landing place, Travellers can therefore embody the archetypal Heroes that, in Frye's (1976, 1977) definition, experience either the 'descent' into a dystopian place of injustice and evil, or the 'ascent' to a utopian place of justice and good. Migrants fleeing from poverty, war and torture cross the perilous Mediterranean Sea in the hope of reaching the coasts of Utopia and thus 'ascending' to a much longed-for peaceful and prosperous paradise, but often they end up 'descending' into the hell of an absurd and prejudiced Dystopia that is utterly hostile to them. Tourists, in their turn, hope to leave stressing everyday routines at their back and light-heartedly 'ascend' to a recreational Utopia for their holidays, but once they arrive at the long-awaited seaside locations, they often find themselves unwillingly 'descending' the abyss of an appalling

Dystopia having to face the disturbing emergencies of the migrants' dramatic arrivals on the Italian coasts they would not like to cope with, and not even to see.

The aim of the present research project in Responsible Tourism is indeed to ultimately encourage both tourists and migrants to meet and experience the holiday place they live in as a 'shared Utopia'. In it, they can thus rediscover common experiential schemata and narrative structures through a hybrid use of ELF developed with the purpose of promoting the acknowledgement, on the tourists' side, of the migrants' traumatic ELF narrations of sea-voyages (Guido 2008, 2012) and, on the migrants' side, of the epic narratives of Mediterranean 'odysseys' towards 'Utopian places' belonging to the Western cultural heritage, translated from ancient Greek and Latin into ELF variations. The ELF variations used in such contexts of intercultural communication between groups of non-native speakers of English are assumed to foster in both tourists and migrants in contact an awareness of shared linguacultural and experiential narrative features.

The research project was carried out in collaboration with the local administrations of a number of seaside resorts in Salento, Southern Italy, with the objective of advertising them as mythical Utopian places welcoming voyagers. In particular, the research was carried out in collaboration with the administration of Castro,³ a seaside resort in Salento which has always been a crossroads of peoples, from the Paleolithic Age to Illyrian, Balkan, Messapian, Greek, Roman, Byzantine, Norman and Arab migrations, up to the Ostrogoth and Lombard invasions. In Book III of Virgil's *Aeneid*, Aeneas lands in *Castrum Minervae*, the ancient name of Castro, describing it as a sea voyage to Utopia. Castro, thus, is promoted as the mythical Utopia, welcoming voyagers: a place of hospitality, of social good and of natural beauty, an alternative to the real, corrupt and xenophobic society. In such contexts, like Ulysses who was invited to narrate his perilous journey at each landing, tourists and migrants were elicited by researchers to co-create a common ELF translanguaging model of intercultural communication (Garcia, Li 2014) to enhance a mutual accessibility to their common experiential schemata and oral narrative structures so as to share sea-voyage narrations.

And yet, Responsible Tourism in Italian seaside resorts affected by migrants' arrivals has not usually aimed at such a cross-cultural sharing of experiential schemata between tourists and migrants. Indeed, the very Utopia archetype is often revisited in Responsible Tourism for Experiential Marketing purposes aiming at activating in the minds of 'responsible tourists' two opposite, and yet coexisting, schemata – namely, the 'Social-Utopia' and

³ The authors wish to thank the Mayor of Castro, Dr. Alfonso Capraro, for his invaluable logistic support for this research.

the 'Recreational-Utopia' schemata. This frequently implies that tourists are encouraged to act as 'mediators' towards migrants and, eventually, even become 'touristic-resort entertainers' playing the 'Robinson Crusoe' role and casting immigrants in a supporting 'Friday' role. In doing so, they turn the 'immigrant-reception schema' into a 'tourist-reception schema' (Guido *et al.* 2016). Immigrants, on the other hand, often have to activate a Dystopian schema as they feel obliged to accept the unfamiliar roles of 'tourism promoters' imposed upon them, according to a widespread 'touristicization-of-migrants' model of Responsible Tourism.⁴

Evidence of such Utopian/Dystopian schematic conflict emerge in a corpus of conversation data collected in landing places, where it is possible to notice the extent to which ELF variations used by interacting tourists-as-mediators/entertainers and immigrants-as-tourists (Guido *et al.* 2016) with the purpose of achieving successful 'Utopian communication', often turn into 'Dystopian miscommunication' due to participants' schematic divergences. An instance of such a conflict can be found in the following Extract 1 (Guido 2016) from a conversation between a female Italian 'tourist-mediator' (IM – using an Italian-ELF variation and switching from a 'recreational-Utopian schema' to a 'social-Utopian schema') and a Nigerian immigrant (NI – conveying, through his Nigerian Pidgin variation of ELF (also rendered into Standard English), a 'Dystopian schema' as well as an experiential 'migration schema' in conflict with that of his Italian interlocutor):⁵

Extract 1: Annotated transcript

IM: we had a great fun together (.) we eat sing karaoke dance (.) play football together every day (.) this is wonderful (.) eh? [*Recreational-Utopian schema*]
(.) an example that can help the other people >to understand the migrants<=
[*Social-Utopian schema*]

⁴ The Town Council of Lampedusa, for example, has adopted as its official anthem a reggae song performed by a famous pop band, the *Sud Sound System*, together with a group of African immigrants, on the topic of the migrants' 'epic' sea voyage as they invoke a 'sweet Muse' for a safe journey – a classical-literature feature which, together with the Caribbean music, does not actually belong to the African migrants' cultural schemata, alienating them even more from their experience of the island ("Row, row, to Lampedusa we go, / Go, go, for a better life we row, yeah, / *O dolce Musa, portami a Lampedusa / O dolce Musa*, bring me to Lampedusa, yeah [...]” - <https://www.youtube.com/watch?v=szZ84o6H7Qw>). A parallel case is to be found in Malta, where a website advertises the need for “volunteers” willing to assist African refugees massively landing there and educate them in English on “European customs” (<http://www.gooverseas.com/blog/volunteering-in-malta-beyond-tourismwebsites>, accessed 10 August 2014). An extreme case is represented by the agency for Refugee-Camp Tourism providing in Rwanda “life-enriching activities” that offer “unique insights into the harsh lives of refugees” (<http://newdawnassociates.com/new/signature-tours/akagerahumure-refugee-community-visit/>, accessed 10 August 2014), later substituted by a mitigated text turned into “offer unique insights into the lives of refugees in Rwanda” (<https://rwandatraveltrade.wordpress.com/destination-specialist-course/module-1-regions-of-rwanda-akagera-national-park/>).

⁵ Conversation symbols: [] → overlapping speech; underlining → emphasis; ° ° → quieter speech; (.) → micropause; (..) → pause; :: → elongation of prior sound; hhh → breathing out; .hhh → breathing in; > < → speed-up talk; = → latching.

NI: =no (.) dem no: understand di migrant (.) dem no understand di sea [*Dystopian schema*] [...] °you know?° (.) >dem bin trow mi broda down di sea< (.) fo warn di oder pipul in di boat >so dem no go complain fo di bad journey<= [*NI's experiential migration schema*] [*No, they don't understand the migrants, they don't understand the sea, you know? They threw my brother down in the sea to warn the other people in the boat not to complain for the bad journey*]

IM: =°oh yes° (.) >you told us< (.) °I'm sorry° (.) he know to swim?

NI: a (..) a (..) wen a bin look in di sea mi broda bin de swim (.) yes= [*when I looked into the sea my brother was swimming, yes*]

IM: =so don't worry (.) he got safe (.) be sure [*IM's experiential migration schema*].

Here it can be noticed that misunderstanding between IM and NI is not caused by linguistic differences in their respective ELF variations in contact, but rather by their different experiential ‘migration schemata’ in conflict, insofar as NI’s account of his traumatic sea voyage to Italy, during which he witnessed his brother being thrown out of the boat into the sea is immediately dismissed by IM who, in her ‘recreational-Utopian’ set of mind, prefers to wave stressful thoughts away, envisaging instead NI’s brother swimming to safety, thus strengthening NI’s hopeless experience of having actually landed in an insensitive Dystopia.

To avoid such misunderstandings, the present research project in Responsible Tourism has aimed at making both tourists and migrants aware of their respective ELF variations in contact by highlighting their linguacultural and schematic similarities, rather than their pragmatolinguistic differences, and by promoting a hybrid use of ELF – indeed, a collective ELF translanguaging practice – enhancing mutual accessibility to shared experiential schemata and to common narrative ways of expressing them.

