

A multimodal approach to the experiential reformulations of ancient epic narratives for the emotional promotion of Salento as Wonderland in Responsible Tourism

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1. Introduction

This paper reports on a case study carried out at the University of Salento as part of an ongoing interdisciplinary research that concerns the multimodal ethnopoetic (Hymes, 2003) analysis and rendering into variations of English as a lingua franca (ELF) of epic narratives of dramatic voyages across the Mediterranean sea towards ‘Utopian destinations’ perceived as ‘wonderlands’. Such original Ancient Greek narratives are translated into modern ELF variations employed in the context of an Experiential Place-Marketing plan in Responsible Tourism (Lin *et al.*, 2014), whose aims are “to make tourism an inclusive social experience and to ensure that there is access for all, in particular vulnerable and disadvantaged communities and individuals”.¹ The project is conducted in collaboration with the local administrations of some seaside resorts in Salento, Southern Italy, which are promoted as representations of the mythical Utopia welcoming voyagers (Guido *et al.*, 2016; Guido *et al.*, 2017). The previous research outcomes of this project have accounted for the ethnopoetic and multimodal dimensions of the messages that are edited for the ‘emotional promotion’ (“premotion”) of the country of Castro (Guido *et al.*, 2016) or the whole region of Apulia (Iaia, 2017);

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¹ Cf. <http://responsibletourismpartnership.org/>.

the case in point, instead, focuses on Salento and enquires into the extent to which a successful promotional strategy can also account for the presence and mass arrivals of migrants in the area under investigation. In fact, this social phenomenon can bring consequences on Apulia's and Salento's economic and socio-cultural scenarios, and may affect the development of tourism, which is one of their most important sources of wealth (Campaniello and Richiardi, 2015; Palmi *et al.*, 2016). In order to turn the current, potentially damaging social situation into one of the strengths of the region, thus triggering a positive re-consideration of the relationship between holiday places and mass migrations (Facchini *et al.*, 2009), the alternative promotional strategy of tourist sites and seaside resorts needs to reject the theme of cultural clash, which permeates the representation of migrants' journeys in European media. Contextually, the campaign will opt for a multimodal re-narration of migration events, which reinforces the schematic representation of seafarers as 'voyagers' who start epic journeys in search of a utopian Wonderland of peace, natural beauty, cultural tolerance and better life conditions. The audiovisual text devised for this case study and here examined is designed to be made available on television and on the Internet, in order to be accessible to international tourists. Travellers are therefore prompted to choose Salento for their holidays not despite the presence of communities of migrants and refugees, but precisely because of them, as they are associated to the archetypal representation of the ancient voyagers in search of Wonderland such as Ulysses or Hermes, the messenger of gods, thus actualizing – by means of such a connection – the classical epic tradition that still pervades the Salento area belonging to the ancient Magna Grecia territory.

The main aspects of this Premotional (promotional/emotional) Discourse will be introduced in the following section, to highlight its multimodal and social semiotic nature, as well as its rationale for the choice of the semiotic, meaning-making resources that are meant to prompt the expected perlocutionary effects on receivers; Section 3 will present the ethnopoetic retextualizations into ELF of the selected verses from books V and VII of Homer's *Odyssey* – which shall be labelled as 'experiential reformulations'; finally, Section 4 will deal with the multimodal analysis of the premotional video.

2. *The multimodal nature of 'Premotional Discourse'*

The term 'premotion' was specially coined for the research project (Guido *et al.*, 2016; Guido *et al.*, 2017) that also includes the case study

