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Translation and communication: An interlingual corpus-assisted analysis of Prada's official website

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Introduction

The purpose of this study is to analyze the communication strategy of an Italian luxury brand's official website in both Italian English. The selected brand is Prada, since it has communicated the Italian luxury all over the world for decades. Communication in the field luxury fashion has various interesting elements, as it is not only aimed at selling products, but also at communicating its values, history and uniqueness.

The research questions guiding this study are the following: in which way does Prada communicate its values to an international audience via its website? Does communication in a different language also imply a change in style? Which are the similarities and the differences between the original Italian webpages and their translations into English?

The research is a corpus-assisted investigation studying a parallel corpus of 80 original Italian product descriptions with their respective translations into English. To account for any potential differences in the communication addressing men and women, 10 sub-corpora have been created: women's products, women's clothes, women's accessories, women's bags, women's shoes, men's products, men's clothes, men's accessories, men's bags, men's shoes. The software that has been used for the study is SketchEngine.

The first chapter explains what is corpus linguistics and how it is used to study language, focusing in particular on multi-lingual corpora and the functionalistic approach. Multi-lingual corpora are useful for contrastive studies that search similarities and differences related to translation, especially parallel corpora, which include original texts together with their translations.

The second chapter focuses on the fashion world, its communication and the language related to advertising. It first introduces the definitions of brand identity, brand image and distinctiveness. It is also explained that luxury does not mean only excess: luxury brands, when promoting their products, need to include not only details about the specific product, but their communication needs to convey the values of the brand, its identity and distinctiveness. Nowadays, digital communication via websites and social networks has made people feel closer to

brands. It is also underlined that the language must be specific (language for specific purposes, specific terminology of fashion), but also persuasive.

The third chapter describes the research design and analyses the data with a focus on selected elements of language deemed useful to answer the research questions, i.e. keywords, adjectives and adverbs, rhetorical devices, and the use of loan words.

1. Using corpora to investigate language and communication

1.1 What is corpus linguistics

Corpus linguistics can be defined as "the study of language data on a large scale – the computer-aided analysis of very extensive collections of transcribed utterances or written texts" (McEnery and Hardie, 2012: 1). It is a heterogeneous field, which comprehends a variety of procedures and methods to study language with an empirical approach, since it relies on authentic texts. As McEnery and Hardie (2012: 1) suggest, the development of corpus linguistics has facilitated the exploration of new theories which draw their findings from attested language use.

Due to the large-scale sets of data which are analysed, corpus linguistics uses machine-readable texts, which are collectively referred to as "corpus". According to Bowker and Pearson (2002: 9), a corpus must exhibit four characteristics:

1. Authenticity: the analysed texts are not created with the specific intention to be included in a corpus but are examples of authentic written or spoken (transcribed) utterances.
2. Electronic form: the texts can be processed by a computer and manipulated through specific corpus analysis tools. In this way, specific information can be accessed and retrieved more quickly and efficiently, without reading the full text.
3. Large sets of data: the electronic form allows the researcher to explore a larger number of texts as compared to the printed form, since these are easier collect and store. The quantity of texts, however, depends on the purpose of the study.
4. Specific set of criteria: texts should be chosen by following specific criteria, since they should be representative of the language (variant) one seeks to study. The chosen criteria depend on the purpose of the study.

Linguists, researchers and translators use corpus linguistics to obtain quantitative and/or qualitative linguistic information. McEnery and Hardie (2012: 2) clarify that corpora are exploited by using special software tools which allow to search

through them rapidly. Although the tools and methods of corpus linguistics are continuously evolving, some of them are considered central to the discipline, e.g. the use of concordance tools, which can display the searched items in context (KWIC, keyword in context) and produce frequency lists.

McEnery and Hardie (2012: 3) identify six types of research in corpus linguistics, which are distinguished based on their mode of communication, approach (corpus-based vs corpus-driven linguistics), data collection regime, the use of annotation systems (annotated vs unannotated corpora), accountability (total accountability vs data selection) and languages involved (multilingual vs monolingual corpora).

1. Mode of communication: this distinguishes between corpora of written and spoken language. Written corpora represent "the smallest technical challenge to construct" (McEnery and Hardie, 2012: 4). Indeed, written texts are easier to retrieve and collect thanks to the increasingly availability of machine-readable formats. Conversely, spoken texts can be found in selected websites, or collected by recording and transcribing interactions. Transcriptions can be synchronised with their respective recordings through "time-alignment" (McEnery and Hardie 2012: 4). Transcriptions use often standard- spelling, therefore they are not considered a source of evidence for research into variation in pronunciation. For this purpose, phonetically transcribed material is to be used, as it allows the researcher to "compare and contrast transcriptions corresponding to a single standardises form in different contexts" (McEnery and Hardie 2012: 5).

2. Corpus-based vs corpus- driven linguistics: corpus-based studies can be defined as a "method" to explore a theory or a hypothesis with corpus data. Corpus-driven linguistic rejects the definition of corpus linguistics as a "method" and affirms that the corpus itself should be the source of the hypothesis about language (McEnery and Hardie 2012: 6).

3. Data collection regime: there are two approaches to determine whether the linguistic data elicited from the corpus the researched question: the monitor-corpus approach and the balanced-corpus approach.   The monitor corpus approach has the purpose to develop a dataset that grows

in size over time and which contains a variety of materials (McEnery and Hardie 2012: 6); as the corpus grows, any skew in the data should self-correct, since there is no consistent skew in the data input. The balanced-corpus approach, also known as sample corpus approach, has the purpose to represent a specific type of language over a specific period of time. A particular sampling frame is selected to be representative of a particular variety of language; for this reason, such corpora are also called "snapshot corpora" (McEnery and Hardie 2012: 9). Even if there is a clear distinction between monitor and sample corpus, there are some data collection regimes that do not fit in those two groups, but that just represent the data that was possible to gather from a specific task; they are referred to as "opportunistic corpora" (McEnery and Hardie 2012: 11). The data collection regimes should follow three main principles: balance, representativeness and comparability. In order to be *balanced*, a corpus needs to include "as many representative pieces of texts, from all representative genres, as well as possibly all relevant media" (M. Weisser, 2016: 271). *Representativeness* means that a corpus should contain a "suitable number of texts that describe the characteristics of the domain covered suitably" (M. Weisser, 2016: 275). Two corpora can be considered *comparable* when they contain similar or identical sampling frames (McEnery and Hardie, 2012: 240).

4. Annotated vs unannotated corpora: corpus annotation implies that one or more types of linguistic analysis are encoded in the corpus data themselves. This can be done while building the corpus or by labelling the data after the corpus is built. Annotation can add linguistically relevant information (e.g. about words, phrases, morphemes or intonation units) and it can be helpful for the investigation of many linguistic phenomena which are couched in terms of linguistic constructs, such as time adverbials or the passive construction (Paquot and Gries, 2020: 25).

Some relevant types of annotation are: *part-of-speech tagging*, which labels each word with information about its grammatical category (e.g. noun, verb…); *lemmatization*, in which every word is provided with a level

of abstraction from any inflection that appears in the original orthographic word; *syntactic parsing*, which provides information about the grammatical structure of the sentences; and *semantic annotation*, which adds semantic information about words and multiword units (Paquot and Gries, 2020: 33). Annotation can be automatic, automatic followed by manual correction or just manual (all these approaches can encounter some mistakes) (McEnery and Hardie 2012: 30). Despite the potential of this type of corpora, some linguists are not in favour of annotation as they see it as a form of impurity (McEnery and Hardie 2012: 14). Further, annotations might be inaccurate or inconsistent. Regarding the investigation of the corpus, in addiction to annotation, there are two other tools that can be helpful (McEnery and Hardie 2012: 29): *metadata*, which comprehend information that explain something about the text itself (e.g. when it was written and from who, the language or the year of publication) and give the speaker some functional background; and *textual markup*, which regards information about the text (e.g. it can be used to represent the formatting, or to understand, in the case of a transcript dialogue, when each speaker starts and ends to speak). A standard convention for encoding information is the *eXtensible Markup Language* – XML, which is also used to transfer webpages from one machine to another.

5. Total accountability vs data selection: an important advantage of using corpora is that they allow researchers to study a language with a scientific method. If we approach a corpus with a specific theory in mind, we might focus on it and overlook the instances that do not support our theory (*confirmation bias*) (McEnery and Hardie 2012: 14). The principle of total accountability implies instead that when we approach the corpus with a hypothesis, we have to use the entire corpus and all the evidence emerging from its analysis to test it; this is the reason for the quantitative nature of many corpus-based methods. Criticisms about this approach posit that the corpus itself is a finite subset of a non-finite entity (language), so it represents a selection of data. Corpus linguistics has often appealed to the notion of replicability, i.e. the replication of results for credibility, to

cope with the problem of limited datasets (McEnery and Hardie 2012: 16). On the other hand, data selection is not inherently unsound as a method: researchers might use only selected parts of a corpus when they consider the corpus only to illustrate one theory during its development (this is called corpus-informed research) (McEnery and Hardie 2012: 17).

6. Monolingual vs multilingual corpora: monolingual corpora only include texts in one language and allows linguists to compare and contrast varieties of that language (e.g. the International Corpus of English). Multilingual corpora involve instead more than one language and are considered a new phenomenon in corpus linguistics, dating back to the 1990s (McEnery and Hardie 2012: 18). They can be bilingual (e.g. the English-Norwegian Parallel Corpus, ENPCa[1]) or multilingual (e.g. the Aarthus corpus of Danish, French and English contract law) (McEnery and Hardie 2012: 19). Multi-lingual corpora are often used for contrastive analysis, which investigates the differences between the two or more linguistic systems and the study of translation-related phenomena, e.g. translation properties. Paquot and Gries (2020: 258) indicate a series of another analysis that can be carried out with multilingual corpora, such as bilingual lexicography, foreign language teaching, translator training, terminology extraction, computer-aided translation, machine translation and cross-lingual information retrieval.

Given the electronic form of texts that are used to construct corpora, the presence of the Web as a source of data and the quick way we can download them are for sure a big opportunity (McEnery and Hardie 2012: 57). Data collection can be done manually or with *web crawlers*, which are automated programs that systematically browsers information of the World Wide Web, especially for big

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[1] ENPCa: https://data.europa.eu/data/datasets/elrc_518?locale=en
Aarthus corpus of Danish, French and English contract law:
https://www.degruyter.com/document/doi/10.1515/9783110865967.235/html

volumes of texts (e.g. BootCat is a web crawler specifically designed for linguistics).

1.2 Types of multilingual corpora

As anticipated in the previous section, corpora that are limited to one language are called monolingual corpora, even when "they represent a range of varieties and genres of that particular language" (McEnery and Hardie 2012: 18). For instance, the International Corpus of English (ICE) represents the English language, with all its varieties, which can thus be compared and contrasted. Corpora involving more than one language can be of three types (McEnery and Hardie 2012: 19):

- Type A: the original texts in one specific language are paralleled with their translations into one or more languages.
- Type B: "pairs or groups of monolingual corpora designed using the same sample frame".
- Type C: a combination of type-A and type-B corpora.

Type-A corpora can be called *parallel corpora* and they are unidirectional, as they imply translation from one language into another (e.g. either from Italian into English or from English into Italian). Type-B corpora can be called *comparable corpora* and the most important methodological feature for their creation is the sampling frame, since "all the components must match with each other in terms of what types of texts they sample, in what proportions, from what periods" (McEnery and Hardie 2012: 19). This requirement is not relevant for parallel corpora, since source texts and their respective translations are aligned. Type-C corpora, according to McEnery and Hardie (2012:20), can be called comparable corpora in a strict sense, since they are a combination of type-A and type-B. One example of C-type corpora is the EMILLE[2] corpora.

With reference to parallel corpora, Hasselgård (2010: 1) argues that they "have opened up new avenues of *contrastive studies*". The contrastive analysis can

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[2] EMILLE corpora: https://www.semanticscholar.org/paper/Corpus-data-for-South-Asian-language-processing.-Baker-Hardie/6569c9b81b7721fff588ee58c7607367045e9af0

study various objects, such as "phonological features, lexical items, grammatical categories and discourse phenomena" (Hasselgård, 2010: 5) and entails various steps. The first step is the selection of the elements for the comparison, following the perceived similarity, and then the researchers form and test various hypotheses about the degree of similarity, so that at the end it is possible to come at a satisfactory description. The measures that are used to check if the comparison is done correctly are called *tertium comparationis* (e.g. translation equivalence ensures that the words in the two languages convey the same meaning).

Hasselgård (2010: 6) also reports some advantages of multilingual corpora for contrastive studies as put forward by Aijimer and Alternberg (1996). These include:

- The fact that the comparison between the languages is put on evidence;
- The facilitated access to the study of "language-specific, typological and cultural differences, as well as of universal features" (Hasselgård, 2010: 6);
- The emphasis on the differences between source texts and their translations or between native and non-native texts;
- Their usefulness for a series of practical applications, e.g. lexicography or translation.

