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

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Abstract
This paper investigates the discursive construction of organised crime from a critical perspective, highlighting the semiotic resources employed in the media representation of one of the most powerful Italian crime syndicates today, the Neapolitan Camorra. The analysis draws on a corpus of international video documentaries describing the Camorra’s criminal activities released after 2007, when a series of crucial events started to give this crime syndicate an unprecedented international visibility. The main research hypothesis of this study is that the process of construction of the Camorra as a criminal entity with a global reach is performed via multiple modes of meaningmaking in the audiovisual genre of expository documentaries. More specifically, discourse and visual semiotics in the video reportages under scrutiny are believed to play a constitutive role in that they shape the way this ‘lesser-known’ Italian mafia is perceived, understood and categorised beyond Italy’s borders. The investigation focuses on the constructive strategies enacted to establish a certain identity for this crime group, and on the sociosemantic categories used to represent the social actors inhabiting the Camorra universe by looking at how criminals and their victims/public antagonists are linguistically and visually presented to a mass public.

Keywords
media discourse, critical discourse analysis, multimodal discourse analysis, social actors, globalised organised crime, the Neapolitan Camorra
The Multimodal Representation of Italian Anti-Mafia Discourse: Foregrounding Civil Resistance and Interlocution in Two Global English Video Reportages

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Abstract
This paper examines the multimodal representation of civil resistance against Italian mafia (Cosa Nostra and 'Ndrangheta) in two English video reportages. More specifically, the analysis describes interlocutive relations between social actors displayed not only in the criminal, but also in the civil and media spheres, and allows for a multimodal description of cohesion on the macro level in these media formats. The theoretical focus is on the combination of the interpersonal metafunction in systemic-functional (multimodal) grammar and the cognitive notion of (intersubjective) viewpoint in cognitive grammar. The analysis of the video formats shows which activists are put onstage in different socio-economic settings (agriculture and education), and reveals the different extradiegetic perspectives taken by journalists in relation to civil and legal anti-mafia actors. The analysis discusses different (verbal and/or visual) techniques for relating individual viewpoints and inter-actor relations, as well as the active role of journalists in setting up cohesion between video sequences. As media discourse foregrounds anti-mafia activism and as it displays the embedded role of journalists in multimodal meaning-making, the conventional discursive representation of mafia is transformed: heroic images of mafiosi are (verbally and/or visually) backgrounded and the discursive emphasis is now on the transformation of civil society, where activists simultaneously tell and perform their breaking the law of silence. On a meta-level the paper opens up the theoretical project of (multimodal) Critical Discourse Analysis, bringing in an altered, Foucauldian concept of non-hegemonic power: the representation of mafia victims and social workers, no longer as undergoers of totalitarian criminal violence, but as active players peacefully and successfully opposing the mafia, is in line with the moral and empowering project of Foucault’s hermeneutics of the subject.

Keywords
anti-mafia, video reportage, multimodality, critical discourse analysis, systemic functional and cognitive grammar, performance of resistance, social actors
De-Queering Proxemics in the Screen Adaptation of Camorra Male Dyads: A Multimodal Prosody Analysis

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Abstract
The recent TV screening of the Neapolitan camorra seems to be spreading a somewhat incorrect interpretation of ‘queer masculinity’ in dyadic nonverbal interactions occurring between televised camorra mobsters. Such faux constructions of camorristi might result from the fact that cross-cultural differences in non-verbal forms of communication, realised in subtitled texts, are a major constraint for audio-visual translators in their task of adapting a complex multimodal product into other cultures/languages. Despite the significant attention scholars have recently devoted to the effect of TV coverage on viewers, very little attention has been paid to the ways in which male social actors involved in the Neapolitan crime syndicate have been discursively re-semiotised in English-speaking contexts. When non-verbal communication crosses national, cultural and linguistic boundaries via subtitling, some context-bound references and differences on non-verbal behavioural dimensions may prevent the full appreciation of the source text. In particular, the manner in which personal space is interpreted crossculturally, remains an unreadable culture-bound factor for the target audiences. This study seeks to confirm previous anthropological and linguistic research on personal space, an interesting academic field that has remained somewhat silent for a long period, and incorporates some of its insights into the analysis of audiovisual translation. With this in mind, this paper provides a multimodal integrated investigation of the perception of the TV drama series Gomorrah (produced in Italy and subtitled in English) outside the boundaries of Italy, looking at data from both quantitative and qualitative perspectives. The study, which is a theoretical contribution to cross-cultural adaptation, employs “multimodal prosody” analysis in order to disambiguate the interpretation of camorristi proxemics and haptics as a queer representation.

