

INTERNATIONAL PEER-REVIEWED JOURNAL



# I-LanD Journal

Identity, Language and Diversity

Chief Editors: Giuditta Caliendo & Maria Cristina Nisco

SPECIAL ISSUE

## *The Discursive Representation of Globalised Organised Crime*

Crossing Borders of Languages and Cultures

Giuseppe Balirano, Giuditta Caliendo, Paul Sambre (Eds)



# I-LanD Journal

## Identity, Language and Diversity

Chief Editors: Giuditta Caliendo & Maria Cristina Nisco

The Discursive Representation of Globalised Organised Crime:  
Crossing Borders of Languages and Cultures

I-LanD Journal  
peer-reviewed  
bi-annual journal  
n. 1/2017 - June 2017

#### ADVISORY BOARD

**Giuseppe Balirano**  
(University of Naples  
"L'Orientale")  
**Marina Bondi**  
(University of Modena  
and Reggio Emilia)  
**Delia Chiaro**  
(University of Bologna)  
**David Katan**  
(University of Salento)  
**Don Kulick**  
(Uppsala University)  
**Tommaso Milani**  
(University of Gothenburg)  
**Oriana Palusci**  
(University of Naples  
"L'Orientale")  
**Paul Sambre**  
(University of Leuven)  
**Srikant Sarangi**  
(Aalborg University)  
**Christina Schäffner**  
(Professor Emerita at Aston  
University)  
**Vivien Schmidt**  
(Boston University)  
**Stef Slembrouck**  
(Gent University)  
**Marina Terkourafi**  
(University of Illinois  
at Urbana-Champaign)  
**Girolamo Tessuto**  
(University of Campania  
"Luigi Vanvitelli")  
**Johann Unger**  
(Lancaster University)

#### COPY EDITORS

**Eleonora Esposito**  
(Sultan Qaboos University)  
**Antonio Fruttaldo**  
(University of Naples  
Federico II)

#### PUBLISHER

**Paolo Loffredo Initiative  
Editoriali srl**  
via Ugo Palermo 6  
80128 Napoli - Italy  
P.IVA 05014040876  
R.E.A. NA 931959  
+39 3248382362  
www.paololoffredo.it  
iniziativeeditoriali@libero.it

### 3 Editorial

[Giuditta Caliendo - Maria Cristina Nisco]

### 6 Introduction: Multimodal Discourse(s) on Globalised Crime

[Giuseppe Balirano - Giuditta Caliendo - Paul Sambre]

### 15 Representing the *Camorra* as a Global Criminal Entity: A Multimodal Discourse Analysis

[Giuditta Caliendo]

### 38 The Multimodal Representation of Italian Anti-Mafia Discourse: Foregrounding Civil Resistance and Interlocution in Two Global English Video Reportages

[Paul Sambre]

### 60 De-Queering Proxemics in the Screen Adaptation of *Camorra* Male Dyads: A Multimodal Prosody Analysis

[Giuseppe Balirano]

### 86 The (Re)Presentation of Organised Crime in *Gomorra* – *The Series*: A Corpus-Based Approach to Cross-Cultural Identity Construction

[Antonio Fruttaldo]

### 103 'Woman Robbed and Punched on London Street': Linguistic and Discursive Representation of Offender and Victim Social Actors in Crime News Headlines

[Girolamo Tessuto]

### 126 The Language of Fear: Cybercrime and 'the Borderless Realm of Cyberspace' in British News

[Massimiliano Demata]

Director: **Elisabetta Donadono**

Authorisation n. 60 issued by the Court of Naples on 20/12/2016



# Introduction: Multimodal Discourse about Crime in a Globalised World

DOI: 10.26379/1002

**Giuseppe Balirano**

University of Naples "L'Orientale"  
*gbalirano@unior.it*

**Giuditta Caliendo**

University of Lille  
*giuditta.caliendo@univ-lille3.fr*

**Paul Sambre**

University of Leuven  
*paul.sambre@kuleuven.be*

In this special issue, the guest editors bring together a selection of papers, which offer new insight into academic research on the representation of organised crime in different media outlets. This volume touches upon different criminal organisations and activities, taking into account genres and media where criminal actors and their public antagonists are discursively displayed. The guest editors' original idea was to take explicitly into account, on the one hand, the multifaceted and evolving nature of crime groups and, on the other, the meaning-making processes that represent them through the media. Contrary to the discourse surrounding the subculture of criminals, the focus here is on the global public debate about organised crime syndicates and the social response to their wide array of criminal activities.