1.3 Some applications of corpus linguistics: the functionalist approach

Functionalism is one of the two main schools of thought of linguistics can be considered the counterpart of the formalist school of Chomsky (McEnery and Hardie 2012: 25), who promoted introspection as the main source of data instead of observed data and the analysis of language in isolation instead of context.

Following McEnery and Hardie (2012: 168), "functionalists investigate language form, but explain it with reference to the functions to which language is put. Language is not seen as an abstract, isolated system, but one that is *used* to communicate meaning". Functionalism includes a set of approaches to the theory of language with these communicative features, such as functional linguistics, cognitive linguistics and language typology.

Sometimes the terms *cognitive* and *typological* linguistics are used as synonyms of functional linguistics, as they analyze the relationship between the nature of language and that of thought. Yet, they adopt different approaches (McEnery and Hardie 2012: 168). Cognitive linguistics emerged in the 1970s and studies language within the mind and the sociocultural experience, in particular the human thought. Language is explained in terms of cognition and through the examination of conceptualization, i.e. "how people construct abstract concepts and schemata to think about the world" (McEnery and Hardie 2012: 169). Typological linguistics identifies and compares various patterns within different languages. Specifically, the study of typology explores whether specific patterns "might be universal characteristics of language" (McEnery and Hardie 2012: 169). Still, there are other features of functional linguistics which are not comprehended either in cognitive or in typological linguistics e.g. the set of theories of functional grammar, which "calls of the functions to which language is put – that is, features of semantics, pragmatics or discourse – as explanatory factors for features of grammar" (McEnery and Hardie 2012: 170). However, these forms of functionalism share some common traits. For example, functional and cognitive linguistics examine language in terms of meaning and typology explains some cross-linguistic trends with references to functional or cognitive ideas (McEnery and Hardie 2012: 171).

Many corpus-based researches can be described as functionalist: some of them investigated a small number of texts, e.g. Carden's (1982) study of "backwards anaphora", which, even if comprehended a corpus of only 12 texts, showed the awareness of the importance of representativeness. When a larger number of texts was considered, the investigation became also quantitative, e.g. Valera's (1998) examination of the phenomenon of subject-oriented adverbs, which required the tracking of the influences of semantic, pragmatic and syntax, "identifying functional motivations for grammatical form, the central focus of functionalist theory" (McEnery and Hardie 2012: 173). All these studies of theoretical linguists have in common the purpose, i.e. to use corpus linguistics to explore functional theory (McEnery and Hardie 2012: 174).

Focusing on the correlation between corpora and typology, research explored patterns within different languages, especially grammatical ones, by drawing on examples of language from field linguistics (McEnery and Hardie 2012: 177). There are also many corpus-based works on syntax (e.g. Bolinger 1977, Stefanowitsch and Gries 2003) which were based on the idea of the separation between syntax and semantics: while the syntactic rules generate the structure of the sentence, the meaning can be found in the interaction of the lexical items in that structure (McEnery and Hardie 2012: 179).

In cognitive linguistics, the focus was put on Conceptual Metaphor Theory, proposed by Lakoff and Johnson in 1980. This kind of study had the purpose to analyze the functionalist meaning in a stylistic device. Some studies (e.g. Ungerer and Schmidt 1996) investigated, for instance, the so-called *dead metaphors,* i.e., "metaphorical expressions so commonly and habitually used that they no longer really attract attention as metaphorical, although they clearly cannot be interpreted literally" (McEnery and Hardie 2012: 186). CMT analyses dead metaphors considering that they are included in everyday usage and a part of the way we think and speak. Some examples of conceptual metaphors are: *I spend some time in London, I'm wasting time*; this theory affirms that part of our cognitive "toolkit" (McEnery and Hardie 2012: 186) is composed by a group of conceptual metaphors.

2. Language and fashion

2.1 Brand identity, brand image and distinctiveness

Brand identity is a complex concept which has been differently conceived and defined overtime, and which has been the focus of many studies.

Aaker (1997: 347) defines brand identity as "the set of human characteristics associated with a brand". According to Nandan (2004: 265), brand identity "originates from the company (…) It is how company seeks to identify itself. (…) A company will often use branding strategy as means of communicating its identity and value to consumers and other stakeholders". Rosengren, Standoft and Sunbrandt (2010: 5) explain that the identity of a brand is a set of "traits, benefits, values, differentiation and personality", which together represent the uniqueness of the brand and all the characteristics that consumers should associate it with.

The identity of a brand is something that takes root in the consumer's mind over time, since the brand gradually communicate its values, vision, and mission through its communication channels. For example, new established companies can be seen within three levels of progress: at the first level, they have to try to express their identity; at the second level, they have to differentiate themselves from other existing companies, establishing in the consumer's mind the right perception; at the third level, they have to create an emotional bond with consumers (Rosengreen, Standoft and Sunbrandt, 2010: 4).

The "four Ps" of marketing mix strategy (Product, Promotion, Price, and Place) are of course fundamental for communicating the brand identity.

One important study regarding brand identity is *The Brand Personality Scale* by Aaker (1997), which started from the assumption that brand personality traits are described like human personality traits, e.g. consumers think about brands as celebrities or as related to themselves. Even if human and brand personality traits have an analogue conceptualization, they differ in some aspects. Specifically, the perception of human traits depends on a person's behavior, character and

physical aspect, while the perception of brand traits can vary at every contact between the brand and the consumer.

As explained by Aaker (1997: 348):

> the personality traits of the people associated with the brand are transferred directly or indirectly to the brand (…) through product-related attributes, product category associations, brand name, symbol or logo, advertising style, price and distribution channel.

In order to understand how the correlation between brand and personality traits can influence the consumer, two types of scales can be used (Aaker, 1997, 347):

- Ad hoc scales, which are often adopted for research purposes and are atheoretical in nature, since the traits (often from 20 to 300) are selected – often arbitrarily – according to the purpose of the study;
- Scales based on human personality scales, which are theoretical in nature but "have not been validated in the context of brands".

In her study, Aaker (1997) found 5 personality dimensions of brand, which are articulated in 42 different personality traits based on the perceptions of costumers regarding various brands (Crawford Camiciottoli, 2018: 142). These include sincerity, excitement, sophistication, competence, and ruggedness, and are associated with specific human traits, as shown in Table 2.1.

Sincerity	Excitement	Sophistication	Competence	Ruggedness
Down-to-earth Family-oriented Small-town	Daring Trendy exciting	Upper class Glamourous Good looking	Reliable Hard working Secure	Outdoorsy Masculine Western
Honest Sincere Real	Spirited Cool Young	Charming Feminine Smooth	Intelligent Technical Corporate	Tough Rugged
Cheerful Sentimental friendly	Up-to-date Independent Contemporary		Successful Leader Confident	
Wholesome Original	Imaginative Unique			

Table 2.1 – Aaker personality scale (Crawford Camiciottoli, 2018: 146)

Brand image can be defined as the way the consumers perceive the brand (Rosengreen, Stadoft, Sunbrandt, 2010: 6). It is fundamental for the brand, since it and its many sources (e.g. product attributes, the company, the marketing mix, individual perceptions, personal values, experience, type of brand users, context

variables, cf. Anggraeni and Rachmanita, 2015: 444) can influence the consumers' decisions. A strong personality or character of a particular brand can be their key for success, and they can be more decisive than the specific traits of the products or services it offers.

Rosengreen, Standhoft and Sunbrandt (2010: 6) described the process of inductive inference on brand image, i.e. the three elements that give form to that, as shown in Figure 2.1.
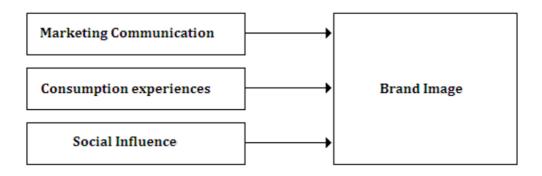

Figure 2.1 – The process of inductive inference on brand image (Rosengreen et al., 2010:6)

Marketing communication is the first way to express brand identity. Through advertising, it is possible to guide the brand and its image to the desired direction. Of course, brand image should reflect brand identity as congruently as possible, and the messages conveyed to the consumers should be easy to understand since the first impression plays a very important role. The right marketing communication strategy can put the company in a position of huge advantage over other brands (Rosengreen, Standhoft and Sunbrandt, 2010:6).

Consumption experiences should go hand in hand with marketing communication to give the clearest image of the brand: a good impression must be confirmed by the best consumption experience possible. The potential gap between these factors should be minimized, so that the brand image is not jeopardised (Rosengreen, Standhoft and Sunbrandt, 2010:7).

Nowadays, social influence, or word-of-mouth, is fundamental. The exchange of opinions and impressions between two or more people can affect the consumer's choices: there are many brands that sell the same products or services, so people

might choose a particular brand if they read or listen to good opinions about it. This is possible thanks to the massive use of social networks and websites, e.g. the opinion of an influencer on Instagram or a review-website like TripAdvisor (Rosengreen, Standhoft and Sunbrandt 2010:7).

Keller's (1993 in Nandan, 2004: 267) identified three dimensions of brand associations:

- *Attributes*: they can be specific or abstract, and they can be related to the brand's products (product-related attributes; e.g., color, size, materials, price, care instructions) or to the brand itself (non-product related, but concerning imagery, experiences, feeling in relation to it; e.g., durable, rugged).
- *Benefits*: they are the material and perceived satisfaction of the consumer's needs, which can be functional (i.e. utilitarian needs), symbolic (i.e. the need to be associated with a desired group or role) or experiential (i.e. the need for stimulation and variety).
- *Attitudes*: they are the predisposition to behave in a favorable or unfavorable way within an object; they can be cognitive (i.e. deriving from the consumer's knowledge about the brand), affective (i.e. connected to emotions and feelings) or conative (i.e. resulting from the consumer's tendency to do something, e.g. buy).

Brand distinctiveness is instead connected to "the need for uniqueness" (Susanty 2018: 2). It is the set of values that distinguish a brand from its competitors and helps to consolidate its position in consumers' minds and the market. Brand distinctiveness is growingly crucial given the wide array of brands that sell the same product(s) or offer the same service(s), which makes standing out increasingly difficult. Brand distinctiveness can ensure effective communication with consumers, and it can concern one single feature of the brand or a combination of two or more of the following: colors, the logo, advertising, the tone of voice, corporate responsibility programs, and the like.

Brand distinctiveness is also important for the concept of customer-brand identification (CBI), which can be defined as "the primary psychological substrate for deep, committed and meaningful relationships that marketers are increasingly

seeking to build with their customers" (Susanty, 2018: 1). Indeed, CBI can have direct consequences on the consumer's buying-related decisions and satisfaction, and can bring about a higher possibility of purchase, positive word of mouth, psychological sense of brand community and brand commitment, brand loyalty, and brand preference (Susanty, 2018: 1).

2.2 Digital communication and luxury brands

Fashion is profoundly connected to change. Change from a year to another, from a season to another. This is because fashion follows society and its needs. Fashion is also a form of communication, a way to express themselves, one's values, feelings, likes and identity. As Miuccia Prada (in Chatuverdi 2020: 9) claimed: "Fashion is instant language, the language of the movement".

In recent years, there has been a huge and dramatic change in the fashion industry, business and system due to fashion digital communication, through which the brand communicates with the market (Chatuverdi, 2020: 9). Nowadays everything can be found on social networks, blogs, or websites; communication is everywhere and brands had to adapt to – and learn how to take advantage from – this new reality.

The revolution of fashion communication can be summaries by considering some specific milestones (Chatuverdi 2020: 9-10), which include:

- The inception of fashion with fashion plates, the first step of fashion modern communication in the late sixteenth century;
- The first fashion magazine with illustrations and texts, the French *Mercure Galant*, in 1672;
- The development of printing with the rotary printing press of 1833, which allowed millions of copies to be printed every day;
- The development of the half-tone printing process, which helped modern fashion magazine aesthetic to evolve in the late 1880s;
- Fashion journalism's debut in TV, which was the newest entertainment for people, in the 1980s;
- Style and fashion-based programs landing on TV;

- Fashion TV's new leader, *E! Networks*, in the 1990s;
- The use of social media and blogging started by fashion industry since 2001 and the influence of fashion bloggers affecting the marketing strategy and influence of brands, since 2009;
- the current role of websites and fashion bloggers in selling and advertising.

Kim and Ko (2011: 1480) stressed the growing importance of digital communication for luxury brands and defined the luxury market "a high value-added industry basing on high brand assets".

According to Escobar (2016: 17),

> the concept of luxury in its beginnings involved aspects of culture, of lifestyle and especially of high purchasing power of minorities (…), but today it tries to generate particular experiences, sells visible details such as quality, originality, beauty, personality, art and sensitive ones such as dreams, expectations, aspirations and intelligentsia, attempting to evoke in customers the feeling of belonging and being special.

The new concept of luxury has to do with high emotional value, rather than high economic value. Besides a recognizable design and high-quality materials, one important factor for emotional value is tradition, which comprehends heritage and history and gives the brand prestige, in order to be strongly positioned in the market (Escobar, 2016: 18).

