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# *Cultus*

THE JOURNAL OF INTERCULTURAL  
MEDIATION AND COMMUNICATION

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TOURISM ACROSS CULTURES  
*Accessibility in Tourist Communication*  
2016, Issue 9, Volume 1

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# CULTUS

*the Journal of Intercultural Mediation and Communication*

## TOURISM ACROSS CULTURES Accessibility in Tourist Communication

2016, Issue 9, Volume 1

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# CULTUS

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## Foreword

It is our great pleasure to present the first volume of Cultus 9, an issue entirely dedicated to the language of tourism in a cross-cultural perspective. A high number of articles have been submitted for this issue by international academics and researchers. For this reason, eight articles are being published in volume 1, edited by Elena Manca and Cinzia Spinzi, the remaining ones will follow in volume 2, edited by David Katan and Cinzia Spinzi.

We would like to thank all the authors for contributing to this field of study, and to this issue, with their high-quality, innovative and interesting work 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 in Tourism Discourse studies.

*Elena Manca and Cinzia Spinzi*

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***ELF narratives of ancient and modern ‘odysseys’ across the Mediterranean Sea: An Experiential-Linguistic Approach to the marketing of Responsible Tourism***

*Maria Grazia Guido, Lucia Errico, Pietro Luigi Iaia, Cesare Amatulli<sup>1</sup>*

*Abstract*

*This paper introduces an interdisciplinary research exploring 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 and some strategies of Experiential Place Marketing will be applied to the ‘emotional promotion’ of Responsible Tourism in order to enquire into the effects of emotions upon the tourists’ perception of the holiday as an experience of ‘personal and cultural growth’. This is expected to develop from their appraisal of (a) non-western migrants’ dramatic narrations of journeys across the sea, reported in their variations of English as a ‘lingua franca’ (ELF), and (b) epic narratives of Mediterranean ‘odysseys’ towards ‘Utopian destinations’ belonging to the western cultural heritage, translated from ancient (Greek and Latin) into modern ELF variations. The target of the marketing plan are tourists playing the role of ‘intercultural mediators’ with migrants in one of the seaside resorts of Salento, a southern-Italian area affected by migrant arrivals. To facilitate the tourists’ process of ‘experiential embodiment’ of past and present dramatic sea voyages, the cultural project of Responsible Tourism is designed to introduce tourists and migrants to an ‘Ethnopoetic analysis’ of two corpora of modern and ancient oral sea voyage 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 directly involve tourists and migrants as if they were ‘philologists’ and ‘ethnographers’ exploring how such ancient and modern oral narratives are 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, become metaphorically personified as mythological monsters, or as objects and elements endowed with an*

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<sup>1</sup> The authors have contributed equally to the overall drafting of this paper. Maria Grazia Guido is responsible for sections 1, 2, 3; Lucia Errico for section 4; Pietro Luigi Iaia for section 5; and Cesare Amatulli for section 6.

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*autonomous, dynamic force capable of destroying the human beings at their mercy. The Ethnopoetic analysis and translation, together with the subsequent multimodal rendering of such journey narratives into a promotional video for place-marketing purposes aim at making both tourists and migrants aware of the common socio-cultural values of the different populations that have produced them.*

## 1. Research Context: Utopian vs. Dystopian schemata

This paper introduces an ongoing interdisciplinary research aimed at the tourists' exploration of the emotional experience of Italian seaside resorts whose geographical position on the southern Mediterranean coasts has always made them places of hospitality and hybridization of languages and cultures.<sup>2</sup> An enquiry will be carried out into the effects of emotions upon international tourists' perception of the holiday as an experience of personal and cultural growth. Research is grounded on an integrated cognitive-pragmatic model of Experiential Linguistics (Sweetser 1990; Langacker 1991; Lakoff and Johnson 1999) and Experiential Place Marketing (Jani and Han 2013; Prayag *et al.* 2013) applied to the 'emotional promotion' of Responsible Tourism (Roseman 2001; Hosany and Prayag 2011; Ma *et al.* 2013; Lin *et al.* 2014) – a form of tourism aiming at advertising the tourists' experience of problematic socio-cultural situations<sup>3</sup> – such as the promotion of holiday destinations affected by migrants' arrivals.<sup>4</sup> From the corpus of ethnographic data collected for this research in the course of a pilot study focusing on encounters between tourists (playing the roles of intercultural mediators) and migrants/asylum seekers, both groups hosted in seaside resorts, it was

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<sup>2</sup> This research is hosted by the *Centro di Ricerca sulle Lingue Franche nella Comunicazione Interculturale e Multimediale* directed by Maria Grazia Guido at the University of Salento. The Centre promotes research projects on the use of modern and ancient lingua francas, involving academic scholars as well as social and institutional partners.