The methodology adopted in this research project is the Ethnopoetic Analysis⁶ (Hymes 1994, 2003) that both tourists and migrants learn to use under the guidance of researchers as ‘intercultural mediators’, in order to investigate ‘experientially’ how ancient and contemporary oral sea-voyage narratives belonging to chronologically and geographically different cultures are naturally ordered into ‘ethnopoetic verse structures’. By this definition it is meant that such structures reproduce the rhythms and progression of human actions and emotions related to dramatic ‘odysseys’ across the sea associated with the traumatic experience of violent natural elements. In the

⁶ At the basis of Hymes’ (2003, pp. 121-123) Ethnopoetic approach there is the notion that oral narratives are organized coherently according to implicit principles of form/meaning interrelationships. More specifically, an Ethnopoetic Analysis focuses on how content and meaning in native oral narratives emerge from an implicit patterning of lines and groups of lines (verses and stanzas) to create a narrative effect by reproducing the natural rhythms of voice and breath through which actions and emotions are reported.

clausal organization of both ancient and modern oral journey narratives, in fact, natural elements are often collocated in the position of the logical and grammatical subjects of ergative syntactic structures. In this way, they become personified as dynamic actors endowed with an autonomous strength whose aim seems to be that of destroying the helpless human beings at their mercy.

Step 1 of this research project focuses on tourists familiarizing themselves with the migrants' sea-voyage experiences through their oral narrations. To this purpose, an initial introduction to sea-voyage narratives of the Western literary heritage was proposed to trigger tourists' emotional memory of tragic journey experiences. Then, they were guided to an ethnopoetic analysis of some extracts of journey reports collected in reception centres for migrants to make tourists aware of similarities in the emotional structures of both literary and real sea-voyage narratives. Then, Step 2 focuses on migrants who, in their turn, are made acquainted with the ancient sea-voyage narratives of the Western tradition through an ethnopoetic analysis and a translation – into the ELF variations of modern oral narratives – carried out on some extracts from Homer's *Odyssey* and Virgil's *Aeneid*. In Step 3, such ancient and contemporary sea-voyage narratives, together with their experiential ethnopoetic rhythms, were turned into multimodal representations (Kress 2009) through the production of two videos with ELF subtitles aimed at achieving promotional/emotional (*premotivational*) effects on both tourists and migrants, so as to make their experience of the seaside resorts they live in memorable as belonging to their process of personal and cultural growth.

2. Step 1 – from experiential embodiment to an ethnopoetic analysis and ELF translation of NPE sea-voyage narratives

Step 1, principally addressed to the tourists in contact with migrants, focuses on the ethnopoetic analysis of an extract from a corpus of African migrants' oral sea-voyage narratives, in which the personifications of violent natural elements (stormy sea and giant waves) and of inanimate objects (a ship; a boat) are due to the structure of ergative clauses [OVS] where the inanimate Object is in Subject position as if it were an animate Agent endowed with its own autonomous energy (Talmy 1988). Such ergative constructions can be found in Proto-Indo-European and Proto-Afro-Asiatic languages spoken by the earliest populations living in natural environments that they experienced as hostile and dangerous to human beings. Ergative constructions today persist in many contemporary African languages (Anderson 1988; Buth 1981; Greenberg 1963; Heine, Nurse 2000) and, as a consequence, they are

automatically transferred to the structures of the ELF variations used by African migrants in intercultural communication (Guido 2008, 2012). Indeed, the Ergativity characterizing earliest oral narratives has also been employed in a number of Western literary reconstructions of ancient forms of folktales. Such a heritage feature of Western literature was exploited, in the case in point, to make tourists acquainted with the ergative structures of ‘non-Western’ migrants’ sea-voyage narrations by making reference to their shared literary knowledge predictably achieved in educational contexts. Hence, in order to trigger in ‘Western’ tourists a process of emotional identification with the migrants’ tragic sea-voyage experience by resorting to their ‘cultural memory’, they were presented with S.T. Coleridge’s well-known poem *The Rime of the Ancient Mariner*, a Romantic revisitation of ancient oral narratives. A dramatization of this poem was thus proposed with the involvement of a group of Italian students of English Literature who, in the course of a physical-theatre representation (cf. Guido 1999, Guido *et al.* 2017) of the ‘storm-blast’ scene, activated a process of dramatic personification of inanimate objects and natural elements as ‘ergative actors’ – underlined in the following lines:

And now the STORM-BLAST came, and he
 Was tyrannous and strong;
He struck with his o’ertaking wings,
 And chased us south along.

With sloping masts and dipping prow,
 As who pursued with yell and blow
 Still treads the shadow of his foe,
 And forward bends his head,
The ship drove fast, loud roared the blast,
 And southward aye we fled.
 (Part One, lines 41-50)

In this case, the group of interacting students embodied on stage the ergative personifications of “the ship” and “the storm-blast”, thus spatializing and actualizing the poetic context. After viewing the students’ physical-theatre representation, tourists were asked to describe their own emotional reactions to the performance – as in the following Extracts 2 and 3 in ELF provided by a non-native speaker of English (dots reproduce pauses in speech):

Extract 2:

“The students play the sailors and ... identify themselves with the ship ... they sit ... very near ... one after the other ... on the floor ... so they make the form of the ship ... they ... row row ... row because want to escape from the storm ... and another group of students play the storm in the form ... like ... a sort of big bird ... they are really violent ... they always push the ship to make ... to capsize

... another group of students also play the sea ... against the ship ... and block the movement of the sailors ... they row and push and pull the students that play the sea ... but they sit on the floor ... and resist ... don't want to move when the sailors ... row them ... I hear that ... you know ... when the sailors row and row their voice is ... like very tired ... they make effort when they shout the poem.”

Then, the students themselves were requested to tell tourists, through their own variation of ELF, about their personal experience of embodiment of the ergative subjects in the poem, as in the following extracts:

Extract 3:

A: “STORM-BLAST is in capital letters ... perhaps to evidence the ... the enormous power that it has for the sailors ... and is indicated with the pronoun ‘he’ ... like a person.”

B: “but it’s not a person ... here it say ‘He struck with his o’ertaking wings’ it’s like a bird ... rapacious bird against the sailors.”

C: “all sailors become the ship ... and they run away ... the storm-blast. This is really very violent ... the storm-blast ‘roars loud’ like a ferocious animal ... the sailors are ... terrified.”

D: “We were ... very tired ... without voice ... because the verse was too long ... no like the other that was short ... and so our voice was tired like the sailors ... that row and row.”

A preliminary activity like this was meant to elicit in tourists an experiential readiness enabling them to emotionally identify themselves with the dramatic experience represented in the sea-voyage narratives.

At this point, tourists were deemed to be experientially ready to empathize with the migrants’ journey reports, like the one reproduced in the following Extract 4⁷ from an oral narrative in Nigerian Pidgin English (NPE) – an endonormative variety of English which is normally perceived as an ELF variation once Nigerian migrants land in Italy (Guido 2008). This oral narrative was organized into spontaneous lines, or ‘ethnopoetic verses’ (Hymes 2003), which are typical of autochthonous oral narratives. Each line is characterized by a rhythm that emphasizes the emotion underlying the narrated story and each is marked by an ergative personification of a natural element, in force-dynamic subject position (i.e., “sea”, “waves”, “wind”, “water”), against which the migrants (identifying themselves with the ‘boat’ carrying them and, metonymically, with their own ‘hands’ frantically trying to bail the water out of the boat) have to fight for survival. This extract and the following one are first reported in their original NPE variant and then rendered into a specific variation of ELF. Such an ELF variation was in fact meant to reproduce the same rhythmical and syntactic patterns of the original

⁷ The migrant’s NPE reports reproduced in this article were collected and rendered into ELF by Maria Grazia Guido, the author of this section.

NPE narrative without retaining the typical syntactic features of this variety (e.g., the pre-verbal tense/aspect markers “bin”, “de”, “don”, or the plural marker “dem”). Such NPE features, in fact, may prove inaccessible to most of the international tourists and migrants taking part in this research project.