Crime is a concept created and defined by society, where many people depend on second-hand information provided by the media. The media both shape our understanding of crime (Tabbert 2012: 142) and selectively put on stage criminal actors and processes, often in a dramatic, sometimes fictional, way (Jewkes 2015: 24–28; Anello 2013). Research about the discourse of crime generally deals with its different dimensions, such as its relation with public policy, the legal economy and criminal law, police work and criminology (Fijnaut/Paoli 2004: 31–36). It generally focuses less on the reality of social events, activities and participants involved in violent behaviour, where the interplay between crime, civil society and the media is at stake. This issue zooms in on the latter, looking at the constructivist and ideological nature of crime as a collective and mediated window on the world. The focus here is not on the discourse of criminals or inmates themselves, but rather on public discourse about organised crime. Media discourse both constitutes and is constituted by public attitudes and contradictory feelings of fear, anger and fascination (Fairclough 1992). Media discourse has a strong impact on public attitude towards crime: it contributes to a better understanding of the risks involved and a rise in acceptance of measures of prevention, effective punishment and reintegration of offenders, and may act as a trigger



for necessary national and international legal reforms. Media discourse does entail both a representational and imaginary aspect: it deals not only with the way crime is (sometimes fatalistically) problematised, but also with how crime and the (successful) battle against it should or could be positively portrayed (Bednarek/Caple 2017: 60–61, 85–88; van Erp 2017).

The six papers in this special issue analyse different representations of crime presented in media formats on a more global scale and map out (i) the conceptualisation of criminal organisations and their members; (ii) the social actors displayed, both in the criminal and public sphere; (iii) the different textual formats of crime reporting. Firstly, the media reflect and reshape public belief and attitude about organised crime. Secondly, they represent the network of social actors surrounding crime: not only crime syndicates and perpetrators, but also crime victims (and their associations) and crime fighters. Thirdly, they build concepts and global narratives in press coverage about crime. On a meta-level, media discourse about crime expresses power relations between both public institutions, criminal syndicates and the media, as these forces try to occupy, control or take stance within the public space, sometimes by open intimidation and battles, often through more subtle forms of information exchange, repression, influence or search for dominance.

The different contributions in this volume are tributary to the epistemological program of Critical Discourse Analysis, a framework for reflection about the dialectical mediation between semiotic structure and social action (Chouliaraki/Fairclough 1999; Weiss/Wodak 2003: 6–9). Mediation concerns both text producers, such as journalists making the news, and text consumers, i.e. media audiences (Fairclough 2006: 25). Different genres use different strategies to attract readership. Crime coverage in the press has an ambivalent status of infotainment: it offers both a factual reconstruction of criminal events, but typically reenacts, and fictionalises the different characters involved in those episodes in dramatic settings (Fairclough 1995: 161–162). Conversely, crime fiction often acts as a time machine for social and political critique, as it represents and takes part in the transformation of the crime concept against the dysfunctions of a given spatio-temporal setting (Pezzotti 2014: 9). For this reason, the guest editors have included papers dealing with different media and crime fiction formats.

