

Gianluigi Beccaria Dizionario Di Linguistica E Di Filologia Metrica Retorica

Metrics is often defined as a discipline that concerns itself with the study of meters. In this volume the term is used in a broader sense that more or less coincides with the traditional notion of "versification". Understood this way, metrics is an eminently complex object that displays variation over time and in space, that concerns forms of a great variety and with different statuses (meters, rhymes, stanzas, prescribed forms, syllabification rules, nursery rhymes, slogans, musical textsetting, ablaut reduplication etc.), and that as a cultural manifestation is performed in a variety of ways (sung, chanted, spoken, read) that can have direct consequences on how it is structured. This profusion of forms is thought to correspond, at the level of perception, to a limited number of cognitive mechanisms that allow us to perceive and to represent regularly iterating forms. This volume proposes a relatively coherent overall vision by distinguishing four main families of metrical forms, each clearly independent of the others and amenable to separate typologies.

Stemmatology studies aspects of textual criticism that use genealogical methods to analyse a set of copies of a text whose autograph has been lost. This handbook is the first to cover the entire field, encompassing both theoretical and practical aspects of traditional as well as modern digital methods and their history. As an art (ars), stemmatology's main goal is editing and thus presenting to the reader a historical text in the most satisfactory way. As a more abstract discipline (scientia), it is interested in the general principles of how texts change in the process of being copied. Thirty eight experts from all of the fields involved have joined forces to write this handbook, whose eight chapters cover material aspects of text traditions, the genesis and methods of traditional "Lachmannian" textual criticism and the objections raised against it, as well as modern digital methods used in the field. The two concluding chapters take a closer look at how this approach towards texts and textual criticism has developed in some disciplines of textual scholarship and compare methods used in other fields that deal with "descent with modification". The handbook thus serves as an introduction to this interdisciplinary field.

Neologia e forestierismi superflui: ecco un tema che appassiona e coinvolge anche i non addetti ai lavori, pronti a dividersi di fronte a una parola da accettare o respingere. Si può meditare sull'argomento in maniera scientifica, senza eccessivi cedimenti all'esteromania oggi di moda? Tenta di farlo questo libro, frutto di un convegno svoltoosi presso la prestigiosa Accademia della Crusca di Firenze con la collaborazione di Coscienza Svizzera e della Società Dante Alighieri. Il volume si caratterizza soprattutto per la prospettiva internazionale: propone un serrato confronto con la situazione di altre lingue romanze, in modo da verificare e giudicare in un quadro europeo la dimensione dell'incontro con l'inglese. Oltre a specialisti italiani di chiara fama, intervengono studiosi spagnoli, portoghesi, francesi, svizzeri. Il libro è in tre lingue: italiano, francese, spagnolo. Con contributi di: Gloria Clavería Nadal, Michele A. Cortelazzo, Valeria Della Valle, Jean-Luc Egger, Claudio Giovanardi, John Humbley, Teresa Lino, Claudio Marazzini, Alessio Petralli, Remigio Ratti, Luca Serianni, Anna Maria Testa.

In Bovo d'Antona, Claudia Rosenzweig presents a critical and annotated edition of a Yiddish Romance, composed in the first half of the 16th century by the Jewish polymath Elye Bokher (Elia Levita).

The Limits of Grammaticalization
Manual of Standardization in the Romance Languages
Bovo d'Antona by Elye Bokher. A Yiddish Romance
La scrittura epistolare nell'Ottocento

A Corpus-Based Study of French and Italian

Why did Italo Calvino decide to translate *Les Fleurs bleues* by Raymond Queneau? Was his translation just a way to pay a tribute to one of his models? This study looks at Calvino's translation from a literary and linguistic perspective: Calvino's *fiore blu* is more than a rewriting and a creative translation, as it contributed to a revolution in his own literary language and style. Translating Queneau, Calvino discovered a new fictional voice and explored the potentialities of his native tongue, Italian. In fact Calvino's writings show a visible evolution of poetics and style that occurred rather abruptly in the mid 1960s; this sudden change has long been debated. The radical transformation of his style was affected by several factors: Calvino's new interests in linguistics, in translation theory, and in the act of translation. Translation as Stylistic Evolution analyses several passages in detail and scrutinizes quantitative data obtained by comparing digital versions of the original and Calvino's translation. The results of such assessment of Calvino's text-consistency suggest clear interpretations of the motives behind Calvino's radical and remarkable change of style that are tied to his notion of creative translation.