Following Escobar (2016:20), the three main characteristics of luxury brands are identity, personality, and positioning. When there is a relevant historical background, the brand can put emphasis on its roots and the uniqueness of the founder, thus generating a story full of symbols in which the customers can identify themselves. Feeling part of a brand and its origins, traditions, beliefs and values is a strong component in the process of creating bonds with customers. In terms of personality, the "construction of significant associations" (Escobar, 2016:20) can create more value by creating affinity and compatibility between the customers and the brand personality (cf. Aaker's brand personality scale in 2.1). Personality also implies differentiation from other brands through visible attributes such as designs, logos and graphic symbols, e.g. high-luxury fashion brands such as Prada, Louis Vuitton, Gucci, Versace have a strong graphic recognizability. Finally, the brand must have a precise position in the mind of the

customer, which is even more important than its position in the market. For this reason, it is important to create a strong communication and advertising of the products, but also of the brand identity, in order to distinguish from others. The intense information movement through social networks has in fact led to the involvement of customers, since they can always be updated.

Even if the world of luxury has always been represented as something close and limited to few people in order to maintain its prestige, the correct use of social networks and websites has widened its audience. For example, if a young people using Instagram, TikTok or Twitter can be attracted by well-constructed luxury brand page, where they can not only see the products themselves, but also get familiar with the brand philosophy, its values, its story and what makes it unique. The brand can thus become inspirational and entice the potential customer to buy not only its products but also the experience that the brand can offer thanks to the empathy created via the social media and the consequent reduction of potential prejudices. In this way, the brand and the customers can communicate without any restriction of time and place, and this two-way communication has replaced in these years the old one-way (i.e. brand to customer) communication (Kim and Ko, 2011: 1480).

According to Arrigo (2018: 172), even if luxury means excess, luxury fashion brands should include sustainability in their communication with consumers to consolidate their emotional bond, since it is increasingly considered an important social value. A sustainable luxury fashion brand can be defined as "one that contributes to sustainable development by delivering simultaneously economic, social and environmental benefits" (Arrigo 2018: 172). Focusing and promoting sustainability is also a way to improve the perceived value of the brand and the customer loyalty.

To achieve sustainable development, three dimensions can be considered (Arrigo 2018: 172):

- Social sustainability, i.e. adopting healthy and safe working conditions;
- Environmental sustainability, i.e. minimizing the brand impact on nature with the use of renewable sources and the reduction of waste (e.g. Prada has a renewable-sources collection);

- Economic sustainability, i.e. creating healthy economies and generating profits over time.

Another important aspect of fashion digital communication concerns the use of the Internet as a retail channel and the creation of brand websites. Siddiqui (2003: 346) described the Internet as a "highly dynamic shopping medium" and she listed some of the advantages of internet as a retail channel. These include:

- Access to a wider audience;
- Cost savings;
- Direct communication;
- Increased personalization with the consumer;
- Websites available to consumers 24 hour a day, 7 days a week;
- In-depth product information;
- Two-way communication;
- Demonstration of products and services in real time;
- Up-to-date information.

In the recent years, especially after the outbreak of the Covid-19 pandemic, online shopping has witnessed a huge increase. Young people see it an easier way to obtain specific products and it also more convenient for people that work all day and have not much free time to go to physical shops.

According to Siddiqui (2003: 347), the web page should be representative and distinctive of the brand image in order to convey the brand identity. Some requirements, in order to have a good working web page are:

- Fast downloads;
- A good-looking web design;
- Easy navigation and search function;
- Guaranteed security;
- Clear return police;
- Clear information about the products;
- Different categories of online shoppers;
- An interactive, engaging and memorable experience for the user.

2.3 Persuasive writing and use of language to identify and convey brand traits

According to Camiciottoli (2018: 142),

> Fashion's expressive and social nature is reflected in the language that fashion companies use to describe their brands, typically in terms of the socially desirable personality traits. (…) Fashion brands are characterized by highly elaborate visual and tactile properties as well as iconic personalities of fashion designers recognized within the fashion community, which may also emerge in the expression of brand personality.

Fashion brands have the necessity to use correct language when they address their consumers, since the ability to convey brand identity and brand traits is key for the brand's success. Syntactic elaboration must be persuasive and convey the right perceptions of status: about this, Bruthiaux (2000: 297) says that "the need for writers to manipulate reader's self-image overrides the competing need to present content explicitly".

The language of advertising is related to a complex mechanism of linguistic manipulation, which takes into consideration the social changes and relationships. For brands it is important to understand the desires and motives of this complex society, and exploit them in their communicative strategy (Bruthiaux, 2000: 298).

Keller (2013: 30) suggests that there are six criteria for choosing the brand traits (or 'brand elements') to convey:

- *Memorability*: memorable elements must be easily recognizable and easily recalled by customers in order to achieve the highest level possible of brand awareness;
- *Meaningfulness*: meaningful elements need to convey the right meaning, either with descriptive – i.e. providing general information about the product and its functions, the needs it satisfies and its benefits – or persuasive content – i.e. the content providing specific information about the brand's attributes and benefits, highlighting its uniqueness and distinctive features;

- *Likeability*: both aesthetics and language must be appealing for the customer; brand elements should be rich in imagery and create a fun and interesting experience;
- *Transferability*: brand elements have to be easily collocated across product categories, geographic cultures, and market segments;
- *Adaptability*: fashion and society change continually, and for this reason brand elements need to be flexible to adapt to changes;
- *Protectability*: brand elements must be protected in a legal and competitive sense, e.g., they must be legally registered and protected from unauthorized use.

When a brand decides to promote itself online and communicate with costumers through a webpage – which often serves also as an e-commerce platform – great attention should be paid to the website layout, organization, design, aesthetics and texts. The aim of a fashion brand's website is to present the company, its history and its products to affectionate and new possible customers and to persuade them to buy. Specifically, texts play a major role as "it is the use of language that transforms clothing into fashion" (Camiciottoli 2020: 138).

To write persuasive and functional texts, some key elements should be considered, i.e. the brand's identity, the values to convey, the target audience (its background, attitudes and values), the relation between the brand and readers., the text's function, the desired reaction by the reader, and the linguistic strategies to implement to persuade the customer. This allows the brand to identify the brand traits to convey to readers, and the right words to express them.

According to Bruthiaux (2000: 298), syntactic elaboration varies due to a series of elements, of which the most relevant is the perception of status on the part of readers and writers. For example, a luxury fashion brand's product description cannot be written in the same way as a low-cost brand's one: it needs the perfect mix of function words (articles, auxiliaries, copulas, modals, prepositions) and content words (nouns, adjectives, verbs and adverbs) in a syntactic form that refers to a higher status; It has to give the reader aspirational and luxurious vibes. Bruthiaux (2000: 298) goes even further and also points out that this manipulation

of complex linguistic structures might be linked with the manipulation of complex social relationships and status.

Nowadays there are many ways to investigate data and study the right linguistic strategy for writing texts; vocabulary analysis based on corpus linguistics help brands to find the syntactic, lexical and sematic key to convey brand traits.

Drawing on Barthes (1990: 1), Catricalà (2017: 371) suggests that by "focusing on the function of terms as instruments of communication, we are able to study clothes according to their semantic configuration". Semantic configuration subsumes four levels (cf. Figure 2.3).

- First level: a signifier (which can be an item of clothing, a certain type of fabric or feature) is associated with a signified (a personality trait), thus constituting "an elementary kind of denotative and real sign" (Catricalà, 2017: 371);

- Second level: a more complex sign is created thanks to the integration of a fashion statement through a written sentence;

- Third level: fashion value is added;

- Fourth level: rhetoric of fashion and its correlated phraseology are integrated.

4. rhetorical system	signifier *phraseology of the fashion statement*		signified *representa-tion of the world*

3. fashion Value	signifier *the fashion statement below*	signified *fashion*	

2. written vest code	signifier *written statement*	signified *proposition below*	

1. real vest code		signifier *garment*	Signified *the world*	

Figure 2.3 – Semantic elaboration (Catricalà, 2017: 372)

Another important tool for the investigation of data concerning fashion communication is sentiment analysis. The input texts can be online reviews, blogs or social network posts, since this type on analysis studies texts with people's opinions toward something regarding the brand with reference to the presence and frequency of domain-specific terminology, parts of speech, and opinion words and phrases (Vezzetti et al. 2019: 26). Sentiment analysis is convenient for brands to examine customer's attitudes and opinions in order to understand what they should optimize to maintain brand loyalty.

2.4 Language for special purposes

Language for special purposes (LSP) is defined by Bowker and Pearson (2002: 25) as the language that is used to discuss specialized fields of knowledge. We can define LSP also in opposition to LGP (language for general purposes), which is the general language for every day-use. Every natural language has both LGP and LSPs, and a non-native speaker, when learning a new language, apprehends first LGP and then can specialize himself in a specific LSP (or more than one) (Bowker and Pearson, 2002: 26).

LGP is necessarily used also in LSPs. However, in LSP specific and specialized terms (nouns, adjectives…) regarding a specific topic are used. In some cases, these can also enter LGP due to a process called *de-terminologization*, e.g. the most known medical terms.

Terminology (Bowker and Pearson, 2002: 26) is the discipline that studies and describes specialized vocabularies. Specialized vocabularies contain not only terms, but also collocations, "which are words that are typically used together" (Bowker and Pearson, 2002: 26).

The users of LSP are varied and include (Bowker and Pearson, 2002: 28):

- *Experts*, who already has gained experience in that specific field;
- *Semi-experts*, such as students, who are familiar with some concepts of that field;
- *Non-experts*, who are not specialized in that field.

Bowker and Pearson (2002: 30) explain that, when learning an LSP, there are two broad types of knowledge to be acquired:

- *Conceptual knowledge*, i.e. the concepts behind the text, which enables the user to convey clear messages; conceptual information can be provided also by corpora, which can be used also to help experts to be understandable also to non-experts;
- *Linguistic knowledge*, which comprehends "specialized terms, collocations, grammatical structures and stylistic features" (Bowker and Pearson, 2002: 28).

It is of course important to highlight that luxury fashion writers are LSP's experts and they write for customers, who are non-expert with a different background (Bowker and Pearson, 2002: 28). If their texts are to be understandable and appropriate for their audience, the use of domain-specific terms should be limited as compared to expert-to-expert communication, or should be accompanied by explanations provided in LGP.

2.5 The linguistic aspects to consider for writing about fashion

In order to write persuasive texts for the brand's website, advertising writers need not only to use the correct LSP, but should also consider a series of linguistic elements.

First, a fashion advertising writer needs to know how to use grammatical and lexical cohesion, which is defined by Biber (2002: 455) as "the pattern of relations between structures and lexical items which combine together to form a text". Grammatical cohesion can rely on different devices, e.g.:

- *Reference*: when one element is linked to another one; the reference point can be omitted and the reader can interpretate it. The reference can be endophoric, when the reader can find the interpretation in the text, or exophoric, when the interpretation is up to the reader (e.g. Nike's slogan "just do it", with "it" being an exophoric reference) (Halliday and Hasan, 1976: 31)

- *Substitution*: when one element is replaced by another to avoid redundancy. We can find nominal substitutions (one, ones…), verbal substitutions (do) or clausal substitutions (so, not, that…) (Halliday and Hasan, 1976: 88);
- *Ellipsis*: this process is similar to substitution, but in this case the omitted element is not replaced (Halliday and Hasan, 1976: 142);
- *Conjunction*: words that create a connection between two clauses. These can be additive (and, similarly, in addition), adversative (however, but), causal (consequently, so) or temporal (then, finally). Linking adverbials help to give to the text the right tone of voice (Halliday and Hasan, 1976: 226).

Lexical cohesion comprehends (Halliday and Hasan, 1976: 318):
- *Reiteration*: the repetition of a lexical element. It can be found in the form of a direct repetition (modernism -> modernist) or with the use of a synonym (clothes -> garments).
- *Superordination*: words are put in ascending or descending order, when one word semantically surrounds/encompasses the other (clothes -> dress).
- *Antonyms*: the contraposition in meaning of two items.
- *Ordered series*: e.g. numbered lists.
- *Use of semantic fields*: e.g. through the use of LSP terminology (e.g. fashion terminology).

Terminology in fashion industry is precise and technical as it shares the characteristics of technical-sectorial languages, such as precision, mono-referentiality and transparency, but fashion language relies also on figures of speech, acronyms (e.g. LBD: little black dress), de-terminologization (thanks to e-commerce and fashion magazines), lexical creativity and word manufacture (Montoro, 2008: 3).

Lexical creativity is a way to describe the formation new words and new meaning deriving from other words (Biber et al., 2021: 318). Creativity has to follow grammatical rules and to be acceptable. Some common elements of lexical creativity are word formation, borrowing and compounding.

Word formation (Biber et al., 2021: 318) allows the creation of complex words through specific mechanisms, i.e.:

- Derivational morphology through affixation, i.e. through the use of a prefix such as self-, un-, or a suffix such as -ing or -ed;
- Derivational morphology with conversion, in which the word changes from one class to another, e.g. from adjective to noun or from noun to verb;
- Apophony, which consists in one or more changes of sound to create a new word (e.g. man-men).