Criminal syndicates and the media which represent them are now part of a process of globalisation and transnationalisation, as they expand their activities across borders and export criminal models and procedures to other countries (Allum 2013; Longo 2010). Taking advantage of existing loopholes in national legislations and international police cooperation, crime groups opportunistically exploit the incentives of today's globalised market and technological progress while maintaining a sub-national and local dimension (Massari 2003: 59; Wall/Chistyakova 2016: 112). Globalisation and migration are a fertile ground for new forms of criminalisation, not only due to criminals crossing borders, but also in global resistance against it in a networked society (Aas Franko 2013: 25). On a discursive



level, then, glocal (organised) crime discourse is the locus of discourse and social change, which displays the legitimization of social action and social order, and displays causal relations between different spheres of the transnational public domain: the domains of politics, law enforcement and the penitentiary system, the psychological, cultural and educational fields, to name a few (Fairclough 1992, 2003: 95). All of these domains may contribute, interdiscursively, to rescaling the communicative goal of defining and explaining what organised crime is (Fairclough 2007b: 34).

Global crime entails crossing national and cultural boundaries, therefore it also implies recontextualisation and translation as crucial interlinguistic and interdiscursive dimensions in meaning-making about crime (Fairclough 2007a; Wodak *et al.* 2009). Generally speaking, little attention has thus far been devoted to the way national crime syndicates are discursively represented and recontextualised on a global scale (Allum *et al.* 2010; Caliendo *et al.* 2016). Such recontextualisation or rescaling of discourse about organised crime occurs not only in accounts of the border-crossing of criminal activities themselves (e.g. in international drug or human trafficking, financial fraud and money laundering), but also in international media being interested in the nexus between the regional/national history of crime syndicates and their modernity on the international scene (Gratteri/Nicaso 2006). Those media bring unknown criminal phenomena to their (international) audiences wishing to understand the emergence of new organisations, as well as their impact on a broader international scale.

Messages and media formats undergo intersemiotic and interlinguistic adaptation, as crime reports are brought from one regional context or medium to another (Allum 2013; Di Ronco/Lavorgna 2016). The questions remain: how does translation operate in the growing internationalisation of news coverage and crime fiction production, by means of omissions, additions and permutations/transformations? How are local definitions and conceptualisations of organised crime proper bound to a given source culture transposed to other semiotic codes and cultural settings (Valdeón 2005: 107)? As for media and crime fiction translation, which aspects of global organised crime are highlighted and how does the interpretation of formal and rhetorical genre conventions occur in the target culture (Seago 2014: 4)? Translation may lead, for instance, to the juxtaposition or contrast between the same criminal phenomenon in different source and target social settings, and therefore may have an impact on different transnational views about crime (Venuti 1995: 161–162). An interesting paradox strikes in crime fiction: whereas social and literary theory have insisted on the deconstruction of a clear-cut collective identity both on the level of politics and gender, crime fiction tends to re-establish an interest for local stereotypes and (macho) gender stereotypes (Erdmann 2007). In this context, research questions arise about the expression of such regional and sexual stereotypes in texts, as well as about the cross-cultural differences affecting audience expectations in universal crime fiction formats (Maher 2014).

On a linguistic level, translation and crime call for a deeper insight



in foreignisation or domestication translation strategies (Whithorn 2014: 169). In any case, the internationalisation of (discourse about) organised crime and the impact of translation in this process require a fundamental breakdown of methodological nationalism in criminology, which traditionally considered the nation-state as a central line of reflection, and univocally defined criminal concepts in terms of such national perspective (Franko 2016: 356–357).