Extract 4: Ethnopoetic transcript⁸

di boat bin struggle struggle against di se:::a (.) .hh-heavy won night .hhh

[*the boat did struggle struggle against the sea, heavy, one night*]

di wave dem bin de ri::se (.) like tower, na cold cold o o =

[*The waves were rising like towers and they were cold, cold oh!*]

di b-boat bin sai::l against won stro::ng wind. .hhhh

[*The boat sailed against a strong wind*]

di se::a bin swe::ll (.) bi::g big round di boat, =

[*the sea did swell big, big around the boat*]

di boat bin sink (.) heavy (.) and dee::p o o (..) .hhhh

[*the boat sank, heavy and deep!*]

di boat bin don fight di sea and di::ve = and fight (.) til i bin stop

[*the boat had fought against the sea and dived and fought till it stopped*]

>mek water cold cold bin break against di boat< .hhh

[*so that the water, so cold cold, broke against the boat*]

water don de kom for di boat every wie,

[*water started entering the boat from everywhere*]

no use di hand dem bin de throw dat water out, out, out, o o.=

[*it was no use that the hands were throwing that water out, out, out!*]

In this flashback sequence of actions in which the boat engages in a violent fight against the fury of natural elements, evidence of ancient ergative structures can be found in the personification of inanimate objects, such as the ‘boat’, and of the natural elements, which are precisely in grammatical, logical and psychological subject position within the ergative clauses (Halliday 1994) as if they were endowed with their own autonomous, dynamic force capable of destroying the human beings at their mercy. The Nigerian migrant’s account, thus, represents “water” in subject position eventually winning and starting to get into the boat (signalled by the inchoative past-markers *don de*), thus triggering the emotionally-charged action metonymically performed by the immigrants’ “hands” frantically trying to throw water out. Furthermore, the regular non-stressed/stressed iambic rhythm of the oral ethnopoetic verses, sometimes suddenly broken by a stressed/non-stressed trochee within the same line (as in the first iambic verse unexpectedly turned into a trochee with the stressed adjective “heavy” at the beginning of the phrase), reproduces the fast, irregular pulse of the

⁸ Conversation symbols: [] → overlapping speech; underlining → emphasis; ° ° → quieter speech; (.) → micropause; (..) → pause; :: → elongation of prior sound; hhh → breathing out; .hhh → breathing in; > < → speed-up talk; = → latching.

migrants' heart overwhelmed with terror. To retain the same rhythmical effect of the original narrative in the ELF version, the NPE pre-verbal past-tense marker "bin" has been replaced by the past-simple auxiliary "did" in an inverted position within an affirmative clause, thus adding emotional emphasis to the narration:

- - - - -
 di boat bin struggle struggle against di se:::a
 - - - - -
The boat did struggle struggle against the sea

What follows in the next Extract 5 is another ethnopoetic transcript of a Nigerian migrant's narrative which is, again, first transcribed in its original NPE variant, then, in this case, rendered for clarity into its Standard English version (between square brackets), and finally translated into a specific ELF variation respecting the original rhythm of its emotional account of events:

Extract 5: Ethnopoetic transcript:

- - - - -
 won old ship bin bo::ard os many many >na wahala every wie o<
 [an old ship boarded us, too many, affliction was everywhere]

- - - - -
An old ship did board us many many, the affliction everywhere, oh

- - - - -
 =di deck so:: so::: bin pack (.) di hold so so bin cra::m
 [the deck was so packed and the hold so crammed]

- - - - -
The deck so so much packed, the hold so so much crammed

- - - - -
 .hhh di ship wood bin sweat hh di hull bin (.) drip water
 [the ship wood sweated, the hull leaked water]

- - - - -
The ship wood did sweat, the hull did drip water

A shift from the initial iambus to a trochee occurs throughout the whole narrative, underlying the instability of the migrants' anguished emotions reflected in the pace of their breath and heartbeat as they narrate their sea-voyage. Only once is an initial trochee introduced in a shorter line marking the sudden passing of the time:

- - - - -
 .hh after won day journey

[After a day's journey]

- ~ ~ - - ~
After one day's journey

~ - ~ ~ - ~ -
 = di ship bin don shi::ver (.) o o (.)
[the ship had shivered!]

~ - ~ ~ - ~ -
The ship had then shivered, oh

~ ~ - - ~ ~ - - ~ - ~ -
 no bi move possible (..) inside (.) mek di ship no turn (..)
[no movement was possible inside, not to make the ship turn]

~ ~ - - ~ ~ - ~ - ~ - ~ -
Nor was move possible inside to make the ship not turn.

In reading and analyzing this sea-voyage narration, tourists, as well as migrants, were made aware of how, in its ergative clauses, the force-dynamic subject is embodied by the “ship” or, metonymically, by some of its parts. The focus in the clausal structure is in fact on the ergative-subject collocation of the “old ship” carrying too many migrants, whose emotional state is rendered by the Igbo term “wahala”, a ‘substratum loan-word’ (Eze 1998) for ‘affliction’, perceived ‘everywhere’ on the ship. This feeling of anguish is underscored by the often reduplicated emphatic phoneme /o/, an Igbo/Yoruba emotional interjection. Also word reduplication is a ‘substratum-loan structure’ typical of Nigerian indigenous languages, transferred to NPE as an ‘emotional intensifier’ – e.g.: “many many”, “so so”, referred to the crowds of migrants on board, and “struggle struggle”, to the ship’s desperate fight against the rough sea. Reduplication contributes to speeding the pace of the ethnopoetic verses as it disrupts the regular iambic rhythm by adding more stressed syllables falling on the reduplicated words, thus conveying the effect of a frantic throbbing of the frightened migrants’ hearts. The migrants’ disquieting feeling at realizing that they were disregarding the actual capacity of the overcrowded old ship carrying them is embodied by the series of part-of-the-ship ergative personifications conveyed by a metonymic ‘dissection’ of the ship into its animate parts. In representing this, transitive verbs are used intransitively – e.g., the ship-deck that ‘packed’, the ‘hold’ that “so so” ‘crammed’ with people, despite the fact that the “ship wood” ‘sweated’, and the hull ‘dripped water’. This is a characteristic of the original NPE report that is retained in its ELF version (“The deck so so much packed, the hold so so much crammed”).

The emotional intensity of the migrant's sea-voyage narrative is then upgraded by the image of the migrants' collective identification with the ship in its 'epic' battle against the rough sea and its giant waves, transferring to the ship their own 'shivering' for cold and panic. In such a moment of utmost danger, the metre, in both the original NPE version and in its rendering into an equivalent ELF variation, loses its regularity by suddenly shifting from an initial anapest, followed by two stresses on the reduplicated word "many", emphasizing the migrants' deep sense of despair conveyed by the automatic switching to the native Igbo term "wahala":

˘ ˘ – ˘ – ˘ – –
won old ship bin bo::ard os many many

to the regular iambic rhythm describing the suffering of the parts of the ship, to be disrupted again by the more rapid pace of the anapest in the next line.

Such ergative constructions and the rhythms of the migrants' sea-voyage accounts can be found also in classical epic narrative of the ancient Greek and Latin tradition which, like the migrants' oral narratives, report the earliest oral journey tales about the struggle of human beings against adverse natural elements. Such ancient epic narratives were then translated into an ELF variation not for artistic reasons, but to be accessible to non-native speakers by relying on analogies with modern migrants' journey narratives in ELF, while being respectful of the original metaphors and rhythms. These translations were then proposed mainly to migrants, in order to familiarize them with analogous sea-voyage narratives of the Western cultural heritage.

3. Step 2 – Ethnopoetic ELF translation and analysis of Ancient-Greek and Latin sea-voyage narratives

Step 2 of this project introduces an ethnopoetic ELF translation of epic narratives of sea-voyages⁹ meant to (a) encourage Western tourists to revive their 'archetypal schemata' as seafaring voyagers who fought against the fierceness of natural elements and experienced extreme emotions personified in their narratives as animate subjects, as encoded in their community literary heritage – and (b) conveying such 'Western schemata' to non-Western migrants who shared the same experiences of crossing the Mediterranean sea to get to Italy. A hybrid variation of ELF was specifically devised in order to render classical journey narratives in translation in such a way as to be perceived as familiar and accessible by both interacting groups of tourists and

⁹ The ethnopoetic translations from classical literature into ELF were carried out by Lucia Errico, the author of this section.

migrants, regardless of their being native or non-native English-speakers. At the same time, such a variation had to comply with the ethnopoetic ways of expressing the ergative representations of natural elements and the rhythms of the original epic verses. This entails that, in the case in point, ELF translations of Classical Greek and Latin languages (being themselves ‘lingua francas’ of the past) were not stylistically conceived for aesthetic effects, but were instead meant to retrace the ethnopoetic origins of epic narratives as oral reports of frightful sea-voyages so as to render them into the parallel ELF structures by which contemporary migrants express their own native oral accounts of shocking journey experiences.