<sup>3</sup> The definition of "Responsible Tourism", as a form of sustainable tourism whose aim is "to create better places for people to live in and for people to visit", was introduced during the 2002 Cape Town Summit on Sustainable Development and, in 2007, it was adopted by the World Travel Market (<http://responsibletourismpartnership.org/>).

<sup>4</sup> This is in line with the principles of Responsible Tourism stating that 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 that it "makes positive contributions to the conservation of natural and cultural heritage and to the maintenance of the world's diversity." (<http://responsibletourismpartnership.org/>).

observed that misunderstanding between tourists and migrants is not just due to differences in the syntactic, semantic and pragmatic structures of their respective native languages transferred to their variations of English as a ‘lingua franca’ (ELF) in contact in situations of intercultural communication (Guido 2008). In fact, misunderstanding is also due to the interacting groups’ different experiential ‘schemata’, meant as the socio-semiotic knowledge shared with their respective primary/native speech communities (Carrell 1983). This view would indeed enlarge the notion of ELF, here intended as non-native speakers’ different linguacultural variations of English, to encompass their different schemata transferred into ELF uses and hindering communication.

In the case in point, the focus is, on the one hand, on tourists’ and migrants’ different ‘migration schemata’ that come into contact – and often into conflict – as they interact, insofar as migrants take a first-person involved stance towards the migration experience, whereas tourists tend to adopt a third-person detached stance. On the other hand, research also explores the two conflicting ‘voluntary-work’ and ‘place-marketing’ schemata which usually come to be hybridized in Responsible Tourism by local administrators who frequently act as ‘tour operators’ to promote seaside resorts endangered by migrants’ mass arrivals, in order to bring tourists back.<sup>5</sup>

Such seaside resorts, for example in Southern Italy, are often perceived differently by tourists and migrants as they respectively actualize the ‘Utopia vs. Dystopia (anti-Utopia)’ archetype in experiencing the holiday places. The term Utopia itself has two Ancient-Greek etymological derivations: *eu-topos*, meaning ‘place of good and harmony’, and *ou-topos*, meaning ‘no place’, ‘nowhere’. Utopia, from Thomas More and Francis Bacon to Jonathan Swift’s Dystopia, has always been represented as a counterfactual island of happiness and justice alternative to the observer’s real corrupted society. The Observer, in the structure of the Utopian genre, is a Traveller landing in Utopia after a dangerous journey. Such a

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<sup>5</sup> Some cases in point are: Lampedusa, offering voluntary-work camps where tourists feel like mediators, enhancing their sympathetic understanding of the migration experience; Malta, where a website advertises the need for ‘volunteers’ willing to assist huge numbers of African refugees landing there and to educate them in English on “European customs” (<http://www.gooverseas.com/blog/volunteering-in-malta-beyond-tourism-websites>). 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/akagera-humure-refugee-community-visit/>).

Utopian 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 the ‘Recreational-Utopia’ schemata. Indeed, these tourists are encouraged to act as ‘mediators’ towards migrants and, eventually, even become ‘tourist-resort entertainers’ playing the ‘Robinson Crusoe’ role and casting immigrants in a supporting ‘Friday’ role. In so doing, they turn the ‘immigrant-reception schema’ into a ‘tourist-reception schema’. Immigrants, on the other hand, tend to activate a Dystopian schema as they feel obliged to accept the unfamiliar roles imposed upon them of ‘tourism promoters’, according to a widespread ‘touristicization-of-migrants’ model of Responsible Tourism.<sup>6</sup>

Instances of such Utopian/Dystopian schema conflict can be identified in the corpus of conversation data collected in landing places, which offer evidence of the extent to which ELF variations used by interacting tourists-as-mediators/entertainers and immigrants-as-tourists with the purpose of achieving successful ‘Utopian communication’, often turn into ‘Dystopian miscommunication’ due to participants’ schematic divergences – as evident in the following brief extract (Guido 2016) from a conversation between a female Italian ‘tourist-mediator’ (IM – using Italian-ELF and switching from a ‘recreational-Utopian schema’ to a ‘social-Utopian schema’) and a Nigerian immigrant (NI – conveying, through his Nigerian Pidgin ELF variation, a ‘Dystopian schema’ as well as an experiential ‘migration schema’ in conflict with that of his Italian interlocutor):<sup>7</sup>

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<sup>6</sup> 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>).