This volume also intends to bridge a gap in the study of discourse on transnational organised crime for three main reasons. First, we embrace Machin and Mayr's (2013: 356) belief that "While there has been extensive research on media representations of crime in Media and Cultural Studies and in Criminology this has been a neglected area in Critical Discourse Analysis". Second, the limited studies in the field of (critical) discourse analysis and corpus linguistics have primarily analysed crime phenomena in an often monolingual, or single national perspective (Di Piazza 2010; Mayr/Machin 2012; Gregoriou 2012; Machin/Mayr 2013a, 2013b; Ras 2015; Tabbert 2015, 2016), therefore overlooking translation and recontextualisation issues. Third, existing analyses of the mediated discourse of crime mainly focus on the verbal nature of discursive representations in newspaper talk. This volume deliberately brings in a more fine-grained analysis of discourse on crime, and combines the idea of transnational recontextualisation with a methodological focus on multimodal aspects, giving special attention to the social actors (Roderick 2016: 73) taking part in the representation(s) of crime. In modern media, ranging from online print newspaper portals, to TV documentaries and feature movies, crime is not only verbally, but also visually represented, when embedded journalists take us to crime scenes, where they directly interview crime fighters, or combine news coverage with police footage or enacted fiction appears in their press coverage. From a theoretical and methodological perspective, the different papers in this volume can be subsumed under the heading of systemic-functional multimodal discourse analysis (SF-MDA), which takes Halliday's metafunctional analysis of texts in terms of ideational, interpersonal and textual organisation to the level of visual representation and to the different semiotic resources activated in meaning creation in multimodal texts and processes (Jewitt/Bezemer 2016: 30–85). In analysing the nexus between written and spoken text versus images, interesting questions arise as to the multimodal organisation of ideational aboutness in terms of narrative, thematic and conceptual structure at any point in a multimodal product, be it a static text or a shot in a dynamic genre (Jewitt/Oyama 2001), and their status in a cross-cultural (e.g. UK versus USA) or multilingual corpus. Furthermore, the representation of individual (or categories of) social actor(s), and the specific interpersonal relations represented in discourse may inform us about their specific status in a product, extending traditional grammatical categories as agency, transitivity and process types to the visual (O'Halloran 2008: 457; Baldry/Thibault 2006: 122). Identification or rebuttal of represented social actors may occur along different types of social identity, which, for instance, bring in sexual connotations in the representation of perpetrator groups or emotions



of anger and fear. Finally, the textual organisation, in which ideational content and interpersonal relations are integrated in a narrative potentially making them evolve throughout a text or movie, provides access to the multimodal genre formats and constituent structure at a macro-level, allowing for comparison between the textual canvas of multimodal artefacts within a specific genre (Baldry/Thibault 2006: 48–51; Tseng 2013), such as crime reportages or episodes in TV series. The interplay between different types of interdiscursive information calls for a reflection about the mix of factual and fictional data in multimodal genres in news coverage and crime fiction.

The structure and content of this special issue is strongly influenced by a panel that the guest editors organised on the topic of the discursive representation of globalised organised crime in August 2016, within the framework of the International ESSE (European Society for the Study of English) Conference, held at the National University of Ireland (NUI) in Galway. We thank the panel participants and all the contributors to this special issue, as well as the anonymous reviewers, for their valuable insights and feedback.

The papers in this issue share a critical and linguistic approach to discourse about organised crime, and can be grouped into three thematic clusters based on their object of investigation.

The two papers in the first cluster focus on video documentaries about Italian mafias. Giuditta Caliendo's contribution "Representing the *Camorra* as a Global Criminal Entity: A Multimodal Discourse Analysis" investigates the media representation of one of the most powerful Italian crime syndicates today, the Neapolitan *Camorra*, drawing upon a corpus of international video documentaries. The main research hypothesis of this study is that the *Camorra* is constructed as a criminal entity via multiple modes of meaning-making in the genre of expository documentaries. More specifically, discourse and visual semiotics are believed to play a constitutive role in that they shape the way this 'lesser-known' mafia is perceived and understood beyond Italy's borders. The investigation focuses on the constructive strategies enacted to establish this crime group's identity, and on the sociosemantic categories used to multimodally present criminal social actors and their victims/public antagonists to a mass public. Paul Sambre's paper, entitled "The Multimodal Representation of Italian Anti-Mafia Discourse: Foregrounding Civil Resistance and Interlocution in Two Global English Video Reportages", describes the multimodal display of performances of resistance to two Italian mafias, *Cosa Nostra* and the '*Ndrangheta*. Sambre focuses on the different actors foregrounded and backgrounded in the economic, socio-educational, legal and media spheres. The analysis describes different intersubjective relations between actor groups, as well as the multimodal techniques and strategies used by journalists to create cohesion on the macro-textual level, thus showing more or less involvement in local activism.