In this specific case study, a comparative ethnopoetic analysis will therefore be carried out between the original texts drawn from Homer’s *Odyssey* and Virgil’s *Aeneid*, and their translation into ELF. The linguistic and narrative structures of sea-voyages of classic heroes like Ulysses and Aeneas represent in fact cognitive archetypes that have influenced the Western journey literature over the centuries, but they also find parallels in the shared experiential schemata of other non-Western populations.

Extract 6 under analysis is taken from Book XII of *Odyssey* and includes verses referred to the “Scylla and Charybdis” episode, as well as verses describing Ulysses who finds himself alone in the middle of the stormy sea. Such verses were selected as they show evidence of Homer’s extraordinary ability to turn archetypal images of sailors exploring sea routes into new visions of places, events and characters in action (Merkelbach 1951, p. 205). In their long voyage across the Mediterranean sea, Ulysses and his companions reach the straits where Scylla and Charybdis, in subject position within the verses, personify the wild violence of the stormy sea, stressed by the fast pace of the hexameter. Scylla is a huge tidal wave personified as a six-head monster snatching sailors up (Pauly 1975); Charybdis is an enormous swirling vortex swallowing voyagers. It is a liquid abyss, a way to the afterlife (Carpenter 1958, p. 109) belonging to the fabulous world of sailors (Kerényi 1963, p. 41). In the original Ancient-Greek verses, such personifications of natural elements (not only Charybdis, the giant water vortex, and Scylla, the tidal wave, but also: Jove, the storm; the ship; the lightning; the waves; hands and feet, metonymically representing the agonizing sailors) are all represented as animate agents causing the reported terrifying events and, indeed, they are collocated in ergative subject position within the verse clauses, thus suggesting possible Proto-Indo-European origins of such oral journey narratives – ancient forms of sea-voyage tales still persisting in the classical literary tradition.

Furthermore, the metrical scanning of the hexameter stresses the emotional intensity of the events narrated in these ancient oral tales by applying the principle of ‘recurrence’, based on the repetition of figurative

images, tones and rhythms capable of emotionally charging the sense of narration, thus triggering in listeners empathic responses and greater mnemonic capacities. The ethnopoetic translation of these Ancient-Greek verses into ELF, which follows, is intended to render the original fast pace of the rhythm and the ergative personification of natural elements by diverging from the regular iambic rhythm of the narration through the unexpected introduction of the trochee, which stresses the first monosyllabic words in each ethnopoetic verse, thus reproducing the rapid pulse of the frightened sailors' thumping hearts. The repetition of the "and" conjunction speeds the rhythm up even more, stressing the voyagers' mounting terror.

Extract 6: Odyssey, XII – verses 234-239 and their ethnopoetic ELF translation

ἡμεῖς μὲν στεινωπὸν ἀνεπλόομεν γοόωντες:

Then we entered the Straits in great fear of mind,

ἔνθεν μὲν Σκύλλη

because on the one hand was *Scylla*,

ἑτέρωθι δὲ δῖα Χάρυβδις δεινὸν ἀνερροίβδησε θαλάσσης ἄλμυρὸν ὕδωρ.

and on the other *dread Charybdis* kept sucking up the salt water.

ἧ τοι ὄτ' ἐξεμέσειε, ὑψόσε δ' ἄχνη ἄκροισι σκοπέλοισιν ἐπ' ἀμφοτέροισιν ἔπιπτεν:

As *she* vomited it up, the spray reached the top of the rocks on either side.

In this passage it is possible to perceive Ulysses' feeling of terror, but also of sublime fascination for the δεινὸν (danger, misfortune) that he is experiencing (Stanford 1959, p. 413). The original description of the frightening "Charybdis scene" is subdivided into two phases (suction and regurgitation), marked by a sequence of three onomatopoeic verbs (Frisk 1970, p. 270), which are:

- 1) verse 236: the aorist ἀνερροίβδησε, from ἀναρροίβδέω, which means "swallow back", "suck down again", and deriving from ροίβδος, which means "roaring noise";
- 2) verse 237: the iterative optative ἐξεμέσειε, from ἐξεμέω, "vomit forth", "disgorge";
- 3) verse 238: ἀναμορμύρεσκε, iterative of ἀναμορμύρω, "roar".

The Ancient-Greek iterative verbal forms reproduce precisely what Ulysses had previously been told about Charybdis by the sorceress Circe (verse 105) – namely, that Charybdis, three times a day, regularly vomited water up and three times every day "she" kept sucking it up. In the translation from Ancient Greek verses to ELF ethnopoetic verses, these three key verbs are rendered through two onomatopoeic verbs: "sucking up" and "vomited up". This is an emotionally-charged report by an eyewitness, Ulysses, a frightened report of what he can see (the foam, the boiling water, and the bottom of the

sea) which also evokes, through the use of onomatopoeic verbs, what he can hear (Elliger 1975, pp. 146-147).

Extract 7: Odysseus, XII – verses 244-249 and their ethnopoetic ELF translation

ἡμεῖς μὲν πρὸς τὴν ἴδομεν δεισαντες ὄλεθρον:

While we were taken up with this, and were expecting each moment to be our last,

τόφρα δὲ μοι Σκύλλη γλαφυρῆς ἐκ νηὸς ἑταίρους

Scylla pounced down suddenly upon us

ἔξ ἔλεθ' , οἱ χερσὶν τε βίηφί τε φέρτατοι ἦσαν.

and snatched up my six best men,

σκεψάμενος δ' ἐς νῆα θοὴν ἅμα καὶ μεθ' ἑταίρους ἤδη τῶν ἐνόησα πόδας καὶ χεῖρας ὑπερθεὶν ὑψόσ' ἀειρομένων.

and in a moment I saw their hands and feet struggling in the air as Scylla was carrying them off.

Suddenly Scylla, with her tentacles, snatches from the ship six sailors¹⁰ while Ulysses cannot but look petrified and horrified at how she devours them (Merry, Riddell 1987, p. 254). Significantly, in the “Scylla and Charybdis” scene it is evident a change in style, first descriptive, then dramatic. Drama is conveyed by the narrative device of simultaneity: Scylla is suddenly snatching and devouring six sailors while Ulysses is spellbound at the frightening sight of Charybdis. Such a simultaneity creates a special effect of dramatic pathos and extreme tension (De Jong 2001, p. 304). Ulysses’ tale focuses on the terrible death of his companions through the use of specific emotional markers:

1) verse 245: in Ancient Greek, the dative μοι represents an empathic marker functionally employed to emphasize Ulysses’ affection for his men. In the ELF ethnopoetic translation here proposed, this empathic dative is rendered through the possessive adjective “my” (“my six best men”);

2) verse 247: the aorist participle σκεψάμενος conveys a sudden dramatic effect, translated into ELF as “in a moment I saw”, marking how Ulysses, as a viewer, suddenly realizes the tragic event;

3) verses 246-247: in the ELF translation, the repetition of the “and” conjunction at the beginning of each verse speeds up the rhythm, stressing the voyagers’ mounting terror.

Extract 8 under analysis is drawn from Book III of Virgil’s *Aeneid*, and it represents the happy ending to be desired after a frightening sea voyage of the kind analyzed before. In this extract in Latin (another ‘lingua franca’ of the ancient times), Virgil reports of Aeneas landing in Castrum Minervae, the

¹⁰ Not coincidentally, perhaps, six is a typical number for casualties, recurring in episodes about death of friends or companions (Fränkel 1921, pp. 86-87; Griffin 1980, pp. 112-115).

ancient name of Castro, the seaside resort contextualizing the present research. Indeed, the correspondence among literary sources, topographic data and new archaeological discoveries seems to validate the hypothesis of Aeneas' landing in Castro where the temple of the Goddess Minerva was located. The arrival at Castro resembles in many ways the sailors' arrival to Utopia after a frightening sea voyage. The very description of *Castrum Minervae* is reminiscent of Thomas More's land of *Utopia*, welcoming voyagers in a personified crescent-shaped harbour with rugged coasts resembling two arms extended to embrace tired voyagers, like a protecting and reassuring friend.