Borrowing (Biber et al., 2021: 287) is the adaptation of other languages' words (indirect borrowing) or just the use of these words with their meaning (direct borrowing). Since many textiles and clothing words were coined in Romance languages (Italian, French, Spanish, Portuguese), English keeps these words since they are spread globally. Some examples from French include "chic" and "salopettes"; "tiara" is a Latinism, while "bolero" is borrowed from Spanish.

Compounding (Biber et. al, 2021: 60) is the process whereby morphologically simple lexical elements are combined to generate a new word:

- Compound verbs: verb + verb (freeze-dry), adjective + verb (cool-iron), noun + verb (handwash), preposition + verb (underestimate);
- Compound adjectives: noun + adjective (lolly-pink), adjective + noun (cutting-edge), adverb + verb in -ed form (well-written), adverb + verb in -ing form (tightly-fitting), noun + verb in -ed form (gold-galvanized), noun + verb in -ing form (eye-catching), preposition + adjective (overactive), adjective + adjective (purplish-blue).
- Compound nouns: verb + noun (swearword), noun + noun (trouser suit), noun + verb in -ed form (fashion designer), noun + verb in -ing form (housekeeping), self + noun (self-control), preposition + noun (overcoat), adjective + noun (hooded top).

Compounds can ben open (with spaces between the words), hyphenated (with hyphens between words) or closed (without space between words).

Word manufacture refers instead to:

- Coined words, which are new words with new sounds and meanings;

- Blending, in which the beginning and the end of two words are combined together to form a new word (e.g. brunch);
- Abbreviations: which include acronyms (i.e. abbreviation with initial letters; e.g. LVMH = Louis Vuitton, Moët, Hennessey) and initialization (e.g. aka = also known as);
- Eponyms: i.e. "new words based on the person who first produced the object or did the activity" (Cambridge dictionary). Some examples in textile industry are "jacquard" and "denim", and clothing names include "cardigan" and "leotard".
- Metaphorical extensions, i.e. using an existing word and changing its meaning to sound more alluring.

One of the most important types of texts in a (luxury) fashion brand's website are product descriptions, since customers cannot see or touch the physical product and need to know details about it before deciding whether buy it or not. The reader should have the feeling that it is something made for him/her. Some of the details that need to be included are the intended users (e.g. men, women, both genders); the product's features; the ideal time/occasion of use; the materials and care instructions; what makes it worth buying (Montoro 2008: 3).

Writers need to keep in mind that the space is limited and a too long text could appear boring for readers, who might not find the information they are looking for. For these reasons, some helpful context-specific linguistic adaptations can be implemented (Montoro, 2008:4):
- Focusing on high content words (nouns, adjectives, verbs and adverbs) in order to give more information by reducing space;
- Paying attention to the lexical density, which is described by Falinski (2011: 19) as "the ratio of types (different lexical word forms) and tokens (the number of running words, or the times they appear)". When content words are more that function words, the lexical density is high. In product descriptions we can often find lexical density thanks to a process called nominalization, which transforms verbs into their respective nouns, which results in long noun phrases;

- Omitting redundant items, such as auxiliary verbs or unnecessary articles, since the space is limited and they are not useful for this kind of communication (Montoro, 2008:4)
- Trying to have a low grammatical complexity (Montoro, 2008:5) by using more main clauses and avoiding subordinate clauses to have shorter sentences.

The choice of words (nouns, adjectives, verbs…) needs to refer to brand personality traits, and in the case of luxury it is important to use words that indicate glamour, recognizable aesthetic features and aspirational quality. Some helpful grammatical features are the use of noun phrases in the products' names (e.g. Prada's Moon padded nappa-leather bag) and the use of supplement clauses like -ed clauses (e.g. inspired by…) in thematic position, which is "the element that sets up a local context for the clause as a message" (Fries, 1995: 1), since they add information to the main clause. Verbless clauses are often used too, like adverbial clauses with ellipsis of the verb be and the subject (e.g. a web exclusive item, + main clause) (Biber, 2002: 230).

3. Linguistic analysis of the Italian and English versions of Prada's website

3.1 Research objectives and methodology

This corpus linguistic research is built on the purpose to study the similarities and the differences of the Italian and English versions of the website of an Italian luxury company, i.e. Prada.[3]

Since 1913 Prada sells luxury goods for men and women and is one of the most famous and important Italian brands all over the world. Its communication is focused on showing its values, which include (Kolk, 2023: 1):

- A strong brand identity, characterized by a minimalist, elegant and high-quality design;
- Its innovation and creativeness, represented by the various collaborations with artists and photographers;
- The brand's storytelling, to highlight its history and emphasize with customers;
- Exclusivity and luxury, ensuring a high level of customer care and controlling the distribution of products;
- The focus on social and environmental sustainability (e.g. the Re-Nylon project), showing its commitment toward a positive change of fashion brands regarding these themes.

All these values and characteristics can be found in its web communication, due to its strong presence on digital platforms (e.g. Instagram and Twitter), as well as in its website, which allows the brand to reach a global audience and make an interactive experience for customers.

In exploring the brand's communicative style, this study will try to answer the following questions:

1. In which way do Prada communicate its values to an international audience via its website?

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[3] Italian website: https://www.prada.com/it/it.html
English website: https://www.prada.com/gb/en.html

2. Does communication in a different language also imply a change in style?

3. Which are the similarities and differences between the original Italian webpages and their translations into English?

Specifically, this study seeks to examine how the same products and the same values are (differently?) communicated to Italian and international audiences by contrastively analyzing specific linguistics features: i.e. keywords and adjectives, the use of rhetorical devices (e.g., hyperboles and personification), and loan words.

Methodologically, the study relies on corpus linguistics methods and tools. This entailed the collection of a parallel corpus of 80 Italian product descriptions published on Prada's website and their English translations. To provide a thorough overview of Prada's communication strategies, the corpus design considered both the target audiences and the types of products described. Specifically, 40 texts (and their English translations) are intended for female audiences, and the other 40 (and their English translations) address male audiences. Each sub-corpus also reflects the variety of products offered by the brand, with 10 texts about clothes, 10 texts about accessories, 10 texts about bags, and 10 texts about shoes, and their respective English translations (cf. Appendix 1).

The tool used for this study is the software SketchEngine, in which these texts have been uploaded as a parallel corpus. The texts have been divided into 10 sub-corpora as follows: men's products, men's clothes, men's accessories, men's bags, men's shoes, female, women's clothes, women's accessories, women's bags, women's shoes. These have been studied both as a unique corpus and as separate sub-corpora, to have more points of view for the study. The SketchEngine's instruments used have been Concordance, Frequency List, Keywords, Bilingual Terms, Word Sketch Difference, N-Grams, CQL.

Sub-Corpus	Tokens
Prada corpus, Italian	7,620
Prada corpus, English	7,032
Prada corpus, total	14,652
Women's products, Italian	3,784
Men's products, English	3,425
Women's clothes, Italian	986
Women's clothes, English	894
Women's accessories, Italian	828
Women's accessories, English	746
Women's bags, Italian	1,106
Women's bags, English	1,037
Women's shoes, Italian	864
Women's shoes, English	748
Men's products, Italian	3,836
Men's products, English	3,607
Men's clothes, Italian	1,035
Men's clothes, English	948
Men's accessories, Italian	671
Men accessories, English	637
Men's bags, Italian	1,179
Men's bags, English	1,130
Men's shoes, Italian	951
Men's shoes, English	892

Table 3.1 – Number of tokens contained in the Prada corpus and its sub-corpora

3.2 Keywords

Product descriptions need to be at the same time explicative of the characteristics of the products and of the brand identity: it is helpful to analyze the keywords and the most frequent adjectives and adverbs to understand how these are used.

3.2.1 Definition of keywords

Keywords are defined by McEnery and Hardie (2012:255) as "words that occur relatively more often in a text or a corpus being analyzed than they do in some reference corpus where the difference in frequency is statistically significant". The keywords thus give readers a clearer indication of the topic and specific linguistic domain of a text (Bowker and Pearson, 2002:115).

In a corpus analysis tool, it is important to distinguish between the keyword tool and the frequency list, as the former identify any word that occurs more frequently in the focus corpus than in another general language reference corpus, while the latter indicates all the words in the corpus with corresponding frequencies (Bowker and Pearson, 2002: 115).

Another important tool for corpus analysis is the KWIC – Keyword in Context – tool, which allows the researcher to see the context in which specific words are used, showing examples of their collocation in the corpus (Bowker and Pearson, 2002. 115).

3.2.2 Keywords in the Italian corpus

The keywords of the Italian sub-corpus were obtained in SketchEngine by comparing it to Italian Web 2020 (itTenTen20), which was used as the reference corpus. The result panel listed 100 single keywords and 100 multi-word keywords, of which the first 20 are shown in Table 3.2.

Single keywords	Frequency		Multi-word terms	Frequency	
	Men's sub-corpus	Women's sub-corpus		Men's sub-corpus	Women's sub-corpus
logo	63	65	metallo smaltato	31	32
triangolo	46	57	triangolo in metallo	31	31
metallo	36	52	logo triangolo	20	18
Prada	37	39	pelle spazzolata	14	6
smaltato	32	38	logo lettering	6	8
zip	21	23	chiusura con zip	8	5
iconico	13	29	suola in gomma	5	8
re-nylon	17	15	finiture in metallo	0	10
suola	18	14	pelle Saffiano	5	4
nappa	6	22	baule disegnato	5	4

Table 3.2 – Keywords in the Italian corpus

Expectedly, all these (multi-unit) keywords belong to fashion language. This is because product descriptions are full of details that allow clients to understand more about the products they are looking for. Specific terminology is fundamental for a correct description of a luxury brand's product, where high quality must be visible also in the texts (e.g. "pelle spazzolata"/"brushed leather" indicates the

high-quality material of the product, and in particular "Pelle Saffiano"/"Saffiano leather" is a type of leather invented by Prada, which represents luxury and beauty). It is important to highlight the keywords "logo"/"logo", "metallo smaltato"/"enameled metal", "triangolo in metallo"/"metal triangle" since they fully represent Prada's brand image: the iconic logo is the first and most recognizable symbol of the brand. It is also interesting to find "re-nylon" with this high frequency (22), because it is the representation of one of the most important values included in Prada's brand identity: sustainability. Re-nylon is indeed the sustainable recycled material used by Prada, and it is often highlighted in these texts to affirm the brand's commitment in favor of environmental sustainability.

Looking at the keywords in men's and women's sub-corpora, there is not a high significative difference in frequency, especially for those that refer to the brand identity (i.e. "logo"/"logo", "triangolo in metallo"/"metal triangle"), which needs to be clear regardless the gender of the audience. There is anyway one difference that can be noted: "finiture in metallo"/"metal hardware" appears 10 times in the women's sub-corpus but does not appear in the men's one: these types of details about products can be found more often in the women's sub-corpora because the audience is supposed to be more interested in them in comparison to men's audience. Alternatively, this type of decorations is more typical of women's than men's collections.

3.2.3 Keywords in the English corpus

The reference corpus used to extract the keywords of the English sub-corpus is English Web 2021 (enTenTen21).

The result showed the same amounts of single keywords (100) and multi-word keywords (100) of the Italian corpus. The most frequently used can be found in Table 3.3.

Single keywords	Frequency		Multi-word terms	Frequency	
	Men's sub-corpora	Women's sub-corpora		Men's sub-corpora	Women's sub-corpora
leather	96	86	triangle logo	41	49
logo	66	72	metal triangle	27	31
triangle	46	56	enameled metal	15	11
Prada	38	42	nappa leather	6	18
enamel	29	35	shoulder strap	14	9
pocket	32	23	materials fabric	9	10
zipper	20	22	lettering logo	8	9
closure	24	18	brushed leather	11	5
iconic	17	24	Saffiano leather	10	5
re-nylon	17	15	metal hardware	0	10

Table 3.3 – Keywords in the English corpus

Like the Italian keyword list, the English one is composed of words of the fashion language's semantic group, for the same reason: specific terminology in product description is essential for the language to be direct and clear. The concepts reported in the Italian keywords are exactly the same: tradition, elegance and sustainability.

Language for specific purposes - LSP – is highly used both in Italian and in English texts; it is in fact possible to notice that the same fashion-related terms are used in the two keyword lists.

3.3 Adjectives and adverbials

The use of adjectives and adverbials in product descriptions is helpful for the analysis of language, since it helps to describe the characteristics of the products and the brand. They can be used in a neutral, descriptive way, or to emphasize some features and make the text more persuasive.

From a semantic point of view, according to Bieber et al. (2021: 506), adjectives can be distinguished into descriptors – which denote features as color, size, quantity, time, or evaluative/emotive and miscellaneous descriptive ones – and classifiers – which have the function to delimit a noun's referent and can be relational, restrictive, affiliative or topical.

In Prada's corpus, only few adjectives with a low frequency were found that can be descriptive about color and size (Table 3.4): this is because they are neutral,

merely depictive of the characteristics of the product and do not communicate brand's values.