The third and fourth papers take multimodal analysis and AVT of video data into the sphere of Italian TV series *Gomorra*. Giuseppe Balirano's contribution, "De-Queering Proxemics in the Screen Adaptation of *Camorra* Male Dyads: A Multimodal Prosody Analysis",



focuses on the dyadic non-verbal interactions occurring between televised *Camorra* mobsters. The author maintains that the English screen adaptation of the TV drama *Gomorra – The Series* seems to have spread a somewhat incorrect interpretation of *camorristi*'s masculinity as 'queer'. In particular, the article analyses a complex but often under-investigated culture-bound factor in AVT: the cross-cultural interpretation of personal space. Balirano employs an experimental paradigm to measure the perception of the dyadic personal space displayed in the TV series by two groups of English and Irish informants. In order to disambiguate the resulting queer interpretation of *camorristi*'s proxemics and haptics, perceived only outside the boundaries of Italy, the study introduces 'multimodal prosody' analysis as a useful framework, which audiovisual translators may adopt to favour the understanding of personal space cross-culturally. The paper by Antonio Fruttaldo, "The (Re)Presentation of Organised Crime in *Gomorra – The Series*: A Corpus-Based Approach to Cross-Cultural Identity Construction", focuses on the identity representation of the characters from the Italian TV drama *Gomorra – The Series* using a corpus-based approach. Fruttaldo analyses how dialogue lines, which "are explicitly designed to reveal characters" (Kozloff 2000: 44), are cross-culturally translated into another language and/or reshaped in new formats, thus highlighting given identity traits that TV producers intend to underline. This is particularly interesting in the case of *Gomorra*, since the identities created for the TV series, intrinsically imbued with the local setting of the crime group represented in the series, the Neapolitan *Camorra*, are recontextualised and recreated beyond local borders, for a globalised community of TV viewers.

The third cluster, which appropriately ends this special issue of the *I-LanD* Journal, presents Girolamo Tessuto's and Massimiliano Demata's works, respectively dealing with the media representation of crime and cybercrime in print media. In his essay "Woman Robbed and Punched on London Street': Linguistic and Discursive Representations of Crime in Press News Headlines", Girolamo Tessuto investigates the complex relation between the media and crime, looking at media coverage of crime in mainstream UK and US news headlines. Through combined approaches to Critical Discourse Analysis and the socio-semantic analytical model proposed in van Leeuwen's (2008) framework, Tessuto shows how linguistic role allocation of perpetrators and victims, in terms of agentive role allocation and patterns for inclusion or exclusion, overlaps traditional social categorisation in terms of sexual identity and power relations. Drawing upon a corpus of UK articles on cybercrime, Massimiliano Demata's contribution "The Language of Fear: Cybercrime and 'the Borderless Realm of Cyberspace' in British News" explores the political and ideological implications of the representations of cybercrime as a source of social danger and fear. In both their verbal and visual language, media responses to cybercrime emphasise the alterity and mystery connected to this phenomenon, communicating a sense of anxiety for an unknown, invisible enemy to the audience. This paper also considers media narratives on cybercrime as strategic



configurations of nationalist discourse: by constantly associating certain countries to cybercrime and by prioritising 'national' security in opposition to a ubiquitously and dangerous 'other', representations of cybercrime ultimately tend to reinforce the sense of identity within the institutional and cultural borders of a nation.