Extract 8: Aeneid, III – verses 530-536 and their ethnopoetic ELF translation

Crebrescunt optatae aurae portusque patescit

The wind we longed-for rises, a harbour opens,

iam propior, templumque adparet in arce Minervae.

as we near, a temple appears on Minerva's Height.

Vela legunt socii et proras ad litora torquent.

My companions furl sails and turn prows to shore.

Portus ab Euroo fluctu curvatus in arcum,

The harbour is carved in an arc by the eastern tides:

obiectae salsa spumant aspargine cautes;

its jutting rocks boil with salt spray and hide the bay:

ipse latet; gemino demittunt bracchia muro

towering cliffs extend their arms in a twin wall,

turriti scopuli, refugitque ab litore templum.

and the temple lies back from the shore.

This passage is characterized, in both its original Latin and ethnopoetic translation into ELF, by a cinematic quality due to a precise choice of terms reproducing the sequence of the sailors' perception changing while moving from far away to close up to the harbour of *Castrum Minervae*. From a distance, *portusque patescit* ("a harbour opens as we near"), and the temple *adparet* ("appears") while approaching. The harbour seems to be hidden within the coast behind *turriti scopuli* ("towering cliffs"), and the temple *refugit* ("lies back"). Also here, as in the *Odyssey* extract, personifications of natural elements recur: the force of the sea (*Euroo fluctu*, v. 533) fuelled by the wind that had carved out the harbour's shape; the harbour itself 'embracing' landing voyagers between the two foaming promontories battered by the waves that, like arms, rescue them.

Extract 9 is taken again from Book XII of *Odyssey* and refers to the episode in which Ulysses and his companions, after crossing Scylla and Charybdis, land on the island of the sun-god, Helios Hyperion. It is possible to identify dystopian elements in the stormy scene of the following verses (*Od.* 12, 403-421), when the tempest arises as soon as Ulysses and his comrades leave the island after having eaten Helios' sacred cows. In the

νηὸς ὑπερ γλαφυρῆς, ἤχλυσε δὲ πόντος ὑπ' αὐτῆς.

raised a purple billow above our ship *and* waters clouded over.

ἡ δ' ἔθει οὐ μάλα πολλὸν ἐπὶ χρόνον αἴψα γὰρ ἦλθε

She didn't run for a long time, as suddenly came

κεκληγῶς ζέφυρος μεγάλη σὺν λαίλαπι θύων.

the shouting West Wind, whirling furiously. [...]

Ζεὺς δ' ἄμυδις βρόντησε καὶ ἔμβαλε νηὶ κεραυνόν: (415)

Zeus then let fly with his thunderbolts,

ἡ δ' ἐλείχθη πᾶσα Διὸς πληγεῖσα κεραυνῶ,

and the ship went round and round,

ἐν δὲ θεοῦ πλῆτο,

and was filled with fire as the lightning struck it.

πέσον δ' ἐκ νηὸς ἑταῖροι.

The men all fell into the sea.

οἱ δὲ κορώνησιν ἴκελοι περὶ νῆα μέλαιναν

Looking like so many sea-gulls about the black ship,

κύμασιν ἐμφορέοντο, θεὸς δ' ἀποαίνυτο νόστον.

they were dragged on the foaming billows: and the God took away their return.

This extract is a *topos* in the Homeric narrative: the sea-voyage report includes the characteristic features of the 'stormy scene', with the disquieting perception of the sea as a death omen (De Jong 2001). Such a dystopian

scene recurs in other powerful stormy scenes in the *Odyssey*.¹¹ In this case in point, the metrical scanning of the hexameter emphasizes the emotional strength of the narrated events by becoming faster, which is rendered into the ELF translation by moving from an initial regular iambic rhythm

˘ - ˘ - ˘ - ˘ - ˘ - ˘ -

As soon as we were well far from the island

to the abrupt introduction of a trochee stressing the first monosyllabic words to mark the start of an unexpected frightening event and to reproduce the fast pulse of the terrified sailors' thumping hearts,

- ˘ - ˘ - ˘ - ˘ - ˘ -

raised a purple billow above our ship

to the assonance in a sequence of stressed monosyllabic words,

˘ - ˘ - ˘ - ˘ - ˘ - ˘ -

the shouting West Wind, whirling furiously

right up until the anapaest in two consecutive lines beginning with the conjunction "and" speeding the pace even more and emphasizing the seafarers' rising agony at realizing an impending tragic event:

˘ ˘ - ˘ - ˘ -

and *the ship went round and round*

˘ ˘ - ˘ -

and *was filled with fire*

In the original ethnopoetic lines of this extract, the narrative pace of the hexameter becomes faster, reflecting the seafarers' sense of impending threat which materializes through dreadful natural phenomena, such as foaming waves and smoke. The sea is represented as a dark surface with Ulysses' companions fallen in it as ash-coloured spots resembling seagulls (κορώνη, 418), in a striking tonal contrast between light and dark. The description of the scene is organized spatially and the fierce tempest is represented in all its phases: its approach (405-406); the wind rising (408); the waves breaking on the ship (417); the stillness following the storm (426-428).

The focus is on the fury of the wind: it appears in 409 and recurs in 425; in 420-425 the storm wrecks the ship with shocking violence. In this stormy scene, the presence of Zeus emphasizes the fact that it is not an

¹¹ By way of example, cf. in particular *Od.* 3, 286-300; 5, 279-493; 9, 67-73; 12, 312-17; 12, 403-25; 14, 301-15.

ordinary storm, but an expression of his wrath against Ulysses and his companions. The ethnopoetic rhythm of both the original and the translated verses (all but the last one starting with a stressed trochaic syllable, and two of them beginning with “and” underlying the sailors’ increasing anguish), has a vital role in triggering in listeners the perception of nature as a living force, stressed by the personifications of the natural elements whose fury represents the cause of terror (Moulinier 1958, p. 101). Zeus himself is an ergative personification of “the storm” that breaks down with frightening violence, involving in its fury also the other ergative agents of the “lightning” striking the “ship” that “went round and round” till all the sailors fell into the sea.

Extract 10 presented to the two groups of migrants and tourists was drawn from Book III of Virgil’s *Aeneid*, and it represents another stormy scene in which again the tempest becomes a personification of an agent that relentlessly tries to destroy human beings:

Extract 10: Aeneid, III – verses 192-197 and their ethnopoetic ELF translation

Postquam altum tenuere rates, nec iam amplius ullae

After the ship sailed, and the shores faded away,

adparent terrae, caelum undique et undique pontus,

and the sky was everywhere, and everywhere the sea,

tum mihi caeruleus supra caput adstitit imber,

on my head a burst of rain billowed

noctem hiememque ferens, et inhorruit unda tenebris.

(195)

loaded with tempest, black as night, and every wave grew dark and furious,

Continuo venti volvunt mare, magnaue surgunt

while ruffling winds upset the sea, and huge waves

aequora; dispersi iactamur gurgite vasto.

grew; we were lost hurled over the swirling sea.

In this extract, the seafarers’ experience of crossing the sea is represented in tones of fear and anguish and the monstrous natural phenomena suggest identification between sea and death. The extract, indeed, is one of the most compelling instances of sea as a ‘no return’ (Lindenlauf 2003) emphasizing the contrast between land and sea as opposing powers (Borca 2002). This epic scene illustrates the sea as a relentless boiling force (Angelini 2012, p. 55), as a cauldron, and the Messina Strait is represented as a dystopian place, a *locus horridus* in which the two worlds of humans and monsters are inextricably linked together through the personification of the Sirens as fatal bird-women enchanting sailors with their lethal chants, the Wandering rocks, Scylla, a semicanine man-eating monster (Hopman 2005; Sole 2000) and the hidden ravenous Charybdis. The scene culminates in the storm that typically represents the *transitus* from life to death.