Adjectives in the Italian corpus	Frequency		Adjectives in the English corpus	Frequency	
	Men's sub-corpus	Women's sub-corpus		Men's sub-corpus	Women's sub-corpus
Nero	1	0	Black	1	0
Rosso	6	0	Red	6	0

Table 3.4 – Adjectives of colors in the corpus

By contrast, it is possible to find more miscellaneous descriptive adjectives with higher frequency (Table 3.5). This type of adjectives is used to refer to both the products and the brand identity, not only for describing them, but also for emphasizing their values. Adjectives like "classico/classic" or "tradizionale/traditional" are used to highlight the history of the brand and its uniqueness (e.g. "these pajamas, a classic and timeless design" – in this particular example there is also the adjective, "timeless", which reinforces the idea of tradition), while "innovative/innovative" and "ibrido/hybrid" point out another characteristic of the brand identity, i.e. the willingness to be innovative and creative. Also "iconico/iconic" and "elegante/elegant" are used to indicate not only those characteristics of the products, but also of the brand itself.

Adjectives in the Italian corpus	Frequency		Adjectives in the English corpus	Frequency	
	Men's sub-corpus	Women's sub-corpus		Men's sub-corpus	Women's sub-corpus
Iconico	18	24	Iconic	17	24
Classico	11	10	Classic	11	10
Tradizionale	4	1	Traditional	4	2
Innovativo	6	7	Innovative	6	9
Ibrido	6	7	Hybrid	5	9
Elegante	8	3	Elegant	9	4

Table 3.5 – Miscellaneous descriptive adjectives in the corpus

Adverbials can be divided into three main categories (Bieber et al., 2021: 546):
- Circumstance adverbials, which add information about what is described in the clause (they ca be about time, place, manner…);

- Stance adverbials, which "convey the speaker/writer's assessment of the proposition in the clause" (Bieber et al., 2021:546)
- Linking adverbials, which connect parts of the text.

In the corpus different circumstance adverbials of manner and time are present (Table 3.6). Similarly to adjectives, this type of adverbials add information and helps to make the texts more persuasive. The adverbial of time "inizialmente/first" recall once again the brand storytelling (e.g., "the iconic enameled metal triangle that first appeared in 1913…"), pointing out some historic details. The 4 reported adverbials of manner ("leggermente"/"slightly" "tradizionalmente"/"traditionally", "lievemente"/"lightly", "perfettamente"/"perfectly") describe exactly the minimalistic, elegant and luxury design of Prada, which is represented by its products; e.g. "il triangolo torna sotto forma di dettaglio in pelle leggermente imbottita"/ "the triangle logo returns as a slightly padded leather detail".

The frequencies do not change drastically in men's and women's sub-corpora, so the use of adverbs and adjectives do not vary according to the gender of the target audience.

Adverbials in the Italian corpus	Frequency		Adverbials in the English corpus	Frequency	
	Men's sub-corpus	Women's sub-corpus		Men's sub-corpus	Women's sub-corpus
Inizialmente	1	1	First	3	3
Leggermente	2	4	Slightly	2	4
Tradizionalmente	1	2	Traditionally	1	2
Lievemente	1	1	Lightly	1	1
Perfettamente	1	1	Perfectly	1	1

Table 3.6 – Circumstance adverbials in the corpus

In conclusion, the analysis of adjectives and adverbials in two corpora revealed that they have similar frequencies and there is not a huge change in their use. One example of difference between the two languages can be seen with reference to the adverbial "inizialmente" (F=2) and its translation "first" (F=6). The difference in the frequencies can be explained with the fact that the Italian corpus presented more ways to explain the concept (e.g. "per la prima volta"), which have all been translated with the adverbial "first".

3.4 Rhetorical devices

3.4.1 Definition and types of rhetorical devices

Figures of speech are defined by the Cambridge online dictionary as "expressions that use words to mean something different from their ordinary meaning". The study of rhetorical devices in luxury fashion language is important, since they are used to trigger the intention to buy and help people live the luxury experience even if only virtually.

In the Prada's corpus it is possible to find the rhetorical devices of hyperbole and personification.

3.4.2 Rhetorical devices in the corpus

Hyperbole is synonym of exaggeration and is a rhetorical device used to make someone or something sound extremely better/bigger than they really are (Cambridge dictionary).

Italian corpus	Frequency	English corpus	Frequency	Sub-corpus
…dal design *unico*, monolitico	1	…with a *unique* monolithic design	1	Women
In un *perfetto connubio* di eleganza e praticità	1	*Perfectly combining* elegance and practicality	1	Men
L'estrema leggerezza e *l'eccezionale lunghezza* delle fibre	1	*Extreme lightness* and *exceptional length* of its fibers	1	Women
Lana *più pregiata al mondo*	2	*The most valuable* wool *in the world*	2	1 Men 1 Women

Table 3.7 – Examples of hyperboles in the corpus

Hyperboles have the purpose to boost positive adjectives. This type of rhetorical device is helpful to underline the idea of high quality and elegance that the brand wants to convey, since this is one of the main characteristics of luxury. They are

balanced in the male's and female's cub-corpora, so the communication style in this case does not vary with gender.

Personification is another type of rhetorical device, which is defined as "the act of giving a human quality or characteristic to something which is not human" (Cambridge dictionary). Table 3.8 shows some examples of personification found in the corpus.

Italian corpus	Frequency	English corpus	Frequency	Sub-corpus
Il flacone *incarna* la quintessenza dei codici Prada	1	The… bottle *embodies* the quintessence of the codes of Prada	1	Women
La maxi suola… *dialoga* con la tomaia	1	The chunky sole... is paired with a… upper	1	Women
Il design *si anima* di toni sportivi e moderni in un elegante *dialogo* con l'elegante cashgora	1	The design features sporty, modern touches that harmoniously blend with elegant cashgora	1	Women
Incarnando l'anima eclettica di Prada	1	To *embody* Prada's eclectic soul	1	Men

Table 3.8 – Examples of personification in the corpus

Personification in this corpus is used with the same purpose of hyperboles: to highlight the elegance and quality of the products and brand identity. It is interesting to notice that they are predominantly in the female corpus, so the communication is more rhetoric for this gender.

Using the parallel-concordance tool of SketchEngine, it has been observed that the English translations of personification have an interesting tendency: only the verb "incarnare" has been translated literally with "embody", while "dialogare" (lit. to talk to) and "animarsi" (lit. come to life) have been levelled out with "to be paired with" and "to blend with", which are not personifications.

3.5 Loan words

3.5.1. Definition and types of loan words

According to the Cambridge dictionary, loan words are "words taken from a language and used in another", without translation.

Sturza and Abrudan (2015:148) explain that many words in the fashion language derive from Romance languages, like French and Spanish, but also from English. Especially from French, the fashion language has acquired a lot of terms for indicating sophistication (chic), types of fabric (satin, denim) and footwear items (décolleté) (Sturza and Abrudan 2015: 148).

3.5.2 Loan words in the corpus

Loan words in the corpus were retrieved by using the bilingual terms and wordlist tools in SketchEngine. The presence of loan words in both the Italian and the English corpora highlighted no differences related to gender since the loan words belong prevalently to the semantic group of textiles, e.g. "nylon" (26) "re-nylon" (22), "monolith" (8), "jeans" (1).

It is interesting to notice that English loanwords in the Italian corpus belong not only to the semantic field of textiles, but also to the sematic field of fashion with reference to:

- clothes and shoes: e.g. "sneakers" (6), "loafer" (1), "boots (1), "mom-jeans" (1), "slip" (1), "joggers" (1), "raglan" (2), "top" (2);
- the fit/shape of clothes: e.g. "midi" (2), "maxi" (5), "regular" (3), "kid" (2), "large" (1), "oversize" (2), slim (2);
- the style of clothes, e.g. "minimal" (2), "urban" (1), "streetwear" (2);
- the patterns of clothes, e.g. "jacquard" (5), washed (4), "lettering" (19).

While the Italian sub-corpus contains a considerable number of English loan words (58) (Table 3.9), in the English one there are only 5 Italian loan words (Table 3.10). This is due to the tendency for the Italian vocabulary to include Anglicisms in various fields (Crawford Camiciottoli, 2020:139), while Italian words

are not commonly borrowed from other languages, except for specific domains, e.g. food and music. However, 5 Italian words can be found in the English corpus, since they refer to characteristic features of Prada's original products. In addition, "Saffiano" is a type of leather that was invented by Prada, so the name does not have to be translated. Except for "linea" (4), the other 4 words "nappa" (26), "bolo" (2), "raffia" (10) and "saffiano" (20) belong to the semantic group of textiles.

Loan words	Frequency		Loan words	Frequency	
	Men's sub-corpus	Women's sub-corpus		Men's sub-corpus	Women's sub-corpus
Re-nylon	17	15	Texture	1	0
Nylon	17	9	Maxi	3	2
Lettering	9	10	Slider	2	2
Pouch	9	0	Re-edition	0	3
Stretch	7	1	Jeans	0	1
Monolith	6	2	Mom-jeans	0	1
Finish	4	2	Packaging	1	2
Sneakers	4	2	Slot	1	2
Shopping	3	2	Regular	2	1
Jacquard	2	3	Cropped	0	2
Midi	0	2	Infusion	0	2
Minimal	1	1	Nickel-free	1	1
Mix	2	0	Raglan	2	0
Bio-based	2	0	Top	0	2
Bike	2	0	Hobo	0	2
Streetwear	0	2	Kid	0	2
Cross	1	0	Set	0	1
Slip	1	0	Pattern	2	2
Oversize	2	0	Slim	1	1
Slingback	0	1	Performance	1	0
Standard	1	0	Urban	1	0
Large	0	1	Knowhow	1	0
Joggers	0	1	Tailoring	0	1
Loafer	1	0	Medium	0	1
Patch	1	0	Bold	0	1
Oblique	0	1	All-over	0	1
Fusion	1	0	Padded	0	1
Boots	1	0	Handmade	1	0
Football	1	0	Washed	2	2

Table 3.9 – English loan words in the Italian corpus

Loan words	Frequency		Loan words	Frequency	
	Male sub-corpus	Female sub-corpus		Male sub-corpus	Female sub-corpus
Nappa	6	20	Linea	4	0
Bolo	2	0	Raffia	3	7
Saffiano	11	9			

Table 3.10 – Italian loan words in the English corpus

The same amounts of French words (22) were found instead in the two sub-corpora (Tables 3.11 and 3.12), due to the French strong impact on the international fashion system, while the only Spanish word found in both corpora (Tables 3.13 and 3.14) indicates a specific pair of shoes which has not a real translation.

French words belong to the semantic fields of:

- perfumes and fragrancies: e.g. "oeillet" (2), "parfum" (2), "patchouli" (2), "eau" (2), "parfum" (2), "mandarin" (2);
- textiles: e.g. "moiré" (1), "cashmere" (7), "crochet" (4), "pongé" (2)
- clothes and shoes: e.g. "coulisse" (4), "papillon" (2), "décolleté" (2), "gilet" (2), "sabot" (2);
- colors: e.g. "ton-sur-ton" (4), "ombré-effect) (1).

The Spanish word "espadrillas" (2) belong to the semantic group of shoes and is not present in the male corpus.

Loan words	Frequency		Loan words	Frequency	
	Men's sub-corpus	Women's sub-corpus		Men's sub-corpus	Women's sub-corpus
Retro	7	1	Denim	2	2
Silhouette	4	12	Ton-sur-ton	2	2
Vintage	2	4	Crochet	1	3
Cashmere	4	3	Maison	1	1
Allure	5	7	Patchouli	0	2
Moiré	1	0	Décolleté	0	2
Coulisse	3	1	Eau	1	1
Oeillet	0	2	Pongé	0	2
Papillon	2	0	Gilet	2	0
Parfum	1	1	Sabot	0	2
Signaux	0	1	Antique	0	1

Table 3.11 – French loan words in the Italian corpus

Loan words	Frequency		Loan words	Frequency	
	Male sub-corpus	Female sub-corpus		Male sub-corpus	Female sub-corpus
Retro	5	1	Crochet	2	0
Silhouette	6	12	Maison	1	1
Vintage	2	3	Patchouli	0	2
Cashmere	4	4	Mandarin	0	2
Allure	5	6	Eau	1	1
Moiré	1	0	Oeillet	0	3
Tote	4	2	Pongé	0	2
Denim	2	2	Parfum	1	1
Ton-sur-ton	0	1	Ombrè-effect	0	1
Signaux	0	1	Sabot	0	2
Avant-garde	0	2	Ballet	0	1

Table 3.12 – French loan words in the English corpus

Loan words	Frequency	
	Men's sub-corpus	Women's sub-corpus
Espadrillas	0	2

Table 3.13 – Spanish loan words in the Italian corpus

Loan words	Frequency	
	Men's sub-corpus	Women's sub-corpus
Espadrillas	0	2

Table 3.14 – Spanish loan words in the English corpus

In conclusion, while the presence of French and Spanish words in the two corpora is similar and there is not a significant difference in their frequency, the total presence of loan words is not balanced, due to the huge presence of English words in the Italian corpus.

As for the semantic fields covered by the loans, English loan words covered a wider variety of fields, i.e. textiles, clothes and shoes, fit/shape of clothes, patterns of clothes, and the style of clothes. French loan words cover the fields of perfumes/fragrancies, textiles, clothes and shoes, and colors. The Italian loans in the English corpus all belong to the semantic field of textiles and the only Spanish word belong to the field of fashion related to shoes.