## References

- Aas Franko, Katja 2013. *Globalization & Crime*. London: SAGE.
- Allum, Felia 2013. Godfathers, Dark Glasses and Pasta: Discussing British Perceptions of Italian Mafias. *Sicurezza e Scienze Sociali. Thematic Issue The Perception of the Italian Mafias Abroad and Foreign Organized Crime* 1/3, 52–68.
- Allum, Felia / Longo, Francesca / Irrera, Daniela / Kostakos, Panos A. (eds) 2010. *Defining and Defying Organized Crime. Discourse, Perceptions and Reality*. London: Routledge.
- Anello, Francesca 2013. La Mafia nella Fiction. In D'Amato, Marina (ed.), *La Mafia allo Specchio. La Trasformazione Mediatica del Mafioso*. Milano: FrancoAngeli, 228–258.
- Baldry, Anthony / Thibault, Paul J. 2006. *Multimodal Transcription and Text Analysis. A Multimedia Toolkit and Coursebook with Associated On-line Course*. London: Equinox.
- Bednarek, Monika / Caple, Helen 2017. *The Discourse of News Values. How News Organizations Create Newsworthiness*. Oxford: Oxford University Press.
- Caliendo, Giuditta / Lanslots, Inge / Sambre, Paul 2016. La 'Ndrangheta, da Sud, oltre Frontiera, a Nord. Sulla Rappresentazione Multimodale di una Malavita Globalizzata. *Civiltà Italiana* 14, 145–156.
- Chouliaraki, Lilie / Fairclough, Norman 1999. *Discourse in Late Modernity: Rethinking Critical Discourse Analysis*. Edinburgh: Edinburgh University Press.
- Di Piazza, Salvatore 2010. *Mafia, Linguaggio, Identità*. Palermo: Pio La Torre.
- Di Ronco, Anna / Lavorgna, Anita 2016. Changing Representations of Organized Crime in the Italian Press. *Trends in Organized Crime* 19/1, 1–23.
- Erdmann, Eva 2007. Nationality International: Detective Fiction in the Late Twentieth Century. In Krajenbrink, Marieke / Quinn, Kate M. (eds), *Investigating Identities: Questions of Identity in Contemporary International Crime Fiction*. Amsterdam: Rodopi, 11–26.
- Fairclough, Norman 1992. *Discourse and Social Change*. Cambridge: Polity Press.
- Fairclough, Norman 1995. *Media Discourse*. London: Bloomsbury.
- Fairclough, Norman 2003. *Analysing Discourse. Textual Analysis for Social Research*. London: Routledge.
- Fairclough, Norman 2006. Semiosis, Ideology and Mediation: A Dialectical View. In Lassen, Inger / Strunck, Jeanne / Vestergaard, Torben (eds), *Mediating Ideology in Text and Image: Ten Critical Studies*. Amsterdam: John Benjamins Publishing Company", 19–36.
- Fairclough, Norman 2007a. *Language and Globalization*. London: Routledge.
- Fairclough, Norman 2007b. The Contribution of Discourse Analysis to Research on Social Change. In Fairclough, Norman / Cortese, Giuseppina / Ardizzone, Patrizia (eds), *Discourse and Contemporary Social Change*. Bern: Peter Lang, 25–48.
- Fijnaut, Cyrille / Paoli, Letizia (eds) 2004. *Organised Crime in Europe. Concepts, Patterns and Control Policies in the European Union and Beyond*. Dordrecht: Springer.
- Franko, Katja 2016. Criminology, Punishment and the State in a Globalized Society. In Liebling, Alison / Maruna, Shadd / McAra, Lesley (eds), *The Oxford Handbook of Criminology*. Oxford: Oxford University Press, 353–372.
- Gratteri, Nicola / Nicaso, Antonio 2006. *Fratelli di Sangue: la 'Ndrangheta tra Arretratezza e Modernità*. Siena: Pellegrini.
- Gregoriou, Christiana (ed.) 2012. *Constructing Crime: Discourse and Cultural Representations of Crime and 'Deviance'*. Basingstoke: Palgrave.
- Jewitt, Carey / Bezemer, Jeff 2016. *Introducing Multimodality*. Abingdon: Routledge.
- Jewitt, Carey / Oyama, Rumiko 2001. Visual Meaning: A Social Semiotic Approach. In van Leeuwen, Theo / Jewitt, Carey (eds), *Handbook of Visual Analysis*. London: SAGE, 134–156.
- Jewkes, Yvonne. 2015. *Media & Crime*. London: SAGE.
- Kozloff, Sarah 2000. *Overhearing Film Dialogue*. Berkeley/Los Angeles/London: University of California Press.
- Longo, Francesca 2010. Discursing Organized Crime: Towards a Two Level Analysis? In Allum, Felia / Longo, Francesca / Irrera, Daniela / Kostakos, Panos A. (eds), *Defining and Defying Organised Crime. Discourse, Perceptions and Reality*. London: Routledge, 15–28.