Also in this extract, the ethnopoetic translation of the original Latin verses into ELF is meant to update the ancient metrical forms of the hexameter typical of classical epic narrative, to the iambic pentameter which

is closer to the rhythm of the modern journey narratives and thus it is assumed to be more accessible to different groups of tourists and migrants. Therefore, the objective of rendering Ancient-Greek and Latin narrative forms of classical ‘lingua francas’ into the contemporary rhythm of an ELF variation is to adapt such epic narrative forms to both tourists’ and migrants’ everyday modes of communication (Guido 2012; Lakoff, Johnson 1980, 1999) in order to prompt in them an emotional involvement. At the same time, the ELF variation employed in translation re-textualizes ancient journey narratives by complying with the semantic, syntactic and pragmatic structures of migrants’ and tourists’ native languages transferred to their uses of ELF in intercultural communication.

The intense emotional impact of the rhetorical technique employed makes sailors of the past, as well as migrants and tourists of the present times, all modern representations of the cognitive archetype of the traveller in search of Utopia, at the ‘identity roots’ of human beings. Reproposing such archetypal characters in ancient and modern sea-voyage narratives is intended as a means to guide both tourists and migrants through a process of internalization of the figures of Ulysses and Aeneas aimed at triggering in them emotional processes of empathy and identification with these classical heroes, and of experiential embodiment of such navigation tales. The ultimate objective is to help ‘responsible tourists’ experience solidarity with migrants and accept responsibility towards their destiny. In this context, the ethnopoetic translation of ancient classical verses into ELF is meant to update the classical form of the hexameter characterizing epic narrative, making it cognitively and culturally accessible to different groups of international tourists and migrants. In this sense, translating Ancient-Greek and Latin sea-voyage narratives entails transposing classical ‘lingua francas’ into contemporary ELF variations stylistically and structurally adapted to today’s modes of communication (Guido 2012; Lakoff, Johnson 1980, 1999) so as to make tourists and migrants aware of the common experiences shared by ancient and modern, western and non-western populations that have produced such narratives and to prompt their emotional involvement. On the other hand, such ELF variation used in translation is made to comply with the pragmatic and conversational strategies that, in re-textualizing ancient journey narratives, refer to the specific semantic, syntactic and pragmatic structures of migrants’ and tourists’ native languages transferred to their use of English as a ‘lingua franca’ for international communication.

4. Step 3 – Multimodal re-textualization of ELF sea-voyage narratives in 'premotivational' marketing

Step 3 focuses on another dimension of the re-textualization of ancient and modern sea-voyage narratives, which consists in rendering their dramatic images and frantic rhythms into a multimodal representation aimed at emotionally involving both responsible tourists and migrants, primarily for promotional purposes. More specifically, the Multimodal approach (Kress 2009) adopted at this stage is applied to the making of two videos¹² representing the prototypes for one of the creative activities planned in this Responsible-Tourism project. Video 1¹³ is meant as a “multimodal composition” (van Leeuwen 2005) fulfilling both promotional and emotional (or *premotivational*) aims. In it, the migrants' ethnopoetic verses from Extracts 4 in Step 1 are employed as captions to highlight mythical images, whereas some epic verses analyzed in Extracts 6, 7, and 8 in Step 2 are used as captions underlying the images of migrants' dreadful voyages through an interaction between acoustic, visual and textual elements. This blend of different modes of representation aims at underscoring the migrants' shocking experiences and, at the same time, promoting Responsible Tourism in Castro, viewed as a new Utopia of peace, hospitality and natural beauty. The “represented participants” in Video 1 (Kress, van Leeuwen 2006) – namely, modern migrants and sea-voyagers of the classical tradition – exemplify the integration between ancient and contemporary ‘odysseys’.

This alternative ‘premotivational’ marketing strategy for advertising Mediterranean seaside resorts focuses on the role of the receivers' emotions at the time of choosing their holiday destination, and the audiovisual dimension of this strategy is an essential part of the meaning making process (Kress 2009), as evident from its employment in several audiovisual translation studies (Chaume 2004; Díaz Cintas 2005; Iaia 2015; Perego, Taylor 2012). In this specific multimodal advertisement, images come from a re-enactment of *Odyssey* broadcast by *The History Channel*, from news videos about migrants reaching the Mediterranean coasts of Italy, and from a video of Castro available on *YouTube*. The dynamic alternation of real and mythical voyages, the use of a cinematic and musical score,¹⁴ and the inclusion of selected verses from Homer's *Odyssey* and Virgil's *Aeneid*, along with the migrants' ELF narratives, are designed to help receivers

¹² The videos were created by Pietro Luigi Iaia, the author of this section.

¹³ Video 1 can be watched at the following link:




https://drive.google.com/file/d/0B8fqW19SmcjebmZqYmVFfaDVNWDO/view?usp=drive_web&pref=2&pli=1

¹⁴ The musical score of this video is from the soundtrack of the movie *Requiem for a Dream*, by Darren Aronofsky (2000). It is entitled *Marion Barfs*, composed by Clint Mansell and performed by the Kronos Quartet.

(tourists and migrants) perceive the experiential similarities between epic voyages and dramatic migrations and attain the personal growth advocated by ‘promotional marketing’.

The blending of emotional and promotional objectives, and of ancient and modern odysseys, is realized in extralinguistic terms thanks to the adoption of “narrative” and “conceptual” images. Narrative images represent “unfolding actions and events” (Kress, van Leeuwen 2006, p. 59) and mainly coincide in the promotional campaign with the enactment of Ulysses’ sea-voyage. Conceptual images refer to modern migrations, conferring upon them a “generalized” and “timeless” essence (Kress, van Leeuwen 2006, p. 79). Table 1 illustrates the “multimodal composition” (Baldry, Thibault 2006) of the first part of the advertisement, and in particular the association between images in the visual frame and epic/ELF verses.

This first part of Video 1 introduces the dramatic tone of the scenes, regarding Ulysses’ alarmed stance on the upcoming struggle against Scylla and the migrants’ anguished stance on their hazardous journey in a rubber boat, desperately requesting help from the Italian Navy approaching them. The receivers’ attention is attracted by the rapid movement from narrative to conceptual patterns, and by the fast cinematic pace and dramatic soundtrack that convey the traumatic experience represented in such ancient and modern odysseys. Switching from ethnopoetic verses from modern migrants’ journey narratives – appearing as captions below images taken from the performed *Odyssey* – to epic verses from *Odyssey* and *Aeneid* translated into ELF – appearing as captions below the images of modern migrants crossing the sea – the structure of the video is also meant to activate in viewers an ‘arousal/safety’ emotional pattern driving them to watch the video till its end, when the promotional slogan appears.

VISUAL FRAME	DESCRIPTION		VERBAL CAPTION	
	Narrative	Conceptual	Epic verses	ELF accounts
 <i>The ship struggled against the heavy sea in the night</i>	Cut to a thunderstorm and a night sky			The ship struggled against the heavy sea in the night
 <i>The waves were rising like towers</i>	Ulysses and his men are trying to keep the ship stable			The waves were rising like towers
 <i>Then we entered the Straits in great fear of mind</i>		Cut to migrants on a rubber boat before being rescued	Then we entered the Straits in great fear of mind	








 <i>The boat sailed against a strong wind</i>	After a vortex appear in the water, Ulysses is encouraging his men			The boat sailed against a strong wind
 <i>The boat sailed against a strong wind</i>	Cut to one of Ulysses' men			The boat sailed against a strong wind
 <i>Scylla pounced down suddenly upon us</i>		The migrants in the rubber boat are rescued by the Italian navy	Scylla pounced down suddenly upon us	
 <i>And snatched up my best six men.</i>		The migrants in the rubber boat are rescued by the Italian navy	And snatched up my six best men.	
 <i>I saw their hands and feet struggling in the air</i>		The migrants in the rubber boat are rescued by the Italian navy	I saw their hands and feet struggling in the air	

Table 1
Multimodal analysis of the first part of the promotional Video 1.

Table 2 below illustrates the multimodal construction of the second part of the advertisement, switching from images of migrants rescued by the Navy, to representations of Ulysses and his companions valiantly struggling against natural elements depicted as the monster Scylla, the tidal wave, and Charybdis, the huge swirling vortex, until they reach the anti-climax of such frantic scenes with the arrival of the boat in the safe haven of Castro.

VISUAL FRAME	DESCRIPTION		VERBAL CAPTION	
	Narrative	Conceptual	Epic verses	ELF accounts
 <i>The boat sank, heavy and deep!</i>	Cut to Ulysses, who is worried due to Scylla's attack			
 <i>The boat sank, heavy and deep!</i>	Scylla is approaching the ship			The boat sank, heavy and deep!