Codice verbale e codice figurativo sono distinti, ma spesso anche complementari. Parlare di grafitti, illustrazioni e fumetti in rapporto all'italiano è un modo per ripercorrere l'intera storia linguistica nazionale, aperta dal graffito della catacomba di Commodilla a Roma, uno dei più antichi testi in volgare dell'intero mondo romanzo. I saggi che aprono e chiudono il volume sono dedicati alle "scritture esposte" del presente e del passato, affidate non al libro cartaceo, ma ad altri materiali, per una lettura in spazi aperti, spesso pubblici. Si va dall'antico e noto esempio pittorico di una basilica romana a un bassorilievo trecentesco napoletano; da varie scritte umbre medievali e moderne al "visibile parlare" della grande pittura toscana tre-quattrocentesca, che ha in Dante un'imprendibile punto di riferimento; dalle scritte medievali destinate a usi religiosi o magici agli ex voto popolari dei secoli XVI-XIX, fino a forme contemporanee di scrite di carattere effimero, come gli striscioni di protesta, quelli esposti negli studi, i graffiti metropolitani. Le illustrazioni sono qui rappresentate dai manoscritti di Leonardo, dalle immagini con cui Manzoni completò l'edizione definitiva dei Promessi sposi, dalle figure contenute in un fascioleto del 1919, che costituisce una parodia del Vocabolario della Crusca. L'Accademia è presente anche con le sue famose "pale", contenenti un'immagine, lo pseudonimo dell'accademico e un motto, chiave di lettura dell'immagine e del nome. Quanto ai fumetti, tre saggi documentano come vignettisti, "fumettari" e giornalisti italiani abbiano saputo declinare questa particolare tipologia di immagini a stampa in nuovi generi testuali, che coniugano testo e figura nelle forme più varie. L'Accademia della Crusca è uno dei principali e più antichi punti di riferimento per le ricerche sulla lingua italiana e la sua promozione nel mondo. Sostiene l'attività scientifica e la formazione di ricercatori nel campo della lessicografia e della linguistica; diffonde la conoscenza storica della lingua e la coscienza critica della sua evoluzione; collabora con le istituzioni nazionali ed estere per il plurilinguismo.

Language standardization is an ongoing process within the notions of linguistic correctness and models. This manual contains thirty-six chapters that deal with the theories of linguistic norms and give a comprehensive up-to-date description and analysis of the standardization processes in the Romance languages. The first section presents the essential approaches to the concept of linguistic norm ranging from antiquity to the present, and includes individual chapters on the notion of linguistic norms and correctness in classical grammar and rhetoric, in the Prague School, in the linguistic theory of Eugenio Coseriu, in sociolinguistics as well as in pragmatics, cognitive and discourse linguistics. The second section focuses on the application of these notions with respect to the Romance languages. It examines in detail the normative grammar and the normative dictionary as the reference tools for language codification and modernization of those languages that have a long and well-established written tradition, i.e. Romanian, Italian, French, Catalan, Spanish, and Portuguese. Furthermore, the volume offers a discussion of the key issues regarding the standardization of the 'minor' Romance languages as well as Creoles.

Il saggio si propone di analizzare le modalità di apprendimento della lingua straniera soffermandosi sul processo stesso dell'apprendimento, sugli approcci e i metodi di insegnamento e le metodologie didattiche. Viene anche analizzata la modalità di apprendimento della lingua straniera per gli immigrati, andando a scoprire un po' il loro inserimento nel nostro sistema scolastico, sulle figure che intervengono a scuola e sull'italiano considerato L2.

Interactions between Orality and Writing in Early Modern Italian Culture

Handbook of Easy Languages in Europe

Jewish Languages in Historical Perspective

Its Legacy and Reception

Studi in onore di Cetina Milletto

A Critical Edition with Commentary

Jewish Languages in Historical Perspective examines key sociolinguistic themes relating to the spoken and written language varieties employed by Jews in the Diaspora from antiquity until the twenty-first century. It includes chapters on Aramaic, Judeo-Arabic, Jewish Berber, Judeo-Italian, Karaim, Ladino, and Yiddish.