Keywords
multimodal prosody, Gomorrah, queer representation, proxemics, audiovisual, translation, queer masculinity, queer camorrista
The (Re)Presentation of Organised Crime in Gomorrah – The Series: A Corpus-Based Approach to Cross-Cultural Identity Construction

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Abstract
The following contribution focuses on the identity characterisation of specific ‘voices’ in TV series using a corpus-based approach (Bednarek 2010, 2011) applied to the analysis of the characters of the Italian TV drama Gomorrah – The Series (Season 1). If “dialogue lines are explicitly designed to reveal characters” (Kozloff 2000: 44), analysing how they are cross-culturally translated into another language and reshaped in new formats can highlight given identity traits that producers want to underline about specific characters. In the case of Gomorrah, this is particularly interesting since the identities created for the TV series are intrinsically imbued with its local criminal organisation setting, and the processes of bringing the series across its local borders can reshape and enrich the way characters are presented in a new setting.

Based on a previous pilot study (Fruttaldo 2015), the following contribution adopts a corpus-based approach (Baker 2006, 2014; McEnery et al. 2006; McEnery/Hardie 2012) to analyse the voices of the clan Savastano in the TV series. This allowed for highlighting specific differences in the way Don Pietro, Donna Imma and Gennaro Savastano use their linguistic resources to build, convey and construe the identity of a Camorra boss. The lexicogrammatical status of each character, underlined carrying out a keyword analysis of the original subtitles of the TV series and compared to the keyword analysis of the English subtitles, helped trace the linguistic profile of these dominant personas, unveiling some peculiar characteristics of these characters, which seem to be enhanced in the translation process, highlighting some of their concerns or personality traits (Culpeper 2014), or reshaping their entire identity.

Keywords
identity construction, TV series, TV dialogue, Gomorrah, corpus-based, discourse analysis
‘Woman Robbed and Punched on London Street’: Linguistic and Discursive Representation of Offender and Victim Social Actors in Crime News Headlines

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Abstract
As the media is the primary public source of information on a large variety of topics, so the patterns of media discourse play an outstanding role in shaping public opinion and strengthening society. Drawing from combined approaches to Critical Discourse Analysis and, in particular, the socio-semantic analytical model proposed in van Leeuwen’s (2008) framework, I utilise a randomised corpus of English-language crime news headlines to investigate the linguistic features relevant for the media representation of offenders and victims as social actors within the discursive construction of the social reality of crime alongside the impact the media has in the construction of public belief and attitude to crime and criminality. It is argued that social actors, their identities and relations are (re)shaped by the ideology the media supports in the specific discourse situation and legitimised social practices, with the media coverage of crime news sensitising and influencing the general public’s thought on the social and cultural phenomenon of criminality.

Keywords
media discourse, critical discourse analysis, social actors, social actions, gender, identity
The Language of Fear: Cybercrime and ‘the Borderless Realm of Cyberspace’ in British News

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Abstract
This paper explores the media representations of cybercrime as a source of social danger and fear. Against the backdrop of Beck’s concept of “risk society” and Cohen’s “moral panic”, it focuses on a dataset of articles on cybercrime from 2011 to 2016 published by two major British tabloids, the Daily Mirror and The Sun, following a Critical Linguistics and Critical Discourse Analysis approach to journalism. It shows that the process of ‘othering’ in the representations of cybercrime follows, in the corpus identified, certain discourse strategies which are very similar to those employed in the representations of such ‘outgroups’ as immigrants or terrorists. The paper also considers the media narratives on cybercrime analysed as strategic configurations of nationalist discourse: by constantly associating certain countries with cybercrime and by prioritising ‘national’ security in opposition to a ubiquitously dangerous ‘other’, these representations of cybercrime ultimately seem to reinforce the sense of identity and belonging within the institutional and cultural borders of a nation.

Keywords
cybercrime, moral panic, fear society, nationalism, discourse