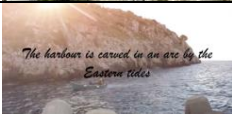

	Scylla is attacking one of Ulysses' men			
	Scylla is still attacking Ulysses' ship			Water started entering from everywhere
		An aerial view of Castro, with a calm sea		
		A view of one of the harbours of Castro	The harbour is carved in an arc by the Eastern tides	
		An aerial view of Castro	Towering cliffs extend their arms in a twin wall	










Table 2

Multimodal analysis of the second part of the promotional Video 1.

The rapid and unexpected cinematic switch from mythical to actual odysseys has been devised with the purpose of reproducing the speedy rhythm of the original narratives and attracting the receivers' attention to the mounting feelings of anguish and terror. The aim is to trigger in receivers an emotional response that should paradoxically produce a positive effect to the promotional effect of the video upon them. Such a positive promotional dimension is evident towards the end of the video, when the images of Castro are linked to the description – from Virgil's *Aeneid* – of a Utopian harbour that “is carved in an arc by the Eastern tides”. These verses are no longer placed below the images but at the centre of the frame, and are followed by the slogan “Castro – the coast of Utopia”.¹⁵ Captions, in this video, represent an intersemiotic subtext guiding the receivers' interpretation – in fact, receivers do not perceive them as organized within the spatial and temporal constraints of conventional subtitles (Neves 2009) as they just underscore the sailors' emotional report to the tragic events that they are undergoing. To reproduce such reports ‘graphically’, a non-conventional font was selected, the *Brush Script MT*, as it is reminiscent of a handwritten account of the sailors' narratives. This relationship between emotional and promotional dimensions is illustrated in Table 3, where only the initial images that contain

¹⁵ This slogan also introduces a cultural reference to one of Tom Soppard's recent plays, *The Coast of Utopia*.

the verbal captions are included, along with the indication of the time frame (in the “HH:MM:SS” format).

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




00 : 00 : 57		The harbour is carved in an arc by the Eastern tides	Promotional
00 : 01 : 02		Towering cliffs extend their arms in a twin wall	Promotional
00 : 01 : 09		CASTRO – THE COAST OF UTOPIA	Promotional

Table 3
Multimodal analysis of the relationship between emotional and promotional dimensions in Video 1.

The second video here analyzed (Video 2) was designed by adopting a cognitive-functional (Langacker 2008) and multimodal (van Leeuwen, Jewitt 2001) approach, according to which the association between linguistic and extralinguistic “meaning-making resources” (Halliday 1978) aims at conveying the senders’ illocutionary intentions, as well as at monitoring the receivers’ reactions to the illocutionary effects of the video (Iaia 2015). Precisely, the multimodal composition of this video is devised to help tourists and migrants perceive the experiential similarities between ancient and contemporary dramatic sea-voyages so as to foster the ‘personal growth’ advocated by this alternative, promotional marketing strategy focusing on the role of the tourists’ emotions at the time of choosing their holiday destination. Video 2 under examination portrays the dramatic experience of ancient and modern seafaring people crossing the sea in the middle of a furious storm, and realizes the blend of emotional and promotional objectives by using linguistic and extralinguistic features through a selection of specific visual and acoustic features. The images come from a re-enactment of *Odyssey* broadcast by *The History Channel*, from news reports about migrants reaching the Mediterranean coasts of Italy, and from a video of the Salento area available on YouTube. Also in this video, all of them belong to the categories of “narrative” and “conceptual” illustrations. The former type, which conventionally represents “unfolding actions and events” (Kress, van Leeuwen 2006, p. 59), coincides in the promotional campaign with the enactment of Ulysses’ sea-voyage. The latter type, conceptual images, refers instead to modern migrations, again represented as “generalized” and “timeless” events (Kress, van Leeuwen 2006, p. 79). These features then interact with a cinematic and musical score composed by two themes, *Point of no Return* in the first part (Table 1), characterized by a regular rhythm

resembling an iambic verse, and *Epic Movie* in the second one (Table 2), starting with a beat that, like a trochee, reproduces the protagonists' sudden feeling of terror. Also the verbal dimension reflects the combination of epic and real migrations: a selected number of the migrants' ethnopoetic verse transcripts from Extract 5, as well as some epic verses from Coleridge's *The Rime of the Ancient Mariner* (analyzed in Step 1), Homer's *Odyssey* and Virgil's *Aeneid*, from Extracts 9 and 10 (analyzed in Step 2), are used as captions that underlie the association between the images of migrants' dreadful voyages and mythical odysseys. The video is composed of three parts: the introduction (00:00:00 – 00:00:06) represents the moments before the storm; the central part (00:00:06 – 00:00:48) depicts the tragic experience of migrants; in the final section (00:00:48 – 00:01:04) Ulysses and two migrant women who survived the storm look back in despair, before showing the calm sea of Salento, which is connoted as a place of hope and relief.

Table 4 illustrates the multimodal composition of the first part of the advertisement:




IMAGE DESCRIPTION			VERBAL CAPTION	
Visual frame	Narrative type	Conceptual type	Epic verses	ELF accounts
		Migrants are on a crowded ship		An old ship boarded us, too many
		The migrants' ship starts to teeter		The deck was so packed and the hold so crammed
	Cut to night sky illuminated by the lightning		And now the 'STORM-BLAST' came	

Table 4
Multimodal analysis of the first part of the promotional Video 2.

The dramatic tone of the promotional campaign is evident from the very beginning of the video, as the crowded ship crosses the sea. The verbal captions stress the epic nature of the migrants' journey: they are in open water on an "old ship" carrying "too many" voyagers, who are about to face the dreadful situation revealed in the second part of the video. The music changes, passing from a calm to a rhythmic soundtrack, thunder is audible in the background, and the narrative illustration of a storm starts with lightning illuminating the night sky. Also the caption with a line from Coleridge's poem in the middle of the visual frame is meant to underscore the sudden appearance of the tempest. Furthermore, the receivers' attention is attracted

by the rapid movement from narrative to conceptual patterns, and by the fast cinematic pace and dramatic soundtrack that convey the traumatic experience represented in such ancient and modern odysseys. Indeed, the switch from modern migrants' journey narratives to Coleridge's poem should activate in viewers an 'arousal/safety' emotional pattern driving them, also in this case, to watch the video till its end, when the final promotional slogan appears, marking an anti-climax.

Table 5 examines the multimodal construction of the second and third parts of the campaign, where Ulysses and his companions valiantly struggle against natural elements such as the storm and the strength of the sea making the migrants' ship capsize.

IMAGE DESCRIPTION		VERBAL CAPTION		
Visual frame	Narrative type	Conceptual type	Epic verses	ELF accounts
 <i>And he was tyrannous and strong</i>	The thunderstorm continues		And he was tyrannous and strong	
 <i>Suddenly came the West Wind whirling furiously</i>	Ulysses' ship is crossing the stormy sea		Suddenly came the West Wind whirling furiously	
 <i>No movement was possible inside</i>	Ulysses and his men are trying to keep the ship stable			No movement was possible inside
 <i>not to make the ship turn</i>	Ulysses' ship is capsizing			not to make the ship turn
 <i>The ship went round and round</i>		The migrants' ship is capsizing	The ship went round and round	
 <i>The ship struggled against the rough sea</i>	Ulysses' ship is being destroyed			The ship struggled against the rough sea
 <i>And every wave grew dark and furious</i>	Cut to the stormy sea		And every wave grew dark and furious	









		The migrants' ship has capsized	And the men fell into the sea	
	After the storm, Ulysses stares at the sea, hopeless		And only sky and sea were around us	
		Two migrant women stare at the sea, hopeless	And only sky and sea were around us	

Table 5

Multimodal analysis of the second and third parts of the promotional Video 2.