- Machin, David / Mayr, Andrea 2012. *The Language of Crime and Deviance: An Introduction to Critical Linguistic Analysis in Media and Popular Culture*. London: Continuum.
- Machin, David / Mayr, Andrea 2013a. Personalizing Crime and Crime-fighting in Factual Television: An Analysis of Social Actors and Transitivity in Language and Images. *Critical Discourse Studies* 10/4, 356–372.
- Machin, David / Mayr, Andrea 2013b. Corporate Crime and the Discursive Deletion of Responsibility: A Case Study of the Paddington Rail Crash. *Crime Media Culture* 9/63, 63–82.
- Maher, Brigid 2014. The Mysterious Case of Theory and Practice: Crime Fiction in Collaborative Translation. *The Journal of Specialised Translation* 22, 132–146.
- Massari, Monica 2003. Transnational Organized Crime between Myth and Reality: The Social Construction of a Threat. In Allum, Felia / Siebert, Renate (eds), *Organized Crime and the Challenge to Democracy*. London: Routledge, 50–62.
- Mayr, Andrea 2004. *Prison Discourse. Language as a Means of Control and Resistance*. Basingstoke: Palgrave MacMillan.
- O'Halloran, Kay 2008. Systemic Functional-Multimodal Discourse Analysis (SF-MDA): Constructing Ideational Meaning Using Language and Visual Imagery. *Visual Communication* 7, 443–475.
- Pezzotti, Barbara 2014. *Politics and Society in Italian Crime Fiction: An Historical Overview*. Jefferson (NC): McFarland & Company.
- Ras, Ilse A. 2015. 'The Alleged Fraud': Modality in a Corpus of Corporate Fraud News. *Online Proceedings of the Annual Conference of the Poetics and Linguistics Association (PALA)*. Available online at <[http://www.pala.ac.uk/uploads/2/5/1/0/25105678/ras\\_ilse.pdf](http://www.pala.ac.uk/uploads/2/5/1/0/25105678/ras_ilse.pdf)> (Last accessed: May 20, 2017).
- Roderick, Ian 2016. *Critical Discourse Studies and Technology. A Multimodal Approach to Analysing Technoculture*. London: Bloomsbury.
- Seago, Karen 2014. Introduction and Overview: Crime (Fiction) in Translation. *The Journal of Specialised Translation* 22, 2–14.
- Tabbert, Ulrike 2012. Crime through a Corpus: The Linguistic Construction of Offenders in the British Press. In Gregoriou, Christiana (ed.), *Constructing Crime. Discourse and Cultural Representations of Crime and 'Deviance'*. Basingstoke: Palgrave MacMillan, 130–144.
- Tabbert, Ulrike 2015. *Crime and Corpus. The Linguistic Representation of Crime in the Press*. Amsterdam: John Benjamins Publishing Company.
- Tabbert, Ulrike 2016. *Language and Crime. Constructing Offenders and Victims in Newspaper Reports*. London: Palgrave Macmillan.
- Tseng, Chiao-I 2013. *Cohesion in Film: Tracking Film Elements*. Basingstoke: Palgrave MacMillan.
- Valdeón, Roberto 2005. Media Translation in BBC Mundo Internet Texts. *Revista Canaria de Estudios Ingleses* 51, 105–119.
- van Erp, Judith 2017. Anti-Cartel Thrillers as a New Film Genre: How Regulator-Produced Films Portray and Problematize Cartels and Communicate Deterrence. *Crime, Media, Culture* 13, 1–18.
- Venuti, Lawrence 1995. *The Translator's Invisibility: A History of Translation*. London: Routledge.
- Wall, David / Chistyakova, Yulia 2016. Organised Crime Infiltration in the UK: Crash-for-Cash and VAT Carousel Fraud. In Savona, Ernesto / Riccardi, Michele / Berlusconi, Giulia (eds), *Organised Crime in European Businesses*. Abingdon: Routledge, 102–116.
- Weiss, Gilbert / Wodak, Ruth 2003. Introduction: Theory, Interdisciplinarity and Critical Discourse Analysis. In Weiss, Gilbert / Wodak, Ruth (eds), *Critical Discourse Analysis. Theory and Interdisciplinarity*. Basingstoke: Palgrave MacMillan, 1–32.
- Whithorn, Nicholas 2014. Translating the Mafia: Legal Translation Issues and Strategies. *The Journal of Specialised Translation* 22, 157–173.
- Wodak, Ruth / De Cillia, Rudolf / Reisigl, Martin / Liebhart, Karin (eds) 2009. *The Discursive Construction of National Identity*. Edinburgh: Edinburgh University Press.