3.5 Concluding remarks

The purpose of this study was to understand how a luxury Italian brand communicates its values to an international audience and if/how the communication in different language changes in style. The research pointed out that the linguistic communicative strategy of Prada comprehends the use of few merely descriptive information about products and a massive use of keywords, adjective, adverbials and rhetoric devices that are referred to both the products and at the brand image and its values, i.e. quality, elegance, tradition but also innovation and sustainability. These characteristics are emphasized through the use of these devices, irrespective of the target audience's gender, with little differences from one language to the other, e.g. the keywords concerning decorations in communication for women.

The study has also showed that there is not a substantial difference in style between the Italian and English versions. The process of adaptation is present in few cases and is visible through the difference of the frequency (e.g. with the adverbials "inizialmente" / "first"), or when two cases of personification in the Italian corpus were not reproduced in the English one. Yet, the English corpus showed that literal translation is by far the most frequent strategy.

Regarding the use of loan words, the same number of French and Spanish words were used in the Italian and English corpora, covering the semantic fields of textiles, perfume and fragrancies, fashion related to clothes and shoes, and colors (French) and the fields of fashion related to shoes (Spanish). Anglicisms in the Italian corpus expectedly outnumber Italianisms in English corpus and cover many semantic fields (textiles, fashion related to clothes and shoes, fit/shape of clothes, patterns of clothes and style of clothes). The few Italinisms in the English corpus (5) were instead related to the field of textiles.

Conclusions

The study had the purpose to understand how Prada communicates with an international audience and if the translation from Italian in English implicates a change in style.

The parallel corpus investigated in this study included an Italian corpus made of 80 texts of original product descriptions, and their translations into English. The corpus has been eventually divided in 10 sub-corpora, in particular 40 product description texts were collected in the sub-corpus "women's product" and the other 40 in the "men's sub-corpus", to analyze if the communication changes according to the gender of the audience.

The analysis was conducted by using the software SketchEngine and its tools, i.e. Concordance, Frequency List, Keywords, Bilingual Terms, Word Sketch Difference, N-Grams, CQL searches.

The first elements which have been analyzed are the keywords and the most frequent adjectives and adverbials. It has been noted that in both Italian and English sub-corpora there are many frequent (multi-unit) keywords concerning the semantic field of fashion, which are not only descriptive of products, but also of the brand identity and its values, i.e. high quality, sustainability, distinctiveness, elegance. There is not a crucial difference in the men's and women's sub-corpora, except for keywords that indicates decoration details, which are more present in the women's sub-corpora.

The use of adjectives and adverbials has the purpose to describe the products in a neutral way, but also to emphasize their qualities (like keywords, also in relation the brand). There are no differences in frequency that can be connected to the audience's gender or the language use.

The analysis of rhetorical devices has shown the presence in the corpus of hyperboles and personifications. While hyperboles are equally used in the Italian and English corpora, as well as in the men's and female's sub-corpora, there is a difference in the use of personification in the Italian texts and their translations. The results showed that only one verb (i.e. "incarnare") was translated literally, while the other two reported cases of personification in Italian were subject of a

process of levelling out in English. There is also a difference in the men's and women's sub-corpora, since only one personification was found in the Italian men's sub-corpus.

The analysis of loan words in the two corpora showed a massive presence of English words in the Italian corpus, belonging to many semantic fields, and a minimal presence of Italian words (all belonging to the semantic field of textiles) in the English corpus. This shows how Anglicisms are nowadays part of the Italian culture, and due to this difference, the total amount of loan words in the Italian and English corpora is not balanced. However, the study revealed that the two corpora have in common the same number of French and Spanish loan words. The total presence of loan words in the corpora does not show differences between the men's and women's sub-corpora.

In conclusion, is has been observed that the communication of Prada is based not only on the pure technical description of products, but also on the willingness to make people know and understand its brand identity and distinctiveness. The product descriptions contain elements that have the purpose to show the values of the brand, e.g. the high quality of products, tradition, elegance, sustainability, uniqueness and innovation.

It is possible to say that from this analysis the Italian original corpus and its translation in English do not show crucial differences in style. Both the Italian and English corpus use the same way to communicate, with few reported differences concerning the use of personification.

It is important to underline that this study presents some limitations: only 80 product descriptions were collected from Prada's website and the analysis does not cover other types of the brand's communication, e.g. advertising campaigns, about us pages, texts regarding the initiatives of the brand.

In the future, other studies might include more texts, not only selected from the website but also from the social media pages of the brand, interviews, or comments left by consumers, to have a more varied material to study and to look at other aspects of communication and translation. Another option is to compare not only texts belonging to one single brand, but texts of two or more similar brands.

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Appendix 1

Women's sub-corpus

1) Camicia in popeline con passamaneria: https://www.prada.com/it/it/p/poplin-shirt/P443GG_1XV2_F0964_S_231 - Poplin shirt: https://www.prada.com/eu/en/p/poplin-shirt/P419G_1XV2_F0009_S_222

2) Chiodo in nappa: https://www.prada.com/it/it/p/chiodo-in-nappa/58982A_08P_F0002 - Nappa leather biker jacket: https://www.prada.com/it/en/p/nappa-leather-biker-jacket/58982A_08P_F0002

3) Caban monopetto in cashgora: https://www.prada.com/it/it/p/caban-monopetto-in-cashgora/P618PZ_03H_F0008_S_222 - Single-breasted cashgora caban jacket: https://www.prada.com/ww/en/p/single-breasted-cashgora-caban-jacket/P618PZ_03H_F0008_S_222

4) Gonna midi in kid mohair con bottoni gioiello: https://www.prada.com/it/it/p/gonna-midi-in-kid-mohair-con-bottoni-gioiello/P109V_G54_F0002_S_231 - Kid mohair midi skirt with jewel buttons: https://www.prada.com/eu/en/p/kid-mohair-midi-skirt-with-jewel-buttons/P109V_G54_F0002_S_231

5) Pantaloni mom fit in indigo denim: https://www.prada.com/it/it/p/pantaloni-mom-fit-in-indigo-denim/GFP462_1XWL_F0008_S_202 - Five-pocket indigo denim mom trousers: https://www.prada.com/ww/en/p/five-pocket-indigo-denim-mom-trousers/GFP462_1XWL_F0008_S_202

6) Joggers ampi in Re-Nylon: https://www.prada.com/it/it/p/joggers-ampi-in-re-nylon/22H867_1WQ8_F0002_S_221 - Re-Nylon wide-legged joggers: https://www.prada.com/eu/en/p/re-nylon-wide-legged-joggers/22H867_1WQ8_F0002_S_221

7) Maglia cropped con top in lana cashmere: https://www.prada.com/it/it/p/maglia-cropped-con-top-in-lana-cashmere/20114_12CW_F0480_S_231 - Cashmere and wool sweater with top: https://www.prada.com/ww/en/p/cashmere-and-wool-sweater-with-top/20114_12CW_F0480_S_231

8) Pigiama in voile tec: https://www.prada.com/it/it/p/pigiama-in-voile-tec/PJ6095_1D9E_F0037_S_231 - Technical voile pajamas: https://www.prada.com/eu/en/p/technical-voile-pajamas/PJ6095_1D9E_F0037_S_231

9) Tuta corta in popeline stretch: https://www.prada.com/it/it/p/tuta-corta-in-popeline-stretch/P201GT_F62_F0009_S_221 - Stretch poplin short jumpsuit:

https://www.prada.com/eu/en/p/stretch-poplin-short-jumpsuit/P201GT_F62_F0009_S_221

10) Abito in raso e pongé: https://www.prada.com/it/it/p/abito-in-raso-e-pongé/P3J67H_125D_F0011_S_231 - Satin and pongé dress: https://www.prada.com/eu/en/p/satin-and-pongé-dress/P3J67H_125D_F0011_S_231

11) Cappello in tessuto intrecciato: https://www.prada.com/it/it/p/cappello-in-tessuto-intrecciato/1HC264_2D1N_F0O8A - Raffia hat: https://www.prada.com/eu/en/p/raffia-bucket-hat/1HC237_2D29_F0A5T

12) Cerchietto in raso con cristalli: https://www.prada.com/it/it/p/cerchietto-in-raso-con-cristalli/1IH019_2D0H_F0522 - Satin headband: https://www.prada.com/eu/en/p/satin-headband/1IH019_2D0H_F063R

13) Cintura in pelle Saffiano con pouch: https://www.prada.com/it/it/p/cintura-in-pelle-saffiano-con-pouch/1CM237_053_F0CHZ - Saffiano leather belt with pouch: https://www.prada.com/ww/en/p/saffiano-leather-belt-with-pouch/1CM237_053_F0632

14) Guanti lunghi in nappa con pouch: https://www.prada.com/it/it/p/guanti-lunghi-in-nappa-con-pouch/1GG144_2DWZ_F0049 - - Long nappa leather gloves with pouch: https://www.prada.com/eu/en/p/long-nappa-leather-gloves-with-pouch/1GG144_2DWZ_F0049

15) Mini borsa in midollino e pelle: https://www.prada.com/it/it/p/mini-borsa-in-midollino-e-pelle/1NR013_2BVU_F0N86 - Wicker and leather mini bag: https://www.prada.com/eu/en/p/wicker-and-leather-mini-bag/1NR012_2BVU_F0N86

16) Occhiali Prada Symbole: https://www.prada.com/it/it/p/occhiali-prada-symbole/SPR26Z_E16K_FE08Z_C_055 - Prada Symbole sunglasses: https://www.prada.com/ww/en/p/prada-symbole-sunglasses/SPR17W_E1AB_F05S0_C_049

17) Portacarte in pelle con tracolla a catena: https://www.prada.com/it/it/p/portacarte-in-pelle-con-tracolla-a-catena/1MR024_2CLU_F0002 - Leather card holder with shoulder strap: https://www.prada.com/ww/en/p/brushed-leather-card-holder-with-shoulder-strap/1MR029_ZO6_F0002

18) Portafoglio grande in Re-Nylon: https://www.prada.com/it/it/p/portafoglio-grande-in-re-nylon/1ML045_2DMV_F0002 - Large Re-Nylon wallet: https://www.prada.com/it/en/p/large-re-nylon-wallet/1ML045_2DMV_F0002

19) Prada Infusion d'Oeillet EDP 100ml: https://www.prada.com/it/it/p/prada-infusion-d-oeillet-edp-100ml/1A1045_2HCS_F0Z99_P_ML100 Prada Infusion d'Oeillet EDP 100ml : https://www.prada.com/it/en/p/prada-infusion-d-oeillet-edp-100ml/1A1045_2HCS_F0Z99_P_ML100

20) Sciarpa in lana: https://www.prada.com/it/it/p/wool-scarf/UMS379_1XSQ_F0089_S_202 - Wool scarf: https://www.prada.com/us/en/p/wool-scarf/2FS036_2FK4_F02VF

21) Borsa Prada Re-Edition 2005 in tessuto intrecciato: https://www.prada.com/it/it/p/borsa-prada-re-edition-2005-in-tessuto-intrecciato/1BH204_2A2T_F0002_V_V9L - Prada Re-Edition 2005 raffia bag: https://www.prada.com/us/en/p/prada-re-edition-2005-crochet-bag/1BH204_2A2T_F0018_V_V9L

22) Borsa Prada Signaux in nappa imbottita : https://www.prada.com/it/it/p/borsa-prada-signaux-in-nappa-imbottita/1BC165_2DX8_F0002_V_OOO - Padded nappa leather Prada Signaux bag: https://www.prada.com/eu/en/p/prada-signaux-padded-nappa-leather-bag/1BA315_2DX8_F0002_V_DOO

23) Borsa da lavoro in Saffiano: https://www.prada.com/it/it/p/borsa-da-lavoro-in-saffiano/2VE368_9Z2_F0002_V_OOX - Saffiano Leather Work Bag: https://www.prada.com/eu/en/p/saffiano-leather-work-bag/2VE368_9Z2_F0002_V_OOX

24) Borsa Prada Symbole medium in pelle con impunture: https://www.prada.com/it/it/p/borsa-prada-symbole-medium-in-pelle-con-impunture/1BA378_ASK_F0002_V_OCO - Medium leather Prada Symbole bag with topstitching: https://www.prada.com/ww/en/p/medium-leather-prada-symbole-bag-with-topstitching/1BA378_ASK_F0002_V_OCO

25) Marsupio in Re-Nylon: https://www.prada.com/it/it/p/marsupio-in-re-nylon/1BL010_R064_F0002_V_YOO - Re-Nylon belt bag: https://www.prada.com/ww/en/p/re-nylon-belt-bag/1BL010_R064_F0002_V_YOO

26) Borsa Prada Moon in nappa imbottita: https://www.prada.com/it/it/p/borsa-prada-moon-in-nappa-imbottita/1BA381_2DYI_F0009_V_OOM - Prada Moon padded nappa-leather bag: https://www.prada.com/eu/en/p/prada-moon-padded-nappa-leather-bag/1BA381_2DYI_F0002_V_OOM