Occuparsi del linguaggio pubblico e della sua qualità non è un lusso da intellettuali o una questione accademica. È un dovere cruciale dell'etica civile. Non è possibile pensare con chiarezza se non si è capaci di parlare e scrivere con chiarezza. Sono parole del filosofo John Searle, teorico del rapporto fra linguaggio e realtà istituzionali. Le società vengono costruite e si reggono essenzialmente su una premessa linguistica: sul fatto cioè che dire qualcosa comporti un impegno di verità e di correttezza nei confronti dei destinatari. Non osservare questo impegno mette in pericolo il primario contratto sociale di una comunità, cioè la fiducia in un linguaggio condiviso. L'antidoto è la scrittura civile, cioè quella limpida e democratica, rispettosa delle parole e delle idee. Scrivere bene, in ogni campo, ha un'attinenza diretta con la qualità del ragionamento e del pensiero. Implica chiarezza di idee da parte di chi scrive e produce in chi legge una percezione di onestà.

This book presents a collection of pioneering papers reflecting current methods in prosody research with a focus on Romance languages. The rapid expansion of the field of prosody research in the last decades has given rise to a proliferation of methods that has left little room for the critical assessment of these methods. The aim of this volume is to bridge this gap by embracing original contributions, in which experts in the field assess, reflect, and discuss different methods of data gathering and analysis. The book might thus be of interest to scholars and established researchers as well as to students and young academics who wish to explore the topic of prosody, an expanding and promising area of study.

This book examines the effects of translation on theatrical performance. The author adapts and applies Research model to an empirical investigation analysing the effects of translation on the rhythm and gesture of a playtext in performance, using the contemporary plays Convincing Ground and The Gully by Australian playwright David Mance which have been translated into Italian. The book is divided into two parts: a theoretical exegesis encompassing Translation Studies, Performance Studies and Gesture Studies, and a practical investigation comprising of a workshop where excerpts of the plays are explored by two groups of actors. The chapters are accompanied by short clips of the performance workshop hosted on SpringerLink. The book will be of interest to students and scholars in the fields of Translation Studies (and Theatre Translation more specifically), Theatre and Performance, and Gesture Studies.

A corpus study of spoken French, Italian and Spanish

La lingua italiana e le lingue romanze di fronte agli anglicismi

L'apprendimento della lingua straniera

The Interlacing of Real Places and Conceptual Spaces in Medieval Art and Architecture

Italo Calvino Creative Translator of Raymond Queneau

Breviario di scrittura civile

The Handbook of Easy Languages in Europe describes what Easy Language is and how it is used in European countries. It demonstrates the great diversity of actors, instruments and outcomes related to Easy Language throughout Europe. All people, despite their limitations, have an equal right to information, inclusion, and social participation. This results in requirements for understandable language. The notion of Easy Language refers to modified forms of standard languages that aim to facilitate reading and language comprehension. This handbook describes the historical background, the principles and the practices of Easy Language in 21 European countries. Its topics include terminological definitions, legal status, stakeholders, target groups, guidelines, practical outcomes, education, research, and a reflection on future perspectives related to Easy Language in each country. Written in an academic yet interesting and understandable style, this Handbook of Easy Languages in Europe aims to find a wide audience.

In *Metaphors in Proverbs*, Rotasperi offers a contribution to the understanding of metaphorical language in Proverbs by decoding some metaphors.

L'opera fa il punto sull'ecceciologia contemporanea a partire dalle istanze conciliari, scegliendo come prospettiva di osservazione privilegiata il lavoro di riflessione sviluppato da Cetina Milletto. Analizzando le diverse articolazioni ecclesologiche, presenti nella produzione della Milletto, l'opera si propone l'obiettivo di offrire ragioni teologiche e metodologiche di un trattato di ecclesiologia dal Vaticano II, proprio nel pieno 50° anniversario della firma delle maggiori Costituzioni Conciliari. Con il contributo di: Calogero Caltagirone; Gianluigi Pasquale; Filippo Santì Cucinotta; Giovanni Tangorra; Rosario La Delfa; Mariano Crociata; Gianfranco Calabrese; Vito Impellizzeri; Mary Melone; Gianluigi Pasquale; Marida Nicolaci; Silvano Maggiani; Bruno Secondini; Domenico Mogavero; Calogeri Peri; Salvatore Barbagallo, Piero Marini; Gianluca Montaldi, Clara Aiosa, Rino Fischella; Lorenzo Chiarinelli, Maria Clara Lucchetti Binghamer, Ina Siviglia, Paolo Ricca, Dario Vitali, Cristina Simonelli; James F. Puglisi; Massimo Naro; Carmelo Dotolo; Giovanni Silvestri; Maria Cristina Carnicella; Luigino Bruni; Francesco Totaro; Raniero La Valle; Giorgio Campanini; Daria Pezzoli Olglati; Antonio Sciortino; Valeria Ferrari Schiefer e Markus Schiefer Ferrari; Edoardo Lopez-Tello Garcia, Juan Javier Flores Arcas; Philip Goyret; Enrico dal Covolo; Carmelina Chiara Canta; Marcella Farina, Alessandro Andreini; Fabrizio Bosni; Andrea Milano; Crispino Valenziano; Cetina Milletto; Cataldo Naro;

