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BIOGRAPHICAL NOTE

Laura Picchio holds a MA degree in Modern Languages for International Communication and Cooperation from the University of Macerata (Italy), where she also worked as Adjunct Professor in English Language and Translation. Currently, she is a third-year PhD candidate in Humanities and Technologies at the same university. Her research project is being developed under the supervision of prof. Raffaella Merlini and is entitled “Film Festival Interpreting: audience design, live streaming and reception analysis”. It aims to create a multimodal corpus of English-Italian dialogue interpreting performances both recorded at the Giffoni Film Festival and downloaded from the official web channels that broadcast the event in (live) streaming. This corpus is being analysed not only in terms of linguistic features and interactional dynamics, but also focusing on the impact of the live streaming of the interpretations on audience design, agency, and visibility of the interpreters (details are provided in Merlini & Picchio, 2019). At the same time, she is also an exam committee member of English Language at the Department of Political Sciences, Communication, and International Relations at the same university. From October to December 2021 she was Visiting PhD candidate at the Centre for Translation Studies (University of Vienna, Austria) under the supervision of prof. Fran Pöchhacker.

Merlini, R. & Picchio, L. (2019). Liminalità e interpretazione: sconfinamenti tra posizioni interazionali e piani comunicativi. [Liminality and interpreting: cross-border shifts in interactional positions and communication level]. In D. Poli (ed.) *In Limine: frontiere e integrazioni*. Roma. Il Calamo: 199-233.

ABSTRACT

BUILDING AND ANALYSING A MULTIMODAL CORPUS OF FILM FESTIVAL INTERPRETING: CHALLENGES AND OPPORTUNITIES

Over the last few decades, scholars in monolingual communication have increasingly focused their attention on the notion of embodiment (see for instance Goodwin, 2000; Kendon, 2004; Hazel et al., 2014; Mondada, 2016), sharing the assumption that all human communication *is* embodied (Hazel et al., 2014). In this regard, multimodality can effectively contribute to investigations into how verbal and embodied resources interact to create meaning (Jewitt, 2014). Traditionally, scholars in Translation and Interpreting Studies have predominantly devoted their attention to the verbal components of written and oral texts. Even studies in dialogue interpreting (for a definition see Merlini, 2020), despite its interactive, face-to-face nature (see Pöchhacker, 2020), have extensively dealt only with the verbal level of communication. Of the few projects that considered how participants employ embodied resources to co-construct meaning in interaction, the following are worth recalling. Inspired by Lang’s (1978) pioneering study of gaze in courtroom interpreting (1978), researchers explored doctor-patient encounters (Pasquandrea, 2011; Krystallidou, 2014), (psycho)therapeutic scenarios (Wadensjö, 2001; Bot, 2005), asylum seeking (Mason, 2012) and educational settings (Davitti, 2016; 2019; Davitti, Pasquandrea, 2017). Focusing on such aspects as

proxemics, gaze, body orientation, gestures, and the handling of artefacts, they highlighted how meaning is co-constructed not only at a verbal but also at a non-verbal level, urging the need for an embodied, multimodal turn (Mondada, 2016; Davitti, 2019).

Based on this literature review, the aim of this paper is to discuss the challenges I encountered in creating my multimodal corpus of Film Festival Interpreting (for a definition, see Merlini, 2017). Data include authentic videoclips of dialogic interpretations between Italian and English performed and broadcast in live streaming during the Giffoni Film Festival, one of the most famous international film festivals in Italy. The paper will first illustrate the phases of data collection, transcription, annotation, and then explain how the analysis is being conducted through a descriptive multimodal conversational analytical approach (Davitti, Pasquandrea, 2017) by means of the ELAN software (Davitti, 2016; 2019; Davitti, Pasquandrea, 2017; see also Gao, Whan, 2017). Specifically, those data will be presented in which verbal and non-verbal elements (gestures, body language; Ahrens, 2015; Zagar Galvão, 2015) are seen to jointly co-construct meaning in the rendition of ESP discourse. Attention will be devoted to terminological issues with reference to (expert) knowledge of the film industry, bearing in mind that the interpreters' performances are meant for two different audiences: the flesh-and-blood spectators sitting in the theatre, and a remote audience following the live streaming. As for the latter, they have access to the events by means of video-cameras which can either reinforce or hamper the perception of speech-body interaction depending on the interpreter's visibility on screen. Digital media, whilst re-mediating old ones (Bolter, Grusin, 1999), raise new challenges to communication studies (Jenkins, 2006; Bentivegna, Boccia Artieri, 2018). At the same time, however, they open up vast opportunities in terms of the application and analysis of the "multimodal turn" as this paper will attempt to show in the specific context of film festival interpreting.

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