under discussion and is meant to define the innovative multimodal marketing plans that are devised so as to provoke in the potential customers a positive evaluation of the advertised places, thanks to their emotional involvement in the promotional campaign. Tourism has been the first area of application of this strategy due to its importance for the Apulian region and to the many debates on the possibilities of developing new and more attractive forms and promotional strategies of this activity (Vigilante, 2016). A case in point is represented by the criticism addressed to the inability to attract wealthy customers, who conventionally experience tourism as luxury (Spagnolo, 2016), exhibiting hetero-referent behavior, purchasing and using expensive goods, and preferring extravagant experiences (Amatulli and Guido, 2012). Contrary to such an ideological perception, the examined instance of Promotional Discourse aims at implementing an innovative model of Responsible Tourism (Guido *et al.*, 2016), which originates from the experience of journeys as an “inclusive social experience”, whereby travellers attain their enjoyment, as well as personal and cultural growth, while appreciating “the conservation of natural and cultural heritage [...] and] the world’s diversity”.² In the case study that will be illustrated, these goals shall be pursued through the direct involvement of migrants and tourists in intercultural activities of experiential analysis of ancient narratives, physical-theatre embodiments, video making and, finally, ELF subtitling (Iaia, 2015), in order to make them aware of their common experiential roots and socio-cultural values. In fact, preliminary ethnographic data collected in the places that are cooperating with the implementation of this research have shown that misunderstandings between tourists and migrants depend on their different experiential ‘schemata’ (Guido, 2016), or the socio-semiotic knowledge that is shared within their native speech communities. As regards tourism, it has been revealed that seaside resorts, such as the objects of this research, are often perceived differently by visitors and migrants, for they respectively actualize the ‘Utopia vs. Dystopia (anti-Utopia)’ archetype in experiencing the holiday places (Guido *et al.*, 2016).

The Promotional Discourse under investigation, instead, aims at making both tourists and migrants experience the place they live in as a shared Utopia (from the Ancient-Greek etymology *eu-topos*, or ‘place of good and harmony’) – as a ‘Wonderland’. Due to the

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

interdisciplinary and cross-cultural nature of this campaign, the “semiotic labour” (Kress, 2009) of the audiovisual message – namely, the connotation of pictures, words, and specific soundtracks imbued with semantic and communicative potential – has been arranged in order to make the emotional promotion of Salento as a Wonderland accessible to international addressees. For this reason, the visual representation of odysseys draws upon both documentaries and journalistic reports to make recipients associate the mythical journeys of epic narratives with images of current migrations, which are initially frightening and then gradually become less shocking, once the awaited destinations are at sight. Also language has a crucial role in the multimodal composition of the video (Kress and van Leeuwen, 2006) in this campaign, since a hybrid use of ELF is promoted. Such a use develops from the appraisal – on the tourists’ side – of the migrants’ dramatic ELF narrations of voyages across the sea (Guido, 2008) and – on the migrants’ side – from the epic narrations of Mediterranean ‘odysseys’ towards ‘Utopian places’ belonging to the Western cultural heritage. In most of the previous applications of this research (Guido *et al.*, 2016; Guido *et al.*, 2017), the co-creation of ELF variations was achieved through role playing, according to which tourists and migrants were guided by researchers, who played the role of ‘intercultural mediators’, to exploit the common linguistic means when sharing cultural and experiential journey narratives. In this case study, researchers are meant to assist the re-textualization of the selected corpus of ancient narratives by organizing these texts into natural ‘experiential verse structures’ (see Section 3 below), whose rhythms and progression of human actions and emotions are reproduced to be associated with the dramatic odysseys across the sea and with the different, positive feelings that overwhelm travellers once they reach Wonderland. The verbal dimension of the promotional video under examination is represented by the written reformulations of a selected corpus of excerpts from books V and VII of Homer’s *Odyssey* when Ogygia, Calipso’s island, is perceived as a heavenly utopian place. Their inclusion in the polysemiotic structure of the video shall guide subjects (and general viewers) to come to know the frightful experience of searching for better destinations and life conditions, as well as to agree with the redefinition of migrants as modern seafarers that undertake dramatic and life-risking journeys to escape from war and starvation, thus acknowledging that the empathy with people who have escaped violent death, as well as the interaction between different languages and cultures, produce personal

enrichment and empowerment, and therefore an added value for the choice of holiday places by potential customers.

To this purpose, the ELF reformulations of the selected corpus of Ancient Greek verses were then embedded in an audiovisual composition that was devised to challenge the dominant, ideologically biased representations of these dreadful migration voyages in most of the international media (McAuliffe and Weeks, 2015), grounded on a “discursive frame” according to which migrants are one of the negative “social problems” (Bruno, 2016: 46). In the light of these considerations, the ‘promotional video’ of this campaign is not meant to provide fictitious, artificial representations of seafaring, but it should attract the viewers’ interest in order to engage them in the interpretive process of the promotional message leading to cross-cultural integration and personal growth, hallmarks of Responsible Tourism (Iaia, 2017). Two main Phases characterize the practical stage of this research. In Phase 1 the focus is principally on migrants and tourists made acquainted with the sea-voyage narratives of the Western tradition. An ethnopoetic experiential translation into ELF is therefore carried out on a corpus of extracts from books V and VII of Homer’s *Odyssey* (Section 3). In Phase 2, such ancient and modern journey narratives and their experiential rhythms are rendered into multimodal representations (Kress, 2009) through the production of a video with ELF subtitles aimed at achieving promotional/emotional (promotional) effects on both tourists and migrants (Section 4).