This cutting-edge collection, born of a belief in the value of approaching 'translation' in a wide range of ways, contains essays of interest to students and scholars of translation, literary and cultural studies, and comparative literature, contrastive linguistics, cultural studies, painting and other media. Subjects and authors discussed include: the translator as 'go-between'; the textual editor as translator; Ghirri's photography and Celati's fiction; the European lending library; La Bible d'Amiens; the coining of Italian phraseological units; Michele Roberts's Impossible Saints; the impact of modern translations for stage on perceptions of ancient Greek drama; and the translation of slang, intensifiers, characterisation, desire, the self, and America in 1990s Italian fiction. The collection closes with David Platzer's discussion of translating Dacia Maraini's poetry into English and with his new translations of 'Ho Sognato una Stazione' ('I Dreamed of a Station') and 'Le Tue Bugie' ('Your Lies').

History, Methodology, Digital Approaches

Con parole precise

Handbook of Stemmatology

Through Language to Culture

Il grande mistero di "sacrificium" (2 Volumi)

Le competenze linguistiche e la comprensione dei testi

Investigating the interrelationships between orality and writing in elite and popular textual culture in early modern Italy, this volume shows how the spoken or sung word on the one hand, and manuscript or print on the other hand, could have interdependent or complementary roles to play in the creation and circulation of texts. The first part of the book centres on performances, ranging from realizations of written texts to improvisations or semi-improvisations that might draw on written sources and might later be committed to paper. Case studies examine the poems sung in the piazza that narrated contemporary warfare, commedia dell'arte scenarios, and the performative representation of the diverse spoken languages of Italy. The second group of essays studies the influence of speech on the written word and reveals that, as fourteenth-century Tuscan became accepted as a literary standard, contemporary non-standard spoken languages were seen to possess an immediacy that made them an effective resource within certain kinds of written communication. The third part considers the roles of orality in the works of the learned and of learning. The book as a whole demonstrates that the borderline between orality and writing is highly permeable and that the culture of the period, with its continued reliance on orality alongside writing, was often hybrid in nature.

Thirteen papers on different subjects, focussing on writings and inscriptions in medieval art, explore the faculty of writing to create and determine spaces and to generate the sacred by the display of holy scripture. The subjects range from book illumination over wall painting, mosaics, sculpture, and church interiors to inscriptions on portals and façades.

While parentheticals attract constant attention, they very rarely constitute the main subject of monographs. This book provides a comprehensive account of reduced parenthetical clauses (RPCs) in three Romance languages. Typical French RPCs are je crois, disons, je dirais, je pense, je sais pas, and je trouve. The research draws on 22 corpora of spoken French, Italian, and Spanish comprising a total amount of 3,975,500 words. Its results consist in a typology of the relevant expressions in the three languages, in the understanding of their pragmatic function and of the factors influencing their use, and in the description of their syntactic and prosodic properties. Other findings are that RPCs are not restricted to statements but also occur in questions and that belief verbs are not as frequent as commonly assumed. Although the book is about Romance parentheticals, its conclusions are relevant for other languages.

The series Handbooks of Linguistics and Communication Science is designed to illuminate a field which not only includes general linguistics and the study of linguistics as applied to specific languages, but also covers those more recent areas which have developed from the increasing body of research into the manifold forms of communicative action and interaction.

Mantua Humanistic Studies. Volume I

Dizionario di linguistica

Glossario di Linguistica forense

Sacred Scripture / Sacred Space

Gregorianum

Ecclesiologia Dal Vaticano II

Neocoon, governance, europeità, coaching, empowerment, burnout, flessicurezza, internettaro... I più recenti neologismi che arricchiscono e colorano quotidianamente la nostra lingua, spiegati e interpretati dal maggiore linguista italiano.