The rapid and unexpected cinematic switch from mythical to actual odysseys was devised with the purpose of reproducing the speedy rhythm of the original ethnopoetic narratives and attracting the receivers' attention to the mounting feelings of anguish and terror. This multimodal structure also emphasizes the tone of the final part of the video, producing a schematic opposition between the second and third segments, when the sea of Salento is associated with a safe haven, or a Utopian land of hope and relief. These metaphorical connections are visually rendered by the 'fade out to white' effect, which entails the end of a nightmare, and acoustically supported by a more relaxing soundtrack. The real sound of the sea evokes the end of the dangerous event and the arrival at a safe harbour, and should paradoxically trigger in receivers an emotionally positive response to the promotional effect of the video upon them. This positive promotional dimension is then emphasized by the slogan "SALENTO – Look back in relief", which introduces a cultural reference to John Osborne's play *Look back in anger*. Also captions become an essential semiotic resource (Neves 2009), since they underscore the sailors' emotional report of the tragic events that they are undergoing. To reproduce such a report 'graphically', the non-conventional font of the *Brush Script MT* was again selected, as it is reminiscent of handwritten notes of the sailors' narratives.

To conclude, the relationship between the emotional and promotional dimensions is illustrated in the following Table 6, where only the initial images that contain the verbal captions are included, along with the indication of the time frame (in the "HH:MM:SS" format).

T	VISUAL FRAME	VERBAL CAPTION	DIMENSION
00 : 00 : 01	 <i>An old ship boarded us, too many</i>	An old ship boarded us, too many	Emotional
00 : 00 : 03	 <i>The deck was so packed and the hold so crammed</i>	The deck was so packed and the hold so crammed	Emotional
00 : 00 : 07	 <i>And now the 'STORM-BLAST' came</i>	And now the 'STORM-BLAST' came	Emotional
00 : 00 : 09	 <i>And he was tyrannous and strong</i>	And he was tyrannous and strong	Emotional
00 : 00 : 13	 <i>Suddenly came the West Wind whirling furiously</i>	Suddenly came the West Wind whirling furiously	Emotional
00 : 00 : 17	 <i>No movement was possible inside</i>	No movement was possible inside	Emotional
00 : 00 : 21	 <i>not to make the ship turn</i>	not to make the ship turn	Emotional
00 : 00 : 25	 <i>The ship went round and round</i>	The ship went round and round	Emotional







00 : 00 : 30	 <i>The ship struggled against the rough sea</i>	The ship struggled against the rough sea	Emotional
00 : 00 : 36	 <i>And every wave grew dark and furious</i>	And every wave grew dark and furious	Emotional
00 : 00 : 42	 <i>And the men fell into the sea</i>	And the men fell into the sea	Emotional
00 : 00 : 48	 <i>And only sky and sea were around us</i>	And only sky and sea were around us	Emotional + Promotional
00 : 00 : 52	 <i>And only sky and sea were around us</i>	And only sky and sea were around us	Emotional + Promotional
00 : 00 : 55	 SALENTO <i>Look back in relief</i>	SALENTO – Look back in relief	Promotional

Table 6

Multimodal analysis of the relationship between emotional and promotional dimensions of Video 2.

5. Concluding remarks: retrospects and prospects

This article has illustrated the current stage of an on-going experiential-linguistics research project on the marketing of responsible tourism to be applied to seaside resorts in Southern Italy affected by the mass arrivals of migrants, which deters tourists from choosing these locations for their holidays. The project intends to promote an intercultural model of responsible tourism by combining both promotional and emotional (*premotivational*) place-marketing strategies through activities that encompass the production of

multimodal videos as well as the implementation of cultural activities of narrative data collection, ethnopoetic analysis and translation carried out by tourists and migrants together acting as ethnographers, philologists, and video-makers. The aim is the integration of tourists and migrants who share the same cultural roots as seafaring peoples and allowing each other to learn about their respective ancient and modern sea-voyage narratives. This can be possible through the use of an accessible variation of English as a ‘lingua franca’ employed for intercultural communication, as well as for the translation of classical epic sea-voyage narratives so as to disclose their rhythmical and structural similarities with the modern migrants’ oral journey reports organized into ethnopoetic verses.

The ultimate research aim is to monitor tourists’ emotions and behaviours after experiencing responsible tourism in order to: (a) increase attractiveness of the destination for tourists; (b) tackle prevailing views of tourism as recreation and lack of commitment or, worse, as morbid curiosity about migrants’ landing places; (c) encourage tourists to return to the southern resorts of the Mediterranean sea, which today is considered as the ‘largest cemetery in Europe’ because of the many tragic migrant boat sinkings; (d) expand tourists’ empathic understanding of today’s migration experience situating it within a cultural context that goes back to the ancient and glorious epic literature about odysseys across the Mediterranean sea.

Findings of this research may be of help to marketing practitioners in the touristic sector in many ways. Indeed, understanding the effects of multimodal videos on both tourists and migrants can be useful to increase cultural integration, thus reducing potential negative stereotypes associated to seaside Mediterranean resorts affected by migrants’ mass arrivals. Therefore, the cultural and social effects expected in the marketing plan could be met through such an experiential-linguistic approach. Indeed, private or public players in the tourist sector (e.g., hotels or institutions) may use the cultural activities proposed in this research, such as videos developed after journey-narrative analysis and translation, to promote their places and have both tourists and migrants share the same emotions, through the use of English as ‘lingua franca’. Thus, insights from the present research could be used by seaside resorts to improve their relationship with current tourists and attract new ones by developing an image associated with responsible tourism. Interestingly, this approach would point out a new way for the development of sustainability in tourism marketing. In particular, the social dimension of sustainability would be strengthened, allowing marketers to combine social responsibility, cultural integration, and tourism development. Therefore, instead of being perceived negatively, the presence of migrants could be managed as an added value of the seaside resorts. The presence of migrants, rather than discouraging tourists from choosing these locations for their

holidays, would increase the image of such places associating them to social sustainability, history, emotions, and creativity. Through the development of marketing tools capable of emphasizing the opportunity of experiencing integration with migrants as a way to grow personally and culturally, tourists could play the role of 'intercultural mediators' between local residents and migrants. In particular, emotional marketing would play a central role. The opportunity to better understand today's migration situations and stories could activate, in tourists, a particular empathic feeling, thus developing a unique image for the seaside places. A responsible tourism image, based on the integration of people from different cultures but with similar roots, could be strategically promoted. Moreover, the marketing tools analyzed in this research would also help to emotionally engage both tourists and migrants through the ancient epic literature related to the Mediterranean sea, thus contributing to the 'promotion' of epic narratives from classical literature. Methodology and insights from this research conducted on the Italian Southern coast may be applied to other seaside resorts in the Mediterranean that are interested in integrating tourists with migrants.

Bionotes: Maria Grazia Guido is Full Professor of English Linguistics and Translation at the University of Salento, where she is also Director of the Interfaculty Language Centre, of the Masters Course in 'Intercultural and Interlingual Mediation in Immigration and Asylum Contexts', and of the International Ph.D. Programme (with the University of Vienna) in 'Modern and Classical Languages, Literatures and Cultures'. Her research interests are in cognitive-functional linguistics applied to ELF in intercultural communication and specialized discourse analysis.

Lucia Errico is Ph.D. Candidate of the Doctoral Programme in 'Modern and Classical Languages, Literatures and Cultures' at the University of Salento, conducting her research within an international cotutelle agreement with the Albert-Ludwigs-Universität of Freiburg. She has held a research contract with the University-of-Salento Project on "Made-in-Apulia' Luxury Marketing and Responsible Tourism" co-funded by the CariPuglia Foundation. Her research interests and publications focus on the identification of cognitive archetypes in Ancient-Greek myths and on the representation of Utopian places in classical epic narratives and their translation into ELF.

Pietro Luigi Iaia is Adjunct Professor and Researcher of English Linguistics and Translation at the University of Salento. He holds a Ph.D. in English Linguistics applied to Translation Studies from the same University. His research interests focus on the cognitive-semantic, pragmatic and socio-cultural dimensions of multimodal translation, and on ELF variations in cross-cultural audiovisual discourse and computer-mediated communication.

Cesare Amatulli is Assistant Professor of Marketing at the University of Bari, Italy. He has been Visiting Professor at LUISS University, Italy, and Visiting Researcher at the Ross School of Business, University of Michigan, USA, and at the University of Hertfordshire, UK. He has published in major international peer-reviewed academic journals, such as the *Journal of Business Research* and *Psychology & Marketing*.

Authors' addresses: mariagrazia.guido@unisalento.it; luciaerrico3@gmail.com;
pietroluigi.iaia@unisalento.it; cesare.amatulli@uniba.it

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