3. Phase 1: experiential ELF translations of the selected corpus of Homeric verses

As already said, one of the main objectives of Responsible Tourism is associated with the tourists’ personal growth. In this research project, such an achievement coincides with a positive reconsideration of migrants, and is seen as the outcome of the processes of physical, ethnopoetic and experiential embodiment of the status of these modern seafarers, which are proposed to the tourists to be involved in this case study in order to trigger in them empathy and identification with immigrants and with the reasons forcing them to leave their native countries. In this phase of the project, an archetypal parallelism between mythical and modern voyages is created through the exploitation of the lingua-franca role of English, which allows researchers to guide international recipients towards the emotional interpretation of the texts that are produced. In particular, English is

the linguistic resource of a number of reformulations that are defined as ‘experiential’. This adjective implicates that the lexical and phonetic characteristics of the retextualizations of the selected corpus of epic verses are meant to reinstate the rhythm and descriptive nuances of the *epos*, educating tourists to become “acting interpreters” (Guido, 2012) of the stories of travellers of ancient and modern times, who strive to reach a utopian Wonderland after being alone at the mercy of the open sea, escaping from poverty, war and famine. In the experiential reformulations that are going to be analysed, epic and actual accounts of dramatic sea journeys are merged so as to encourage Western tourists to (i) witness the dramatic and dreadful nature of sea-crossing in search for utopian destinations with better life conditions, as well as (ii) revive their ‘archetypal schemata’ as seafaring voyagers who head towards that Wonderland that brings peaceful and relaxing feelings.

Subjects are offered selected passages from the fifth and seventh books of Homer’s *Odyssey*, which have been chosen so as to remark the beneficial effects that travellers experience at the time of reaching Wonderland, starting from the very first moments when they catch sight of its coasts. In fact, in the chosen extracts from the fifth book, one can witness and actively re-interpret the moments when Hermes, the messenger of gods who has to ask Calipso to release Ulysses, arrives to the island of Ogygia and is positively struck by the heavenly atmosphere and amazed by the beauty of the natural landscape. By means of the association between travellers and Hermes, the implied audience of the cultural activity under discussion are expected to reflect upon the relieving feelings of wonder, desire, happiness, amazement and admiration on the part of the amazed visitor, eventually realizing that the benefits of finding and visiting Wonderland are due to the natural elements, which enthrall the viewers’ senses, but also to the inhabitants’ inclusive, supportive attitude. When such cognitive evaluation is transferred to actual, real places such as Salento, receivers then come to think that all these features have to become crucial values at the time of choosing a holiday destination. These aspects are primarily communicated by the verses below, from *Odyssey* 5, 55-58; 63-64:³

³ The experiential translations are carried out by Lucia Errico, the author of this section.

ἀλλ' ὅτε δὴ τὴν νῆσον ἀφίκετο τηλόθ' ἐοῦσαν, (55)
And when he reached the distant isle
 ἔνθ' ἐκ πόντου βᾶς ἰοειδέος ἥπειρόνδε
and from the sea he came to land
 ἦϊεν, ὄφρα μέγα σπέος ἵκετο, τῷ ἐνὶ νύμφῃ
then he found a wide cave
 ναῖεν ἐϋπλόκαμος· τὴν δ' ἐνδοθὶ τέτμεν ἐοῦσαν.
and a nymph with curled hair.
 ὕλη δὲ σπέος ἀμφὶ πεφύκει τηλεθώσα, (63)
Around the cave a wood,
 κλήθρη τ' αἰγείρός τε καὶ εὐώδης κυπάρισσος.
and alders, cypresses and poplars were.