<sup>7</sup> Conversation symbols: [ ] → overlapping speech; underlining → emphasis; ° ° → quieter speech; (.) → micropause; (..) → pause; :: → elongation of prior sound; hhh → breathing out; .hhh → breathing in; > < → speed-up talk; = → latching.

*Annotated transcription*

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*]

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 about 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*].

Noticeably, 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. 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 avoid stressful thoughts. Instead she envisages NI's brother swimming to safety, thus strengthening NI's hopeless experience of having actually landed in an unsympathetic Dystopia.

## 2. Research objective and method

To avoid such misunderstandings in migration contexts, the present research project in Responsible Tourism aims at making both tourists and migrants aware of their respective ELF variations in contact by highlighting their linguacultural and schematic similarities, rather than their pragmalinguistic differences, and by promoting a hybrid use of ELF, enhancing mutual accessibility to shared experiential schemata and to common narrative ways of expressing them. More specifically, the ultimate

objective of the present research is to provide tourists and migrants in contact with a cultural and emotional experience expected to develop from their appraisal, on the tourists' side, of the migrants' dramatic ELF narrations of voyages across the sea (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 epic tales into a hybrid ELF variation which enhances accessibility to the narrated experiences by reproducing the shared linguacultural features of the tourists' and migrants' experiential schemata, thus fostering successful intercultural communication.

The research was carried out in collaboration with the local administration of Castro,<sup>8</sup> a seaside resort in Salento, Southern Italy, 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, represents the setting of this marketing campaign in Responsible Tourism, promoted it as the mythical Utopia, welcoming voyagers. Castro becomes a place of hospitality, of social good and of natural beauty, an alternative to the real, corrupt and xenophobic society. Like Ulysses who was asked to narrate his dangerous voyage at each landing, tourists and migrants in Castro are guided to co-create a common ELF variation and share cultural and experiential journey narratives.

In the first part of this ongoing research, the method adopted is the Ethnopoetic Analysis (Hymes 1994, 2003) according to which ancient and modern ethnic oral narratives are organized into spontaneous verse structures reproducing sequences and rhythms of human actions and emotions in response to traumatic experiences of violent natural phenomena (waves, wind, etc.), metaphorically personified as mythological monsters, or as objects and elements with an autonomous, dynamic force destroying humans.

In the present research, an ethnopoetic analysis is applied to two corpora of ancient and modern oral journey narratives with the objective of involving tourists and migrants into a listening to and/or reading aloud of such sea-journey narratives, thus playing the roles of ethnographers and

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<sup>8</sup> The authors wish to thank the Mayor of Castro, Dr. Alfonso Capraro, for his invaluable logistic support for this research.



philologists first and then, eventually, embodying them by dramatization in an actual and collective space of enactment (Guido 2005).

In Phase 1, the ethnopoetic analysis was carried out on a corpus of journey narratives collected in reception centres for migrants; in Phase 2, analysis and translation into ELF was carried out on a corpus of extracts from Homer's *Odyssey* and Virgil's *Aeneid* – among other classics of the Ancient Greek and Latin tradition. In the second part, such ancient and modern journey narratives and their experiential rhythms were rendered into multimodal representations (Kress 2009) through the production of a video aimed at achieving promotional/emotional (*premotivational*) effects in order to make tourists and migrants aware of the shared dramatic experiences of populations of different cultures producing them in past and present times, as illustrated in the following three case studies.

### 3. Case Study 1: Ethnopoetic analysis of migrants' oral journey narratives

Case study 1 focuses on the analysis of an extract from a corpus of African migrants' oral sea-voyage narratives, illustrating how the personifications of violent natural elements (e.g., stormy sea, high winds etc.) as well as inanimate objects (e.g. boats) are actually due to ergative clause structures [OVS] placing the Object in Subject position as if it were an animate Agent endowed with its own energy (Talmy 1988). Such ergative structures – typical of Proto-Indo-European and Proto-Afroasiatic languages spoken by earliest populations living in natural environments experienced as hostile to humans – still survive in many modern African languages and are eventually transferred to the structures of the ELF variations that African migrants use for intercultural communication.