Dizionario di linguistica e di filologia, metrica, retoricaDizionario di linguisticae di filologia, metrica, retoricaDizionario di linguisticaEinaudiDizionario di linguisticaThe Italian Method of La dramaticcat's Legacy and ReceptionMimesis

Il presente Glossario nasce dalla necessità di far chiarezza sui concetti base della linguistica forense, disciplina di intersezione tra i saperi umanistici e le scienze forensi. L'obiettivo principale dell'opera è la conciliazione ermeneutica, alla base ogni collaborazione interdisciplinare tra studiosi di diversa provenienza e formazione: si vogliono rendere comprensibili □ senza banalizzazione alcuna □ i principali concetti linguistico-filologici agli operatori forensi, e far sì che le basi delle scienze forensi □ indispensabili alla disciplina □ siano altrettanto chiare agli umanisti.

In this book, Thomas Hoelbeek offers a corpus-based historical study of a group of expressions containing the French noun *travers* or the Italian noun *traverso*, previously never analysed from a diachronic perspective.

A Romance language perspective

Le comparazioni nella lirica occitana

Methods in prosody

Translation as Stylistic Evolution

Come ombre vivaci sullo sfondo. Studio su «La bella di Lodi» di Alberto Arbasino

The volume The Italian Method of La drammatica: its Legacy and Reception includes the long and complex investigation to identify the Italian acting-code system of the drammatica used by nineteenth-century Italian actors such as Adelaide Ristori, Giovanni Grasso, Tommaso Salvini, Eleonora Duse. In particular, their acting inspired Stanislavsky who reformedwentieth-century stage. The declaratory code of the drammatica was composed by symbols for notation of voice and gesture which Italian actors marked in their prompt-books. The discovery of the drammatica's code sheds new light on nineteenth-century acting. Having deciphered the phonetic symbols of the code, Anna Sica has given birth an investigation with a group of outstanding scholars in an attempt to explore the drammatica's legacy, and its reception in Europe as well as in Asia. At this stage new evidence has emerged proving that, for instance, the symbol used by the drammatica actors to sign the colorito vocale was known to English actors in the second half of the nineteenth century.By noting how Adelaide Ristori passed on her art to Irving's actress Genevieve Ward, and how Stanislavsky, almost afame, moulded his system from Duse's acting, an unexplored variety in the reception of the drammatica's legacy is revealed.

La comparazione nella lirica trabodacina assolve al compito delicato di stabilire un legame tra l'io e il mondo, tra la condizione interiore del soggetto lirico e le immagini tratte dalla realtà quotidiana, dalla letteratura e dal folklore; è quindi unione dell'interiorità con l'esteriorità, reale o immaginifica che sia, ma è anche un efficace strumento per l'elogio, per l'invettiva, per la descrizione, per lo scherzo. Cardine della struttura argomentativa e, al contempo, dell'ornatus, le figure del simile trovano ampio impiego nella lirica in lingua d'oc, costituendo un precedente modellizzante per tutta la successiva poesia europea.

L'Autore dopo un'esperienza pastorale in America Latina, ha dedicato alcuni anni della sua vita allo studio della Liturgia, manifestando una preferenza per le indagini di tipo semasiologico. Ha applicato alcuni principi della semasiologia alla famiglia semantica del lessema sacrificium, presente nel Missale Romanum Instauratum di Paolo VI nella sua editio typica altera (1975). Con paziente acribia e con certosina precisione, dopo anni d'indagine ha portato a compimento la sua ricerca con una raccolta delle conclusioni più importanti. Si scoprirà che la famiglia semantica del lessema sacrificium possiede

sfaccettature di significato sconosciute ai più. Seguendo l'autore, bisognerà collocare il significante-significato nelle rispettive aree semantiche per determinare con precisione il referente o aspetti del referente che si celano dietro alla famiglia semantica del lessema sacrificium. Se il lettore avrà costanza e pazienza, giunto alla fine coglierà ricchezze di significato e sfumature di senso veramente notevoli.