The ELF reformulations above are meant to increase the accessibility of the semantic and communicative dimensions of the original texts, hence supporting the multimodal transmission and experiential embodiment of the sensations and emotions perceived by migrants – as travellers and observers – once their dramatic journeys towards utopian places start and finally end. The connotation of English as an instance of ‘lingua franca’ is confirmed by the tenses that are used, which are the ones conventionally associated with cross-cultural exchanges (Seidlhofer, 2011) – in the previous extract only past simple is present – as well as by the preference for simplified lexis. The latter, in fact, facilitates the international tourists’ inferencing of Homer’s intentionality, allowing them to visualize Hermes’ actions along with the reactions triggered by the contact with the natural elements of the utopian landscape, which combines realistic and fantastic elements and catches Hermes’ eyes thanks to its characterization as a *locus amoenus* (De Jong, 2001: 129). The messenger’s eyes confirm his fascination, since he starts admiring what is at the centre of the scene (verses 57-62) and then goes outward, around the cave (verse 63). The wonderful elements strengthen the designation of Ogygia as the paradise that is reserved for a privileged *élite*, known as Elysium (from *enêlusios*: “struck by lightning” – Errico, 2017: 89), and such association is used for the sake of the emotional promotion of Salento as a modern Wonderland, implicating that in current times the notion of ‘*élite*’ can also be extended to encompass those migrants that finally succeed in reaching utopian coasts. In the light of the cognitive parallelism underlying this case study, Hermes metaphorically represents the modern traveller – indicated by the pronoun “he” – who overcomes dramatic journeys with the exclusive moral support of the anticipation to reach the mainland. The anxious and anguished atmosphere of the moments preceding his landing are also conveyed

through the repetition of the conjunction “and” at the beginning of the verses, which speeds up the rhythm and stresses the voyagers’ impatience of reaching Wonderland. Indeed, the tourists’ *embodiment-interpretation* is also pursued with the help of the phonetic efforts that are required to utter the words, for example when reading out loud these reformulations. When these group activities are performed with international tourists, in fact, they are urged to use their entire body to act like ancient travellers and modern migrants, thus actively interpreting the words and the actions that are carried out. From this perspective, the production and proposal of ELF reformulations are therefore other strategies that fulfil the positive, communicative and social effects of Responsible Tourism. Vowels, consonant and the passage of air that is needed when reading these verses let recipients experience specific physical sensations, letting them play the role of *acting interpreters* (Guido, 2012) that end up by supporting the anti-ideological connotation of migrants and their dreadful experiences in search for Wonderland. Indeed, if tourists are educated to critically examine and actively represent the phonetic subtext, meter and syntax of the verses, new sensations can be elicited, awakening a novel perception of the social situation, which should become a crucial option at the time of choosing the holiday destination. All these attributes justify the label ‘experiential’ for these English renderings, because their reception and declamation are expected to let receivers experience the feelings of anguish and relief that respectively accompany the search for and the arrival to Wonderland, as can be inferred from the following rhythmic transcription of the ELF translations:

♪ - ♪ - ♪ - ♪ -
 And when he reached the distant isle
 ♪ - ♪ - ♪ - ♪ -
 and from the sea he came to land,
 ♪ - - ♪ - -
 then he found a wide cave
 ♪ ♪ - ♪ ♪ -
 and a nymph with curled hair.
 ♪ - ♪ - ♪ -
 Around the cave a wood,
 ♪ - ♪ - ♪ - ♪ - ♪ -
 and alders, cypresses and poplars were.

The lexical and structural dimensions are purposely chosen to phonetically support the illocutionary force of the premotional message. By way of example, the alternation between fricative, affricate, velar and dental sounds, in ‘reached’, ‘distant’, ‘from’, ‘came’, ‘found’ and ‘cave’, is supposed to indicate the harsh, unpredictable and inconstant nature of sea voyages. This situation actually changes after landing, when the cave metaphorically represents the doors to a different place of tranquillity and positive feelings. And again, this different perception is phonetically rendered through the reiteration of the /s/ sound, in ‘alders’, ‘cypresses’ and ‘poplars’, whereas the rhythm, mainly composed of iambuses, virtually reminds of one of the sound of cradling movements and implicates that travellers are starting to experience diverse, positive and more relieving feelings.