27) Borsa shopping large in nappa antique: https://www.prada.com/it/it/p/borsa-shopping-large-in-nappa-antique/1BG460_UVL_F0002_V_OOO - Large antique nappa leather tote: https://www.prada.com/ww/en/p/large-antique-nappa-leather-tote/1BG460_UVL_F0092_V_OOO

28) Borsa a spalla in pelle: https://www.prada.com/it/it/p/borsa-a-spalla-in-pelle/1BC179_2A3A_F0002_V_OOO - Leather shoulder bag: https://www.prada.com/us/en/p/leather-shoulder-bag/1BC179_2A3A_F0002_V_OOO

29) Borsa Prada Symbole small in tessuto ricamato: https://www.prada.com/it/it/p/borsa-shopping-large-in-nappa-antique/1BG460_UVL_F0002_V_OOO - Small Prada Symbole embroidered fabric handbag: https://www.prada.com/it/en/p/small-prada-symbole-embroidered-fabric-handbag/1BA354_2FKL_F0Y30_V_OOM

30) Zaino small in Re-Nylon: https://www.prada.com/it/it/p/zaino-medium-in-re-nylon/1BZ811_RV44_F0002_V_OTO - Small Re-Nylon backpack: https://www.prada.com/ww/en/p/small-re-nylon-backpack/1BZ677_RV44_F0002_V_OOO

31) Ballerine in nappa: https://www.prada.com/it/it/p/ballerine-in-nappa/1F037N_038_F0522_F_005 - Nappa leather ballerinas: https://www.prada.com/ww/en/p/nappa-leather-ballerinas/1F037N_038_F0522_F_005

32) Sandali slider in gomma: https://www.prada.com/it/it/p/sandali-slider-in-gomma/1XX626_3LKV_F0002_F_020 - Rubber slides: https://www.prada.com/eu/en/p/rubber-slides/1XX626_3LKV_F0002_F_020

33) Décolleté slingback in pelle spazzolata: https://www.prada.com/it/it/p/decollete-slingback-in-pelle-spazzolata/1I901M_055_F0002_F_075 - Brushed leather slingback pumps: https://www.prada.com/it/en/p/brushed-leather-slingback-pumps/1I903M_055_F0002_F_075

34) Espadrillas in lino: https://www.prada.com/it/it/p/espadrillas-in-lino/1S841M_376_F0065_F_020 - Linen espadrilles: https://www.prada.com/eu/en/p/linen-espadrilles/1S841M_376_F0065_F_020

35) Mocassini Chocolate in pelle spazzolata: https://www.prada.com/it/it/p/mocassini-chocolate-in-pelle-spazzolata/1D246M_ULS_F0002_F_B050 - Chocolate brushed leather loafers: https://www.prada.com/eu/en/p/chocolate-brushed-leather-loafers/1D246M_ULS_F0002_F_B050

36) Sandali zeppa in tessuto intrecciato: https://www.prada.com/it/it/p/sandali-zeppa-in-tessuto-intrecciato/1XZ753_3LLQ_F0009_F_110 - Raffia wedge sandals with ankle laces: https://www.prada.com/eu/en/p/crochet-wedge-sandals/1XZ753_3LLQ_F0009_F_110

37) Sabot Soft in nappa imbottita: https://www.prada.com/it/it/p/sabot-soft-in-nappa-imbottita/1S084N_2DL8_F0F24_F_020 - Soft padded nappa leather sabots: https://www.prada.com/ww/en/p/soft-padded-nappa-leather-sabots/1S084N_2DL8_F0002_F_020

38) Sneakers Prada Cloudbust Thunder: https://www.prada.com/it/it/p/sneakers-prada-cloudbust-thunder-in-maglia/2EG293_3KZU_F0002 - Prada Cloudbust Thunder sneakers: https://www.prada.com/ch/it/p/sneakers-prada-cloudbust-thunder/1E819L_3KR2_F0002_F_050

39) Stivali in Re-Nylon e pelle spazzolata: https://www.prada.com/it/it/p/stivali-in-re-nylon-e-pelle-spazzolata/1W906M_3LLB_F0005_F_D050 - Brushed leather and Re-Nylon boots: https://www.prada.com/ww/en/p/brushed-leather-and-re-nylon-boots/1T782M_3LF7_F0002_F_B050

40) Scarpe stringate Soft in nappa imbottita: https://www.prada.com/it/it/p/scarpe-stringate-soft-in-nappa-imbottita/1E119N_2DL8_F0009_F_055 - Soft padded nappa leather lace-up shoes: https://www.prada.com/ww/en/p/soft-padded-nappa-leather-lace-up-shoes/1E119N_2DL8_F0002_F_055

Men's sub-corpus:

41) Abito in lana leggera stretch: https://www.prada.com/it/it/p/abito-in-lana-leggera-stretch/UAE492_1W1T_F0124_S_202 - Light stretch wool suit: https://www.prada.com/ww/en/p/light-stretch-wool-suit/UAE492_1W1T_F0124_S_202

42) Camicia maniche corte in cotone stampata: https://www.prada.com/it/it/p/camicia-maniche-corte-in-cotone-stampata/UCS438_1VIU_F0T38_S_231 - Short-sleeved printed-cotton shirt: https://www.prada.com/ww/en/p/short-sleeved-printed-cotton-shirt/UCS438_1VIT_F0LRI_S_231

43) Cappotto in misto lana: https://www.prada.com/it/it/p/cappotto-in-misto-lana/SGB837_1Y5U_F0002_S_212 - Wool blend coat: https://www.prada.com/eu/en/p/wool-blend-coat/SGB837_1Y5U_F0002_S_212

44) Costume short in nylon stretch: https://www.prada.com/it/it/p/costume-short-in-nylon-stretch/UB367_10VS_F0002_S_221 - Stretch nylon swimsuit: https://www.prada.com/se/en/p/stretch-nylon-swimsuit/UB367_10VS_F0002_S_221

45) Soprabito in cotone vichy: https://www.prada.com/it/it/p/soprabito-in-cotone-vichy/SGC214_12OF_F0964_S_231 - Cotton coat: https://www.prada.com/it/en/p/single-breasted-panama-cotton-coat/P646Q_1123_F0112_S_231

46) Gilet in denim: https://www.prada.com/it/it/p/gilet-in-denim/GEB221_12K8_F0557_S_222 - Denim vest: https://www.prada.com/ww/en/p/denim-vest/GEB221_12K8_F0557_S_222

47) Maglia girocollo in lana pettinata: https://www.prada.com/it/it/p/maglia-girocollo-in-lana-pettinata/UMB272_1075_F0011_S_212 - Superfine wool crew-neck sweater: https://www.prada.com/it/en/p/superfine-wool-crew-neck-sweater/UMB266_1ZLE_F0442_S_212

48) Pantaloni in tecno stretch: https://www.prada.com/it/it/p/pantaloni-in-tecno-stretch/SPH252_11QL_F0002_S_231 - Stretch technical fabric pants: https://www.prada.com/eu/en/p/stretch-technical-fabric-pants/SPE12_1Y3L_F0002_S_202

49) Giacca in pelle scamosciata: https://www.prada.com/it/it/p/giacca-in-pelle-scamosciata/UPG370_11HY_F0082_S_231 - Suede leather jacket: https://www.prada.com/it/en/p/suede-leather-jacket/UPG370_11HY_F0082_S_231

50) Piumino corto in cashmere: https://www.prada.com/it/it/p/piumino-corto-in-cashmere/SGC021_10J4_F0002_S_212 - Cropped cashmere down jacket: https://www.prada.com/us/en/p/cropped-cashmere-down-jacket/SGC017_10PA_F0002_S_212

51) Cappello da pescatore in raffia: https://www.prada.com/it/it/p/cappello-da-pescatore-in-rafia/2HC137_2A2T_F0018 - Raffia bucket hat: https://www.prada.com/it/en/p/raffia-bucket-hat/2HC137_2A2T_F0018

52) Asta per cintura in Saffiano reversibile: https://www.prada.com/it/it/p/asta-per-cintura-in-saffiano-reversibile/2CA004_053_F0LU7 - Reversible Saffiano leather belt strap: https://www.prada.com/eu/en/p/reversible-saffiano-leather-belt-strap/2CA004_053_F0G3Z

53) Porta Smartphone in Re-Nylon: https://www.prada.com/it/it/p/porta-smartphone-in-re-nylon/2ZH155_2DMI_F0002 - Re-Nylon smartphone case: https://www.prada.com/eu/en/p/re-nylon-smartphone-case/2ZH155_2DMI_F0002

54) Bolo Tie in pelle spazzolata: https://www.prada.com/it/it/p/bolo-tie-in-pelle-spazzolata/2IC027_ZO6_F0002 - Brushed leather bolo tie: https://www.prada.com/ww/en/p/brushed-leather-bolo-tie/2IC027_ZO6_F0002

55) Guanti in Re-Nylon e nappa con pouch: https://www.prada.com/it/it/p/guanti-in-re-nylon-e-nappa-con-pouch/2GG137_2DW1_F0002 - Re-Nylon and Napa leather gloves: https://www.prada.com/ww/en/p/re-nylon-and-napa-leather-gloves/2GG137_2DW1_F0002

56) Occhiali Prada Symbole: https://www.prada.com/it/it/p/occhiali-prada-symbole/SPR26Z_E16K_FE08Z_C_055 - Prada Symbole sunglasses: https://www.prada.com/us/en/p/prada-symbole-sunglasses/SPR06Y_E09Q_F05S0_C_053

57) Papillon in satin : https://www.prada.com/it/it/p/papillon-in-satin/UFC6_D92_F0008 - Satin bow-tie: https://www.prada.com/ww/en/p/satin-bow-tie/UFC1_D92_F0002

58) Portadocumenti in pelle: https://www.prada.com/it/it/p/portadocumenti-in-pelle/2MF032_2BBE_F0002 - Leather document holder: https://www.prada.com/eu/en/p/saffiano-leather-document-holder/2MF027_QHH_F0002

59) Luna Rossa Ocean EDP 100 ml: https://www.prada.com/it/it/p/luna-rossa-ocean-edp-100-ml/2A1157_2HEB_F0Z99_P_ML100 - Luna Rossa Ocean EDP 100 ml: https://www.prada.com/ww/en/p/luna-rossa-ocean-edp-100-ml/2A1157_2HEB_F0Z99_P_ML100

60) Sciarpa in lana e gabardine Re-Nylon: https://www.prada.com/it/it/p/sciarpa-in-lana-e-gabardine-re-nylon/UMS354_1WTO_F0002_S_202 - Re-Nylon gabardine and wool: https://www.prada.com/ww/en/p/re-nylon-gabardine-and-wool-cap/UMD446_1WTO_F0002_S_202

61) Pouch in pelle Saffiano: https://www.prada.com/it/it/p/pouch-in-pelle-saffiano/2VF056_9Z2_F0PG8_V_OOI - Saffiano leather pouch: https://www.prada.com/it/en/p/saffiano-leather-pouch/2VF056_9Z2_F02XV_V_OOI

62) Borsa da lavoro in Saffiano: https://www.prada.com/it/it/p/borsa-da-lavoro-in-saffiano/2VE011_9Z2_F0002_V_OOO - Saffiano leather briefcase: https://www.prada.com/at/en/p/saffiano-leather-briefcase/2VE022_9Z2_F0002_V_OOO

63) Borsa Prada Cross in pelle: https://www.prada.com/it/it/p/borsa-prada-cross-in-pelle/2VZ098_2BBE_F0002_V_OLO - Prada Cross leather bag: https://www.prada.com/eu/en/p/prada-cross-leather-bag/2VZ098_2BBE_F0002_V_OLO

64) Borsa a tracolla in pelle: https://www.prada.com/it/it/p/borsa-a-tracolla-in-pelle/2VH165_2BBE_F0002_V_OOO - Leather bag with shoulder strap: https://www.prada.com/eu/en/p/leather-bag-with-shoulder-strap/2VH165_2BBE_F0002_V_OOO

65) Borsa Prada Moon in Re-Nylon e pelle: https://www.prada.com/it/it/p/borsa-a-tracolla-in-pelle/2VH165_2BBE_F0002_V_OOO - Prada Moon Re-Nylon and

leather bag: https://www.prada.com/us/en/p/prada-moon-re-nylon-and-leather-bag/1BA381_R789_F0002_V_OOM

66) Borsa shopping in tessuto intrecciato con logo: https://www.prada.com/it/it/p/borsa-shopping-in-tessuto-intrecciato-con-logo/2VG105_2A2T_F0002_V_OOO - Crochet tote bag with logo: https://www.prada.com/eu/en/p/crochet-tote-bag-with-logo/2VG105_2A2T_F0018_V_OOO

67) Borsa shopping in Saffiano: https://www.prada.com/it/it/p/borsa-da-lavoro-in-saffiano/2VE022_9Z2_F0002_V_OOO - Saffiano leather tote bag: https://www.prada.com/eu/en/p/saffiano-leather-tote-bag/2VG101_2FAD_F0002_V_OOO