The following extract from an oral narrative in Nigerian Pidgin English used as an ELF variation by a Nigerian migrant landing in Italy (Guido 2008) has been organized into 'ethnopoetic verses', which are narrative lines each characterized by a rhythm that emphasizes the emotion underlying the narrated story and each marked by an ergative personification of a natural element in 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.

*Ethnopoetic transcript*

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

[*the ship struggled desperately against the heavy sea in the night*]

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

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

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 smelled tremendously 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 freezing water broke against the boat*]

water don de kom for di boat every wie,

[*water started entering 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 the water out, out, out!*]

Evidence of ancient ergative structures in this extract can be found in the personification of inanimate objects, such as the ‘boat’, and of the natural elements, which are 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. Furthermore, the regular non-stressed/stressed iambic rhythm of the oral ethnopoetic verses, sometimes suddenly broken by a stressed/non-stressed trochee (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 migrants’ heart overwhelmed with terror.

Such ergative structures and the rhythms of oral sea-voyage accounts can be identified also in classical epic narrative of the ancient Greek and Latin traditions, reproducing earliest oral journey narrations where human beings fighting against a hostile natural environment marked the cognitive, emotional and communicative dimensions of the sea-voyage reports.

#### 4. Case Study 2: Ethnopoetic analysis of classical epic narratives of Mediterranean voyages

Case study 2 proposes an ethnopoetic ELF translation of epic narratives of Mediterranean voyages from classical literature<sup>9</sup> aimed at (a) making Western tourists rediscover their ‘identity roots’ as people of seafaring voyagers, who faced the violence of natural elements and extreme emotions personified in their narratives as animate subjects, subsequently turned into mythological monsters, and (b) communicating such ‘Western identity roots’ to non-Western migrants who crossed the sea to come to Italy. The ELF variation chosen for the translation of classical journey narratives was meant, on the one hand, to be accessible to both native and non-native English-speaking tourists as well as to migrants and, on the other, to reproduce faithfully the figurative language and the ethnopoetic rhythms of the original epic narratives. Hence, the translations of the Classical Greek and Latin literature here proposed are not the conventional ones stylistically devised for aesthetic purposes, but they instead intend to render the original folk use of the epic narrative as an oral dramatized account of dreadful journeys across the sea through the two lingua francas of ancient times (Greek and Latin), into a modern variation of English as a lingua franca for contemporary intercultural communication.

In the present case study, a comparative ethnopoetic analysis will be carried out between the original texts drawn from Homer’s *Odyssey* and Virgil’s *Aeneid*, and their translation into ELF. The interest in exploring voyages of classic heroes like Ulysses and Aeneas lies in the fact that they have represented constitutive models and sources of inspiration for Western literature also because of the linguistic and narrative structures through which these voyages have been narrated.

The first extract under analysis is taken from Book XII of *Odyssey* and includes verses referred to the “Scylla and Charybdis” episode, and 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: 205). In their long voyage across the Mediterranean sea, Ulysses and his companions reach the straits where Scylla and

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

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 (cf. 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 (Charybdis, the giant water vortex; Scylla, the tidal wave; 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 they are, in fact, 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.

*Odyssey: verses 234-239 and their ethnopoetic ELF translation*

ἡμεῖς μὲν στεῖνωπὸν ἀνεπλόομεν γούωντες:

Then we entered the Straits in great fear of mind,

ἔνθεν μὲν Σκύλλη

for on the one hand was *Scylla*,

ἑτέρωθι δὲ διὰ Χάρυβδις δεινὸν ἀνερροῖβδησε θαλάσσης  
ἀλμυρὸν ὕδωρ.

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

ἦ τοι ὄτ' ἐξεμέσειε, ὑπόσε 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 ἀνερροιβδήσε, from ἀναρροιβδέω, which means “swallow back”, “suck down again”, and deriving from ῥοῖβδος, 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 ethnoepic 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).

*Odyssey: verses 244-249 and their ethnoepic ELF translation*

ἡμεῖς μὲν πρὸς τὴν ἴδομεν δέισαντες ὄλεθρον:

While we were taken up with this,

and were expecting each moment to be our last,

τόφρα δέ μοι Σκύλλη γλαφυρῆς ἐκ νηὸς ἐταίρους

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' ἐταίρους

ἦδη τῶν ἐνόησα πόδας καὶ χεῖρας ὕπερθεν  
ὕψος' ἀειρομένων.