Because of the cognitive association between the ‘mythical wonderland-Ogygia’ and the ‘actual wonderland-Salento’, at the basis of this project in Responsible Tourism, the reaction to these experiential reformulations should suggest that also migrants become enraptured observers – as Hermes – of the natural beauties of the land and start perceiving the peaceful life conditions and positive atmosphere. These inferencing processes are bolstered, also in this case, by the descriptions that appear in the fifth book of *Odyssey*, which are proposed so as to prompt the recipients’ expected interpretation of the experiential retextualizations. In the selected extract below (verses 70-77), Hermes is going to enter the cave, but first he stops to admire the natural wonders of Ogygia and to hear the goddess’s beautiful voice radiating from the cave, “the seductive notes of the nymph’s song” (Anderson, 1958: 7). This provokes a sensitive experience characterized by the perception of the marvellous, which gives him the motivation to perform the decisive steps and enter the cave:

κρῆναι δ’ ἐξείης πίσυρες ῥέον ὕδατι λευκῷ (70)

And four fountains were, from which pure water was flowing,

πλησίαι ἀλλήλων τετραμμέναι ἄλλυδις ἄλλη.

one turned this way, one turned that way.

ἀμφὶ δὲ λειμῶνες μαλακοὶ ἴου ἠδὲ σελίνου

And soft fields of violets were around

θήλεον. ἔνθα κ’ ἔπειτα καὶ ἀθάνατός περ ἐπελθὼν

and blooming. Even an immortal being, in that place,

θήησαιτο ἰδὼν καὶ τερφθεῖη φρεσὶν ἦσιν.

after arriving, might gaze and wonder, and delight his soul;

ἔνθα στὰς θεεῖτο διάκτορος Ἀργεῖφόντης.

and Hermes there stood and marveled.

αὐτὰρ ἐπεὶ δὴ πάντα ἐῷ θήησατο θυμῷ,

(75)

*He first stared at all these things,
αὐτίκ' ἄρ' εἰς εὐρὺ σπέος ἦλυθεν. οὐδέ μιν ἄντην
and then entered the cave.*

The entry is the moment of the conquest of courage and – by association – of the decision to accept to live in the new place. The emotion that the vision of the Wonderland's landscape arouses (ἔνθα στὰς θηεῖτο: [Hermes] “stood and marveled”, verse 75) is textually underlined by the triple repetition of the Greek verb of contemplation *par excellence*, θεάομαι (“I contemplate, I watch as a spectator”, verses 74, 75, 76), whereas the formula θαῦμα ἰδέσθαι (“a wonder to behold”)⁴ entails that, in this extract, wonder is also a source of pleasure and joy (ἔνθα κ' ἔπειτα καὶ ἀθάνατός περ ἐπελθὼν/θήσαιοτο ἰδὼν καὶ τερφθεῖη φρεσὶν ἦσιν: “Even an immortal, in that place, after arriving, might gaze and wonder, and delight his soul”, verses 73-74). Furthermore, the expression ἔνθα στὰς θηεῖτο (“stopped admiring”) and the verb θεάομαι (recurring in 5, 75 and 7, 133 before the moment of ‘entry’) stress the contemplative pause of the foreign discoverer. Due to the archetypal associations ‘migrants-travellers’ and ‘mythical-actual wonderlands’, the connotation of entering the cave as a moment of separation from the painful, past lives is further remarked by the inclusion of a portion from the seventh book of *Odyssey*, when the same formula of ‘admiring anything before entering’ is used to describe Ulysses’ stance in front of the marvellous cave. Although Odysseus becomes now the subject of the epic verses, the experiential reformulations still use the pronoun “he” to keep on referring to the archetypal figure of the migrant who gains determination to enter a different place with better life conditions, thanks to the beauty of Wonderland that hits his eyes and soul. The subject's access, in fact, takes place καρπαλίμως (7, 135) using an adverb that could be rendered as “bravely”, hence confirming what Athena says when she celebrates the courage of discovering distant worlds (7, 50-52):

[...] σὺ δ' ἔσω κίε, μηδέ τι θυμῷ (50)
Now proceed, with no fear in your heart;
τάρβει: θαρσαλέος γὰρ ἀνὴρ ἐν πᾶσιν ἀμείνων
for a brave man is better in all things,
ἔργοισιν τελέθει, εἰ καὶ ποθεν ἄλλοθεν ἔλθοι.
though arriving from foreign seas.

