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findings and insights. These research findings are not only useful to illustrate and support the theoretical framework discussed in earlier chapters, but also exemplary to novice researchers in the field.

Overall, this book is very solid, cogently argued and highly structured, written in an accessible manner. It is also inspirational, representing a much-to-be-welcomed addition to a rapidly expanding body of literature in the vibrant field of genre studies, and it should serve as an excellent reference for students, teachers and researchers in the areas of ESP, professional communication studies and applied linguistics in general.

Giuseppe Balirano, Gardaí and Badfellas, *The Discursive Construction of Organized Crime in the Irish Media*, Napoli: Editoriale Scientifica, 2017; 222 pp. €13.00 (pbk).

Reviewed by: Antonio Fruttaldo, *Department of Human and Social Sciences, University of Naples 'L'Orientale', Italy*

While criminal organisations have been mainly studied in the field of jurisprudence, highlighting the legal aspects of this phenomenon, relatively few studies have been devoted to the discursive construction of crime syndicates. In this book, Giuseppe Balirano fills this gap with an exploration of the ideological construal of the Irish organised crime syndicate in Irish media discourse(s). Media have always represented a window on the world, a filter that allows people to make sense of reality. This sense-making quality, however, entails specific construals of how events and actors must be interpreted, judged or understood. On the basis of this assumption, the focus of this book is on critically unfolding the ideological motivations behind particular representations of Irish criminal organisations. Combining a variety of methodologies and approaches, Balirano studies how the principal actors involved in criminal activities in the Republic of Ireland are constructed in different media genres.

The book opens with a foreword by Luigi Maria Sicca, the book series editor, explaining how the book was conceived and developed in the fertile and international context of the puntOorg international network. Balirano's Introduction sets the tone for the following five chapters. In particular, it aims to enable 'non-expert readers to familiarise with the specialised discourse of organised crime' (p. 8). The definitions of organised crime used by United Nations and the Council of Europe are critically explored, combining these with theories of leading criminologist historians of organised crime. This allows the author to reconstruct the institutionalisation of Irish crime syndicates, achieved also through tracing the historical evolution of organised crime in Ireland, so as to let readers better understand how the phenomenon slowly became a media and social concern.

Chapter 1 introduces an Irish perspective to the notion of the 'crime syndicate', providing 'an overview of the historical, social and legal backdrop against which organised crime and the subsequently mediatised moral panic thrived in the Republic of Ireland from the Seventies to the present day' (p. 19). The chapter also introduces the deep-rooted mediatised association between minor criminal activities, politics, terrorism and the birth of organised crime in Ireland, whose flourishing is linked with their relationship with the Irish Republican Army (IRA). The specific focus of the chapter is on the process whereby the phenomenon of moral panic related to the media coverage of Irish criminal activities dis-

cursively constructs and reproduces the idea of terrorism and organised crime as 'contributing to the weakening of state security and social and economic growth' (p. 27).

Chapter 2 deals with the hybrid methodological approach adopted by the author for the analysis of the language of Irish media discourses. While traditionally the adoption of a qualitative approach seems to exclude a quantitative one, the methodology adopted by the author combines a quantitative corpus-based discourse perspective with more qualitative, analytical tools taken from Critical Discourse Analysis (CDA) and its Discourse-Historical Approach. In addition, since the corpus also includes multimodal texts, the analysis of these sources is tackled from a Multimodal Critical Discourse perspective as well.

Chapter 3 describes the collection and characteristics of the MOB*corpus* under investigation, which comprises two subcorpora. MOB*1* contains textual data (ca. 2,000 articles) from two major Irish quality newspapers, *The Irish Times* and the *Irish Independent*. MOB*2*, on the other hand, is a multimodal corpus and includes words and images from three Irish filmic productions linked to crime organisations: the films *When the Sky Falls* (2000) and *Veronica Guerin* (2003), and the Irish TV drama series *Love/Hate* (2010-2014).

The analysis of MOB*1* is carried out in Chapter 4, which deals with the linguistic construction in news discourse of the Irish police force (i.e. *gardaí*), the criminals (i.e. *badfellas*) and the victims as the principal 'social actors' involved in criminal activities. The author highlights how the representation offered by the media primes readers to an understanding of the events unfolding in the specific historical context captured by the data under investigation, entailing a 'perpetuation of those Irish narratives […] resulting in a form of historical continuum, an expanded timeline connecting Ireland's past to her present forms of headline criminality' (p. 135). The corpus-based approach highlights how the frequent occurrence of tokens such as 'gangs' and 'gangland' with reference to organised crime, connected to words such as 'imitation' and 'collaboration' with reference to political terrorism, generates a 'buzz effect' and a 'linear conceptualisation of a crime-terror spectrum suggesting that diachronically such a convergence is still felt to be strong in Ireland' (p. 136).

Chapter 5 presents the results of the analysis of MOB*2*, focusing on the multimodal representation of *badfellas* as social actors, with a particular emphasis on the interpersonal role of the gaze of represented criminals. The analysis introduces an interesting concept, that of Multimodal Prosody. This approach suggests that viewers are primed to associate specific actors with specific relationships and feelings that the image producers intend viewers to establish through continuous exposure to regular patterns of multimodal representation. In the case of MOB*2*, the analysis demonstrates how the pattern of directly addressing viewers in the Irish filmic productions under investigation establishes a multimodal prosody according to which the interactive participants are transformed into prey at the mercy of the criminal gaze.

Balirano's book not only fills a gap in the literature on the discursive representation of organized crime, but also opens a debate on the integration of different methodologies in the approach of media products that make use of various semiotic systems in the representation of social actors. In this way, the contribution seems to tackle the ongoing debate on the epistemological status of contemporary research, which sees qualitative and quantitative methodologies as an 'either/or' rather than a 'both/and'.