**Giuseppe Balirano**, PhD in English Linguistics, is Associate Professor in English Language and Translation Studies at the University of Naples “L’Orientale”. He is the Director of the research consortium *I-LanD*, which investigates identity, language and diversity in discourse. His current research and publications focus mainly on language, identity, and multimodality, varieties of English and humour. His major publications include: *Queering Masculinities in Language and Culture* (co-edited with Paul Baker, 2017), *Humosexually Speaking* (co-edited with Delia Chiaro, 2016), *Languaging Diversity* (co-edited with M. Cristina Nisco, 2015), *Language, Theory and Society* (co-edited with M. Cristina Nisco, 2015); *Masculinity and Representation* (2014), *Variation and Varieties in Contexts of English* (co-edited with Julia Bamford and Jocelyne Vincent, 2012); *Indian English on TV* (2008).

**Giuditta Caliendo**, PhD in English Linguistics (Federico II, Naples), is Associate Professor (*Maître de conférences*) in English Language and Translation Studies at the University of Lille and Board member of the PhD Programme in Mind, Gender and Language (curriculum Languages, Linguistics and ESP) at the University of Naples Federico II. She is a former Fulbright scholar and EURIAS fellow (Marie Curie Action). Her research interests lie in institutional discourse, language policies, ESP, legal translation, genre analysis and critical discourse analysis. She has published extensively on the above areas both in refereed journals (*Textus; Journal of Contemporary European Research; Journal of the American Translation and Interpreting Studies Association*) and edited volumes. Her co-edited volumes include: *Urban Multilingualism in Europe* (with S. Slembrouck, P. Van Avermaet, R. Jansens - De Gruyter Mouton), forth.; *The Language of Popularization: Theoretical and Descriptive Models* (with G. Bongo - Peter Lang), 2014. *Genre(s) on the Move: Hybridization and Discourse Change in Specialized Communication* (with S. Sarangi, V. Polese - ESI), 2011.

**Paul Sambre** is Assistant Professor of discourse studies and Italian linguistics at the University of Leuven, Belgium. His research is at the intersection of cognitive linguistics, social semiotics, critical discourse studies, poststructuralist philosophy and phenomenology. His current focus is on multimodal grammar and genres, in relation to embodiment, futurity, instrumental causality and the multimodal representation of Belgium and Italy in Europe. He published in journals as *Cognitive Semiotics, Journal of Pragmatics, Langages, Gesprächsforschung, Incontri: Rivista Europea di Studi Italiani* and *Civiltà Italiana*. He is a member of the editorial board of *Cognitextes, Constructions and Frames* and *ITL-International Journal of Applied Linguistics*.