⁴ See also *Odyssey* 6, 306.

Courage permeates the verses above, so the ELF reformulations directly mention a quality that belongs to mythical and modern seafarers passing from the anxiety before reaching Wonderland to the relaxing and encouraging pause of contemplation, to the final act of entering the doors of the awaited destination. These steps should also regulate the subjects' cognitive processing of the experiential rendering, whose rhythm embodies the crescendo of positive feelings, as indicated below:

~ ~ - ~ - ~ -
 He first stared at all these things
 ~ ~ - ~ ~ ~ -
 and then entered the cave.
 ~ ~ - ~ ~ ~ - ~ ~ ~ -
 Now proceed with no fear in your heart;
 ~ ~ - ~ - ~ - ~ ~ ~ -
 for a brave man is better in all things,
 ~ ~ ~ - ~ ~ ~ - ~ ~ ~ -
 though arriving from foreign seas.

The rhythm, words and phonetic characteristics activate specific perlocutionary effects in their receivers. The sweet, pleasant sounds of the fricatives and interdental consonants keep the association with the positive sentiment revived by the awareness of being in a wonderland which, starting from the contemplative pause, instils motivation to 'enter the cave' and hence access the foreign destination. The words and the imperative mood at the beginning of the last part stress again the migrants' courage, as is then remarked by the explicit inclusion of the adjective 'brave'. At the same time, the last verses allude to the welcoming attitude of people from the Salento area, who greet and assist valiant human beings "though arriving from foreign seas". The anapaest supports the intended experiential interpretation, guiding recipients to perceive the reading and hearing of such verses as a gradual climax that leads to the final choice of entering – via the cave in the renderings – the utopian Wonderland.

The passage from targeting to reaching and accessing the desired destination are shared by the multimodal reproduction of the poetic verses' experiential reformulations, as pointed out in the following section.

4. *Phase 2: multimodal analysis of the premotional video*



The experiential ELF translations of the selected corpus of epic narratives of Mediterranean sea journeys are inserted in the multimodal composition of an audiovisual text that is devised to offer an alternative promotional strategy of seaside resorts affected by mass migrations. The research hypothesis is that an emotional contextualization of the representations of migrants' voyages can improve their empathic perception of the event and develop an inclusive discursive frame in multimedia texts representing foreigners. For these reasons, the polysemiotic resources of this premotional message denote the Salento as a Wonderland of peace, cultural hybridization and natural beauty, whose positive characteristics of hospitality and reception of foreign people should lead potential tourists to choose it as their holiday destination. Drawing upon Kress and van Leeuwen's (2006) framework for the creation and analysis of multimodal texts, the extralinguistic features of this premotional video cooperate with the experiential ELF renderings introduced in the previous section. Precisely, the file alternates images that belong to the "narrative" pattern and represent "unfolding actions and events" (Kress and van Leeuwen, 2006: 59) for the representation of migrants, and "conceptual" ones, which provide a generalized, timeless essence to the wonderland known as Salento. In previous studies (Guido *et al.*, 2016; Guido *et al.*, 2017; Iaia, 2017), both epic and actual odysseys were shown, using pictures coming from news agencies and staged re-enactments of *Odyssey* or *Aeneid* to highlight the recipients' common experiential and cultural roots of seafaring and, therefore, emotionally involve tourists and migrants in the recreational activities proposed in the context of this research project. In this particular case, instead, the images of cinematographic odysseys are not included, and only real migrants are depicted, in order to strengthen the proposal of a non-conventional and even anti-ideological characterization of this social category in multimedia discourse.

The video, which is intended to be broadcast on international, national and local TV channels, as well as to be hosted in websites for the emotional promotion of the Salento area as a place of unspoilt natural elements and peaceful contact between human beings from different cultural backgrounds, is divided into three parts – initial,

central and final.⁵ The initial and final segments focus on the courage of migrants, who cross the sea in order to reach Wonderland, as is also underlined by the epic nature of images and soundtrack, whereas the central fraction revolves around the representation of some distinguishing places of the Salento (also cf. Table 4 below). The more cinematographic connotation of the first part is also confirmed by the position of texts, which are placed at the bottom of the screen, where subtitles are commonly found (Díaz Cintas and Remael, 2014), reminding of conventional movies:

TABLE 1

Multimodal transcription of the first part of the premotional video


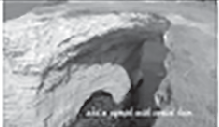




Figure	Picture's pattern	ELF rendering	Position of verses
	Narrative	And when he reached the distant isle	Central, at the bottom of the screen
	Narrative	and from the sea he came to land,	Central, at the bottom of the screen

The dramatic tone of the first part is in the vision of a crowded rubber boat, by which migrants attempt to reach the longed-for Wonderland. They have almost arrived – in fact, they can see the island – and therefore start to perceive the sense of relief that permeates the central part of the video. The shift in atmosphere is also rendered through the blurred fade-out effect at the end of the first part, which is meant to reproduce the end of a nightmare and the passage to a different, dreamlike reality. Viewers are now in the second part of the video, when the positive experience associated with the natural beauty that one can find in Salento is highlighted by accentuating the connection between its landscape and the mythical Elysium (cf. Section 3 above):

⁵ 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/open?id=1I__nqtLE9ZAWnoKmuoPy7eCt6s0ArTRN.

TABLE 2

Multimodal transcription of the second part of the premotional video

Figure	Picture's pattern	ELF rendering	Position of verses
	Conceptual	then he found a wide cave,	Top left corner of the screen
	Conceptual	and a nymph with curled hair.	Bottom right corner of the screen
	Conceptual	Around the cave a wood,	Top right corner of the screen
	Conceptual	and alders, and cypresses and poplars were.	Bottom left corner of the screen
	Narrative	He first stared at all these things	Top left corner of the screen
	Conceptual	and then entered the cave	Bottom right corner of the screen

The central part is mostly dedicated to the visual description of the local places, which matches the textual account of the observers' gaze. Precisely, the real images of Saint Andrew's sea stack and Torre dell'Orso, of the blue sky of Salento and *Grotta della Poesia*, the 'cave of poetry', visually actualize those elements that, in Homer's view, help readers (and, in our case, watchers) to live the immersive experience that Hermes and Ulysses have in the wonderful and magical Ogygia. In other words, Salento, a modern Wonderland, can trigger similar positive feelings in seafarers, tourists and migrants, and the connection between words and images also supports the metaphorical representation of the 'cave' as the door to an alternative scenario of peace, hybridization of cultures and positive emotions. Additionally, also the position of the ELF renderings is not the typical one of subtitles, but ideally reproduces the movement of the wanderers' eyes, since in this segment all the four angles of the screen are touched, to reproduce the action of watching the entire natural picture of the utopian place, moving from the sea, to the sky, up to the cave that seafarers are going to enter. All these aspects are finally confirmed by the acoustic score, which insists on the topic of the experience of wonder, underlying the premotional video and this

research project. The soundtrack is *Alice's Theme*, composed by Danny Elfman for Tim Burton's movie *Alice in Wonderland* (2010), and it is offered in two versions, one played by an orchestra in parts one and three, and a piano performance in the second part. The former suits best the epic connotation of sea voyages, whereas the latter is closer to the calmer and more relaxing sensations overwhelming wanderers and travellers when visiting and then inhabiting Wonderland.

In the third part, the verbal elements of the video recall standard subtitles and, in the end, the slogan appears in the foreground at the centre of the screen, as one would expect when watching advertisements. The last segment shares the theme of the ELF renderings, dealing with the bravery and strength that migrants need in order to cope with dangerous and frightening journeys before reaching the utopian destination. Courage is textually as well as visually emphasized, since recipients find images of immigrants that raise their heads prior to performing the final steps towards the cave leading to Wonderland, whereas the images of rubber boats in the open sea represent the last multimodal attempt to stress the dreadful nature of modern seafaring. The dramatic images are finally replaced by Salento's blue sky, with a bird flying – and explicitly referring to the conventional schematic association between flight and freedom – and the superimposition of the slogan “SALENTO – ALIVE IN WONDERLAND”:

TABLE 3
Multimodal transcription of the third part of the video








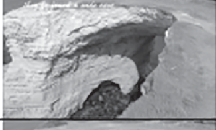






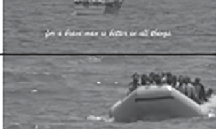



Figure	Picture's pattern	ELF rendering	Position of verses
	Narrative	Now proceed with no fear in your heart,	Central, at the bottom of the screen
	Narrative	for a brave man is better in all things,	Central, at the bottom of the screen
	Narrative	though arriving from foreign seas.	Central, at the bottom of the screen
	Conceptual	SALENTO	At the centre of the screen
	Conceptual	ALIVE IN WONDERLAND	At the centre of the screen

TABLE 4

Multimodal analysis of the relationship between emotional and promotional dimensions

Figure	Verbal caption	Dimension
	And when he reached the distant isle,	Extralinguistic + linguistic features: emotional
	and from the sea he came to land,	Extralinguistic + linguistic features: emotional
	then he found a wide cave,	Linguistic features: emotional Extralinguistic features: promotional
	and a nymph with curled hair.	Linguistic features: emotional Extralinguistic features: promotional
	Around the cave a wood,	Linguistic features: emotional Extralinguistic features: promotional
	and alders, and cypresses and poplars were.	Linguistic features: emotional Extralinguistic features: promotional
	He first stared at all these things	Extralinguistic + linguistic features: emotional
	and then he entered the cave.	Linguistic features: emotional Extralinguistic features: promotional
	Now proceed with no fear in your heart;	Extralinguistic + linguistic features: emotional
	for a brave man is better in all things,	Extralinguistic + linguistic features: emotional
	though arriving from foreign seas.	Extralinguistic + linguistic features: emotional
	SALENTO	Extralinguistic + linguistic features: promotional
	ALIVE IN WONDERLAND	Extralinguistic + linguistic features: promotional

Similarly to the other multimodal videos produced for this research project in Responsible Tourism (Guido *et al.*, 2016; Guido *et al.*, 2017), the slogan activates a cultural reference. In this advertisement, the reference is to Lewis Carroll’s *Alice in Wonderland*, with ‘C’ replaced by ‘V’, to create the wordplay ‘Alive in Wonderland’, which serves to emphasize the epic and dangerous nature of modern seafaring, supporting that emotional involvement from which the viewers’ personal growth should stem. The relationship between the emotional and promotional objectives of the ‘promotional video’ under examination is reported in Table 4 above.

Finally, also the length of the three parts is a meaning-making feature that evokes the rhythmical structure of epic verses and keeps on interrelating mythical voyages with actual ones, ancient odysseys with modern journeys. The first part is shorter, ideally reproducing an unstressed syllable, and precedes the longer, central and final segments. This metaphorically indicates the pattern of a bacchius – a metrical sequence that is “most frequently encountered in [Greek] lyric” and associated with solemn style (Halporn, 2012: 114) – to underline the experimental and intense nature of the multimodal texts that characterize this project in Responsible Tourism, whose final aim is to develop and spread a different discursive frame for the representation of migrants in contemporary media:

TABLE 5
Association between the length of the parts of the video and the metrical pattern of bacchius

00:00:00-00:00:12	00:00:12-00:00:43	00:00:43-00:01:10
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5. Conclusions

This paper has reported on a multimodal research project in Responsible Tourism, which aims at spreading a different social relationship between tourists and migrants, through the emotional promotion of the seaside resorts and vacation destinations affected by mass migrations. In particular, a multidisciplinary approach has been devised, whereby epic narratives of mythical journeys, lingua-franca uses of English, experiential and multimodal retextualizations interact so as to contrast the dominant discursive frame of cultural clash, which

is exploited in contemporary media representations of immigrants, with an alternative one that focuses on the benefit of integration. By doing so, tourists are urged to reconsider holiday places as areas that host the actualization of a modern Wonderland of peaceful hybridization of cultures, eventually fostering and achieving that personal growth that is one of the hallmarks of Responsible Tourism.

Since this paper has focused on the Salento area, further studies may devise multimedia re-enactments of mythical and modern journeys towards other destinations and involving other potential tourists, thus providing more data about the reaction to promotional videos and the reduction of the negative stereotypes that are conventionally and ideologically associated with migrants' mass arrivals. Finally, research should also enquire into the extent to which the prevalence of the alternative discursive frame at issue here could offer an added value to the promotion and choice of holiday destinations, hence helping people realize that Wonderland is not exclusively made by natural and abstract elements, but actively constructed by its inhabitants, sightseers and visitors.

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