68) Borsa Prada Symbole in tessuto ricamato: https://www.prada.com/it/it/p/borsa-prada-symbole-in-tessuto-ricamato/2VH133_2FKL_F0Y30_V_XMP - Prada Symbole embroidered fabric bag: https://www.prada.com/us/en/p/prada-symbole-embroidered-fabric-bag/2VH069_2FKL_F0Y30_V_MOF

69) Borsa a tracolla in pelle spazzolata: https://www.prada.com/it/it/p/borsa-a-tracolla-in-pelle-spazzolata/2VH129_ZO6_F0002_V_OOO - Brushed leather shoulder bag: https://www.prada.com/eu/en/p/brushed-leather-shoulder-bag/2VH129_ZO6_F0118_V_OOO

70) Zaino imbottito in Re-Nylon con cappuccio: https://www.prada.com/it/it/p/zaino-imbottito-in-re-nylon-con-cappuccio/2VZ135_2DXR_F0002_V_HCI - - Re-Nylon padded backpack with hood: https://www.prada.com/eu/en/p/re-nylon-padded-backpack-with-hood/2VZ135_2DXR_F0002_V_HCI

71) Stringate Monolith in pelle spazzolata sfumata: https://www.prada.com/it/it/p/stringate-monolith-in-pelle-spazzolata-sfumata/2EE356_3LMH_F0I89 - Monolith nuanced brushed leather lace-up shoes: https://www.prada.com/ww/en/p/monolith-nuanced-brushed-leather-lace-up-shoes/2EE356_3LMH_F0I89

72) Stivaletti a punta in pelle: https://www.prada.com/it/it/p/stivaletti-a-punta-in-pelle/2TG210_3LMM_F0002_F_C000 - Leather booties: https://www.prada.com/eu/en/p/leather-booties/2TG207_070_F0002_F_G001

73) Sneakers in nappa imbottita: https://www.prada.com/it/it/p/sneakers-in-nappa-imbottita/2EE386_2DL8_F0009 - Padded nappa leather sneakers: https://www.prada.com/ww/en/p/padded-nappa-leather-sneakers/2EE386_2DL8_F0964

74) Sandali in gomma: https://www.prada.com/it/it/p/sandali-slider-in-gomma/2X3085_3LKV_F0002 - Rubber sandals: https://www.prada.com/eu/en/p/rubber-sandals/2X3083_3LKK_F0P80

75) Mocassini Monolith in pelle spazzolata sfumata: https://www.prada.com/it/it/p/mocassini-monolith-in-pelle-spazzolata-sfumata/2DE129_3LMH_F0I89 - Monolith nuanced brushed leather loafers: https://www.prada.com/eu/en/p/monolith-nuanced-brushed-leather-loafers/2DE129_3LMH_F0I89

76) Mocassini Driver in Saffiano: https://www.prada.com/it/it/p/mocassini-driver-in-saffiano/2DD159_053_F0002_F_U00I - Saffiano leather Driver: https://www.prada.com/it/en/p/saffiano-leather-driver/2DD164_053_F0002_F_U00I

77) Sneakers Prada America's Cup: https://www.prada.com/it/it/p/sneakers-prada-americas-cup/4E3400_ASZ_F0J36 - Prada America's Cup sneakers: https://www.prada.com/it/it/p/sneakers-prada-americas-cup/4E3400_3LGP_F0967

78) Sandali slider in nappa imbottita: https://www.prada.com/it/it/p/sandali-slider-in-nappa-imbottita/2X3099_2DL8_F0002 - Padded nappa leather slides: https://www.prada.com/eu/en/p/padded-nappa-leather-slides/2X3099_2DL8_F0002

79) Stivaletti Monolith in pelle spazzolata e nylon con pouch : https://www.prada.com/it/it/p/stivaletti-monolith-in-pelle-spazzolata-e-nylon-con-pouch/2UE007_3LFR_F0002_F_D002 - Monolith brushed leather and nylon boots with pouch: https://www.prada.com/us/en/p/monolith-brushed-leather-and-nylon-boots-with-pouch/2UE007_3LFR_F0002_F_D002

80) Scarpe da calcio Copa Pure - adidas Football for Prada: https://www.prada.com/it/it/p/scarpe-da-calcio-copa-pure-adidas-football-for-prada/4E3602_2OG2_F0118 - Copa Pure football boots - adidas Football for Prada: https://www.prada.com/us/en/p/copa-pure-football-boots---adidas-football-for-prada/4E3602_2OG2_F0118

Riassunto in italiano

Lo scopo dello studio di questa tesi è quello di analizzare il linguaggio e la traduzione in inglese di una pagina web ufficiale di un marchio di lusso italiano, tramite un'analisi corpora. Come marca è stata scelta Prada, in quanto dal 1913 rappresenta il lusso italiano nel settore della moda in tutto il mondo. Ma come riesce a comunicare i suoi valori, la sua storia e la sua identità in una lingua diversa da quella originale?

Lo studio è stato condotto creando un corpus parallelo, utilizzando SketchEngine, un software che permette di analizzare dal punto di vista linguistico vari generi di testi.

Partendo proprio dallo strumento con cui è stata condotta questa analisi, il primo capitolo si concentra sulla linguistica dei corpora, spiegando innanzitutto cos'è e come funziona per studiare il linguaggio, per poi soffermarsi nello specifico sui copora paralleli e l'approccio funzionalistico alla linguistica. La linguistica dei corpora viene descritta come lo studio di una grande quantità di testi tramite dei software; lo scopo principale è quello di ottenere informazioni di tipo quantitativo e/o qualitativo riguardo la lingua. Comprende molte procedure, approcci e metodi diversi di analisi e tra questi si possono trovare alcune caratteristiche comuni: autenticità dei testi, forma elettronica di questi, grande quantità di dati e scelta di testi secondo criteri specifici.

Viene spiegato che esistono vari tipi di analisi, ma quello più rilevante per questo studio è quello dei corpora multi-lingua. Mentre i corpora mono-lingua comprendono solo testi in un'unica lingua e permettono di analizzare le varietà di questa, i corpora multi-lingua sono considerati un nuovo fenomeno nella linguistica e comprendono testi in un minimo di due lingue. Possono essere bilingui quando ne comprendono due, o multilingue se ne comprendono almeno tre. Sono spesso usati per vari tipi di analisi, ad esempio proprio per studi contrastivi che cercano similarità e differenze tra le lingue nell'ambito della traduzione. Si possono trovare tre categorie di corpora paralleli: corpora di tipo A (testi originali con la traduzione parallela, chiamati anche corpora paralleli), di tipo

B (testi monolingue scelti usando lo stesso criterio, chiamati anche comparabili) e di tipo C (una combinazione di tipo A e di tipo B).

Vengono spiegate anche delle applicazioni della linguistica dei corpora, nello specifico l'approccio funzionalistico, il quale non considera la lingua come qualcosa di astratto, ma qualcosa che viene utilizzato per comunicare significato.

Il secondo capitolo si concentra invece sul mondo della moda e sulla comunicazione che viene usata per essa. Si parla inizialmente dei concetti di identità di marca, immagine di marca e distintività, i quali sono considerati elementi fondamentali da comunicare ai clienti e ai possibili tali: avere un'identità precisa, determinati valori, forti tratti di personalità e una storia (identità di marca), ma soprattutto essere in grado di comunicarli agli altri (immagine di marca), aiuta il brand ad essere unico e distinguibile dagli altri (distintività) e quindi a insidiarsi nella mente delle persone e diventare desiderabile.

Si passa poi alla comunicazione nel mondo della moda e nello specifico nel lusso: anche se un'analisi superficiale potrebbe condurre alla convinzione che lusso significhi solo eccesso, la sua comunicazione richiede in realtà caratteristiche precise: il marchio deve non solo comunicare la qualità dei suoi prodotti, ma anche la sua storia, i suoi valori (come sostenibilità ambientale e sociale, la capacità di creare economie sane), ma soprattutto deve essere in grado di arrivare alle persone, per farle affezionare e creare un legame. Negli ultimi anni infatti ha preso spazio la comunicazione digitale tramite pagine social e siti web, attraverso i quali è possibile sia comunicare con i clienti e/o possibili tali, sia vendere i prodotti. Questo ha permesso non solo di comunicare al meglio, ma ha portato anche altri vantaggi come il fatto di essere accessibile a più persone, garantire un'esperienza interattiva, risparmiare sui costi di gestione, fornire informazioni specifiche sui prodotti, aggiornare le informazioni in tempo reale e poter eventualmente vendere a qualsiasi ora del giorno.

Ma come bisogna utilizzare il linguaggio nelle pagine web per riuscire a comunicare tutto ciò e risultare persuasivi? I marchi di lusso necessitano di un corretto linguaggio, dato che la comunicazione dei loro tratti distintivi è una delle chiavi per il loro successo; si deduce quindi che l'elaborazione sintattica debba essere usata per far arrivare al meglio l'immagine di marca. Esistono complessi

meccanismi di manipolazione linguistica, che aiutano ad usare i desideri della società in favore del marchio. Gli elementi principali che devono essere presenti per una corretta comunicazione sono memorabilità, significatività, estetica di linguaggio, trasferibilità dei tratti distintivi, adattabilità ai cambiamenti e sicurezza in senso legale e competitivo. Nel caso della moda infatti è proprio il modo di arrivare ai clienti che trasforma i vestiti in fashion, quindi nel momento in cui si comunica e si vende molto tramite pagine web, i testi delle descrizioni dei prodotti devono essere in grado di comunicare tutte queste caratteristiche, prestando molta attenzione al linguaggio, all'estetica e all'organizzazione: per essere funzionali devono risultare persuasivi, tenendo in considerazione chi è il marchio, chi sono i lettori, la relazione tra essi, quali sono gli obiettivi e quali strategie linguistiche possono essere efficaci. Infatti l'elaborazione sintattica deve essere scelta basandosi proprio su questi elementi, specialmente sulla percezione di status che si vuole trasmettere.

A livello di terminologia è importante sottolineare l'importanza dell'uso della lingua speciale, ovvero del il linguaggio specifico di un certo settore che comprende tutte le parole usate in contesti specifici e con diversi livelli di tecnicità. Nel linguaggio della moda è importante saper usare la terminologia corretta, tenendo conto che, nel caso delle pagine web, i testi di queste vengono scritti da esperti ma vengono letti da non esperti, quindi la terminologia deve risultare al tempo stesso specifica ma anche semplice per la comprensione. Altri fattori utili per la comunicazione di moda di lusso digitale, oltre la sintattica e la terminologia, sono la coesione grammaticale, che comprende la referenza, sostituzione, ellissi e congiunzione, e la coesione lessicale, formata da reiterazione, super-ordinazione, antonimi, serie ordinate e l'uso di specifici campi semantici (LSP). Anche la creatività lessicale è molto importante per la terminologia e la semantica nella comunicazione della moda, nello specifico la formazione di nuove parole, il prestito di termini da altre lingue, l'utilizzo di parole composte. Nel caso specifico della moda di lusso, alcuni elementi chiave sono anche la focalizzazione sull'uso di parole contenenti significato (nomi, aggettivi, verbi e avverbi), l'attenzione alla densità lessicale, l'omissione di termini ridondanti e poca complessità grammaticale.

Il terzo e ultimo capitolo comprende l'analisi del sito web di Prada, in italiano e nella traduzione inglese. Sono stati scelti 80 testi di descrizioni di prodotti con le loro rispettive traduzioni e sono stati divisi in questo modo: 40 testi di prodotti femminili e 40 di prodotti maschili. È stato creato un corpus parallelo su SketchEngine e sia il corpus italiano che in quello inglese sono stati divisi un sub-corpora (gli stessi della divisione di testi indicata) e studiati sia nell'insieme che separatamente. Gli elementi che sono stati studiati per capire similarità e differenze sono l'uso delle parole chiave, di aggettivi e avverbi, l'uso di figure retoriche (iperboli e personificazioni) e l'uso delle parole straniere.

È risultato che Prada non comunica solamente attraverso i dettagli e le descrizioni dei prodotti, ma include sempre i suoi valori (come alta qualità dei prodotti, tradizione, unicità, eleganza nei design e attenzione alla sostenibilità), in modo da far capire al meglio i suoi pregi ai clienti e ai possibili tali.

Per quanto riguarda le parole chiave e le figure retoriche, i due corpus non presentano grandi differenze: la traduzione aderisce al linguaggio italiano e non si distacca dal significato originale. Per quanto riguarda invece l'utilizzo di parole straniere, i corpora risultano molto sbilanciati, in quanto quello italiano presenta un grande uso di parole prese in prestito dall'inglese (appartenenti ai gruppi semantici dei tessuti e della moda per quanto riguarda vestiti, scarpe, stili e fantasie dei capi) ma quello inglese contiene pochissime parole italiane (appartenenti al gruppo semantico dei tessuti). È invece uguale nei due corpora la presenza di parole francesi (appartenenti ai gruppi semantici di profumi e fragranze e della moda per quanto riguarda vestiti, scarpe e colori) e spagnole (un solo caso appartenente al gruppo semantico della moda per quanto riguarda le scarpe). Nel complesso non si evincono particolari cambiamenti di stile.