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

Suddenly Ulysses can hear a cry, he turns back, takes a look at the ship, rolls his eyes looking for his companions and can see them up there while they are stirring, in the tentacles of Scylla (Merry and Riddell, 1987: p. 254). Suddenly Scylla, with her tentacles, snatches six sailors<sup>10</sup> from the ship while Ulysses cannot but look petrified and horrified at how she devours them. Significantly, in the “Scylla and Charybdis” scene a change in style is evident, 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.

*Odyssey: verses 415-417 and their ethnopoetic ELF translation*

Ζεὺς δ' ἄμυδις βρόντησε καὶ ἔμβαλε νηὶ κεραυνόν:

Then Zeus let fly with *his* thunderbolts,

ἢ δ' ἐλελίχθη πᾶσα Διὸς πληγεῖσα κεραυνῶ,

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

and the ship went round and round,  
 ἐν δὲ θεεῖου πλήτο,  
 and was filled with fire as the lightning struck it.  
 πέσον δ' ἐκ νηὸς ἑταῖροι.  
 The men all fell into the sea.

In this stormy scene, the presence of Zeus emphasizes the fact that it is not an ordinary storm, but a punishment from God on 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 (cf. Moulinier, 1958: p. 101). Zeus himself is an ergative personification of “the storm” that breaks down with frightening violence, also involving in its fury the other ergative agents of the “lightning” striking the “ship” that “went round and round” till all the sailors fell into the sea.

The second extract 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 ancient name of Castro. 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. This arrival in many ways resembles the sailors’ arrival at 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.

*Aeneid: 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.

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*Portus ab Euroo fluctu curvatus in arcum,*  
 The harbour is carved in an arc by the eastern tides:  
*obiectae salsa spumant asparagine 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 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. 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 become 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 designed to guide both tourists and migrants through a process of internalization of the figures of Ulysses and Aeneas and aims triggering emotional processes of empathy and identification with these classical heroes, as well as experiential embodiment of such navigation tales. The ultimate objective is to help 'responsible tourists' experience solidarity with migrants and accept some responsibility regarding their destiny. To this end, the ethnopoetic translation of ancient classical verses into ELF is justified, and by modernising the ancient metrical forms of hexameter typical of epic narrative the verses become cognitively and culturally accessible to a much wider group of tourists and migrants.

In this sense, translation becomes a re-creation of the Ancient-Greek and Latin 'lingua francas' within a contemporary ELF variation. Tourists and migrants will therefore become more aware of the socio-cultural



values of the differences between the Western/non-Western and ancient/modern populations that have produced such narratives through ELF. This variation of the English language is stylistically and structurally adapted to their everyday modes of communication (Lakoff and Johnson 1980, 1999; Guido 2012) allowing immediate emotional involvement. Also this use of ELF translation complies with the pragmatic and the conversational strategies that refer to the semantic, syntactic and pragmatic structures of migrants' and tourists' native languages transferred to their use of English as a 'lingua franca' for international communication.

### 5. Case Study 3: Multimodal representation in 'Promotional' Marketing

Case Study 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. In fact, one of the crucial objectives in Responsible Tourism is to promote the Mediterranean seaside resorts affected by the mass arrivals of migrants in order to bring tourists back. More specifically, the Multimodal approach (Kress 2009) adopted at this stage is applied to the making of a video as a "multimodal composition" (van Leeuwen 2005) fulfilling both promotional and emotional (or *promotional*) aims.<sup>11</sup> In it, the migrants' ethnopoetic verses from Case Study 1 are employed as captions to highlight mythical images, and some epic verses analyzed in Case Study 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, natural beauty, hybridization of languages and cultures and intercultural communication.