As European lawyers dealing with cross-border issues quickly learn, the terms contract, contrat, and contratto signly three very different legal concepts. This illustration highlights the importance of studying the relationships between language and law, particularly in the context of strong pressure from the European Community to harmonise the laws of the Member States a process which appears difficult, if not impossible, unless there is an understanding of the profound differences which exist between the various legal systems, and the development of a common European legal language from the 21 official languages now a feature of the European Union. This admirable collection of essays brings together the work of practitioners and scholars in three fields pertinent to this endeavour: representatives of Community institutions who are involved in drafting, translating, and interpreting multilingual texts; jurists and comparative lawyers from both civil law and common law systems; and researchers in linguistics and language issues. Among the many relevant matters they discuss are the following: terminologies of rights and remedies; the role of the European Court of Justice as interpreter; multilingualism in parliamentary practice; the role of the European Commissions legal revisers; and translation at the European Court of Justice. The essays were originally presented as papers at a conference held in Como in April 2005, organised by the Faculty of Law of the University of Insubria together with the Centro Interuniversitario di Ricerca in Diritto Comparato (Interuniversity Centre for Research in Comparative Law) set up by the Universities of Milan, Bologna and Insubria. This event took place in the context of a research project co-financed by the University of Insubria and the Italian Ministry of Education, University and Research.

The particular objective of the conference was to make a comparison between the day-to-day working requirements within the Community institutions, each with its own particular needs, and the longer-term analysis which the academic world could bring to bear on the problems of the translatability of legal terms. As the first in-depth appraisal of this crucial matter, this book cannot fail to find interested readers among all the branches of European law, practitioners and scholars, local and international. It is sure to be a highly valuable resource for many years to come.

Morphologie / Morphology. 1. Habband

1994

Multilingualism and the Harmonisation of European Law

Dizionarioetto di parole del futuro

Translation Practices

Retorica dell'Intrap

Annually published since 1936, the International bibliography of Historical Sciences (IBOHS) is an international bibliography of the most important historical monographs and periodical articles published throughout the world, which deal with history from the earliest to the most recent times. The works are arranged systematically according to period, region or historical discipline, and within this classification alphabetically. The bibliography contains a geographical index and indexes of persons and authors.

The present book is intended to represent the first volume of a long series, which will be devoted to collect studies, proceedings, and papers in the field of Humanities. The title "Mantua Humanistic Studies" reminds us to a historical town in northern Italy, Mantua, that had been for a long time the capital of one of the most powerful and culturally influencing dynasties of the Renaissance: the Gonzaga family. Mantua has an extraordinary richness in terms of history, arts, and tradition of studies, and is now one of the main Unesco Heritage sites. Among the artists who have left their masterworks in the city, we can find Pisanello, Andrea Mantegna, Leon Battista Alberti, Giulio Romano, Rubens, Titian, and many others. Even if in the time of the Gonzagas the city had a strong history of humanistic studies, mainly established by the great teacher Vittorino Da Feltrre, during the following centuries Mantua gradually lost great part of its cultural influence, especially after the end of the leading dynasty at the beginning of the 18th Century. Maybe the only real exception was the renowned "Accademia Nazionale Virgiliana". Nevertheless, in very recent years some Italian Academic Institutions and Universities have rediscovered the cultural importance of the town, and they moved here with some of their Bachelor and Master degrees: the Politecnico di Milano, the University of Verona and, in 2016, the University of Modena and Reggio Emilia. More and more students are moving into our old city every year, and the future could really be bright in the terms of culture, teaching, and research. "Mantua Humanisth Studies" would like to be a small – but maybe not useless – contribution to what could be a "second Renaissance" for the capital of the Gonzagas, offered by a small but active Scientific Publishing House which was born and still operates in this small but incredible town.

The earliest use of the term "grammaticalization" was to refer to the process whereby lexical words of a language (such as English keep in "he keeps bees") became grammatical forms (such as the auxiliary in "he keeps looking at me"). Changes of this kind, which involve semantic fading and a downshift from a major to a minor category, have generally been agreed to come under the heading of grammaticalization. But other changes that equally contribute to new grammatical forms do not involve this kind of fading. In recent years, a debate has arisen over how to constrain the term theoretically. Is grammaticalization to be distinguished from "lexicalization", the creation and fixing of new words out of older patterns of compounding? If so, how is the line to be drawn between a form that is grammatical and one that is lexical? Should the term "grammaticalization" be extended to the study of the origins of grammatical constructions in general? If so, it will have to include broader issues such as word order change and the reanalysis of phrases. What principles govern these processes? Is grammaticalization a unidirectional event, or can change occur in the reverse direction? The authors of the papers in this volume approach these important questions from a variety of data types, including historical texts, creoles, and a typologically broad

sample of modern and ancient languages.

Metaphors in Proverbs

nuovi sondaggi sulle lettere del CEOD

Current Contents. Arts & Humanities

Theatre Translation

The Italian Method of La drammatica

A Practice as Research Model