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<sup>11</sup> The video was created by Pietro Luigi Iaia, the author of this section, and can be watched at the following link:

[https://drive.google.com/file/d/0B8fqW19SmcjebmZqYmVFaDVNWDQ/view?usp=drive\\_web&pref=2&pli=1](https://drive.google.com/file/d/0B8fqW19SmcjebmZqYmVFaDVNWDQ/view?usp=drive_web&pref=2&pli=1)

Indeed, this video may represent a prototype for one of the creative activities planned in this Responsible-Tourism project involving both tourists and migrants (for instance, after they have together performed the cultural tasks of collecting and annotating migrants' narrative journey reports, and carrying out on them – as well as on a corpus of ancient sea-voyage narratives – an ethnopoetic analysis and ELF translation, thus performing the roles of ethnographers and philologists). The “represented participants” (Kress and van Leeuwen 2006) in the video – namely, modern migrants and sea-voyagers of the classical tradition – exemplify the integration between ancient and contemporary ‘odysseys’.



This alternative promotional 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; Perego and Taylor 2012; Iaiá 2015). In this specific multimodal advertisement, images have been taken from a re-enactment of the *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,<sup>12</sup> 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 (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 realised in extralinguistic terms thanks to the adoption of “narrative” and “conceptual” images. Narrative images represent “unfolding actions and events” (Kress and 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 (*ibidem* 2006: p. 79). Table 1 illustrates the “multimodal composition” (cf. Baldry and Thibault 2006) of the first part of the advertisement, and in

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<sup>12</sup> 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.

particular the association between images in the visual frame and epic/ELF verses:

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



 <p><i>Scylla pounced down suddenly upon us</i></p>		The migrants in the rubber boat are rescued by the Italian navy	Scylla pounced down suddenly upon us	
 <p><i>And snatched up my best six men.</i></p>		The migrants in the rubber boat are rescued by the Italian navy	And snatched up my six best men.	
 <p><i>I saw their hands and feet struggling in the air</i></p>		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.

This first part of the video 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.

The video switches from ethnopoetic verses from modern migrants' journey narratives, which appear as captions below images taken from the performed *Odyssey*, to epic verses from the *Odyssey* and the *Aeneid* translated into ELF, which appear as captions below the images of modern migrants crossing the sea. This structure is designed to activate in viewers an 'arousal/safety' emotional pattern driving them to watch the video till its end, when the promotional slogan appears.

Table 2 below illustrates the multimodal construction of the second part of the promotional video, 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
	Cut to Ulysses, who is troubled about Scylla's attack			
	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	
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Table 2. Multimodal analysis of the second part of the promotional video.

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 response 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”.<sup>13</sup> 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 merely 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 the following Table 3, 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).

<sup>13</sup> This slogan also introduces a cultural reference to one of Tom Soppard's recent plays, *The Coast of Utopia*.

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







<p>00 : 00 : 38</p>	 <p><i>I saw their hands and feet struggling in the air</i></p>	<p>I saw their hands and feet struggling in the air</p>	<p>Emotional</p>
<p>00 : 00 : 45</p>	 <p><i>The boat sank, heavy and deep!</i></p>	<p>The boat sank, heavy and deep!</p>	<p>Emotional</p>
<p>00 : 00 : 50</p>	 <p><i>Water started entering from everywhere</i></p>	<p>Water started entering from everywhere</p>	<p>Emotional</p>
<p>00 : 00 : 57</p>	 <p><i>The harbour is carved in an arc by the Eastern tides</i></p>	<p>The harbour is carved in an arc by the Eastern tides</p>	<p>Promotional</p>
<p>00 : 01 : 02</p>	 <p><i>towering cliffs extend their arms in a twin wall</i></p>	<p>Towering cliffs extend their arms in a twin wall</p>	<p>Promotional</p>
<p>00 : 01 : 09</p>	 <p><b>CASTRO</b> <b>THE COAST OF UTOPIA</b></p>	<p>CASTRO – THE COAST OF UTOPIA</p>	<p>Promotional</p>

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



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## 6. ELF in the marketing of Responsible Tourism: retrospects and prospects

This paper 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 has been deterring 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 (*promotional*) place-marketing strategies. Activities encompass the production of multimodal videos as well as the collection of narrative data, ethnopoetic analysis and translation carried out by tourists and migrants acting together as ethnographers, philologists, and video-makers.

The aim is to integrate tourists and migrants by focussing on their cultural roots as seafaring peoples and allowing them 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 the migration experience today 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 tourism 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 stereotyping of Mediterranean resorts affected by mass arrivals of migrants. As a result, 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) could 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 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 to 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.

Consequently, instead of being perceived negatively, the presence of migrants could be managed as an added value of the 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.

Here, 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 these coastal resort towns. 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 then also be applied to other resorts in the Mediterranean area interested in integrating tourists with migrants.

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