In Memoriam

Claudia Barquist, University of the District of Columbia, 4 September 2011
Dana Aron Brand, Hofstra University, 25 May 2011
Lucille V. Braun, University of Illinois, Chicago, 6 October 2011
Eric Walter Carlson, University of Connecticut, Storrs, 13 July 2011
Herbert Deinert, Cornell University, 4 August 2010
Joan L. Fields, University of Louisiana, Lafayette, 5 March 2010
Cynthia Ann Gilliatt, James Madison University, 16 August 2011
Marcia Mitchell Harper, Georgia Perimeter College, Dunwoody Campus, 29 March 2011
Mary Margaret Heiser, Cleveland State University, 4 July 2011
Matthew Karasek, Bowling Green State University, 6 May 2011
Nicole LaRose, University of Houston, Downtown Campus, 1 May 2011
Thomas McFarland, Princeton University, 12 September 2011
Michael J. Meyer, DePaul University, 7 March 2011
Judith May Newton, Kwansei Gakuin University, Japan, 11 March 2011
Martha Onan, State University of New York, Brockport, 17 February 2011
Linwood E. Orange, University of Southern Mississippi, 22 June 2011
James Dale Reagan, Norwalk, California, 25 March 2011
Katharine M. Rodier, Marshall University, 10 September 2011
Theodore H. Rupp, Millersville University, 10 February 2010
Scott Simpkins, University of North Texas, 19 September 2010
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L'apprendimento di costruzioni complesse in italiano L2

Eleonora Luzi
Università degli Studi "Roma Tre"

Fino ad ora, gran parte della ricerca sull'acquisizione della sintassi in L2 sull'argomento si è occupata della formulazione di sequenze di acquisizione che descrivono le varie tappe nell'apprendimento della sintassi, isolando i livelli di analisi e prescindendo dalle sovrapposizioni funzionali delle strutture analizzate. La nostra analisi, avvalendosi del Costruzionismo e di dati autentici, propone di concepire, e quindi rappresentare, l'apprendimento della sintassi come una rete di costruzioni, in cui competenza linguistica, complessità sintattica e prossimità funzionali possano essere globalmente prese in considerazione, sfruttando la disposizione radiale per descrivere i diversi percorsi di apprendimento delle costruzioni complesse.

Tale proposta, supportata da un'analisi di un corpus parlato di italiano L2 della durata di più di 15 ore, porta da un lato a confermare l'ordine di acquisizione proposto dalla letteratura, e dall'altro a riconoscere due processi di acquisizione fondamentali: da una parte l'integrazione di due proposizioni coordinate per la costruzione avverbiale e relativa non restrittiva, e dall'altra l'espansione di una proposizione per la costruzione completiva e relativa restrittiva.

Il presente lavoro si articola in due parti: Parte 1: apparato teorico, dedicata al rapporto tra coordinazione e subordinazione e all'apprendimento di costruzioni complesse, e Parte 2: i dati, dedicata all'impianto dell'analisi e ai risultati. Nelle conclusioni finali si propone una rete di costruzioni nel tentativo di rappresentare nel modo più esauriente possibile i fenomeni in campo nei processi di acquisizione delle costruzioni complesse.

ISBN 9783862881673. **LINCOM Studies in Language Acquisition 30**. 338pp. USD 102. 2011.

Proverbes Marocains
Traduction et Commentaire

Abdelkrim Lechheb
Université Ibn Tofail, Kénitra

« Proverbes Marocains » est un ouvrage consacré à la richesse de la tradition orale marocaine, qui s'inscrit dans son patrimoine culturel immatériel. Dédié à mettre en avant les spécificités culturelles et la philosophie du peuple marocain, il reflète les valeurs d'une société au quotidien. Ce travail est articulé autour de 6 composantes importantes permettant la compréhension des 180 proverbes que nous avons choisi d'analyser sur un corpus de 500 proverbes. A savoir la transcription phonétique, la traduction mot-à-mot, la traduction générale, le commentaire, les mots-clés et les mots thèmes.

Basé sur un travail de compréhension des cultures françaises et marocaines, l'ouvrage est donc confronté à la mise en adéquation de deux modes de pensées à la fois différents mais qui comportent des similitudes. Tous les spécialistes de la traduction sont conscients du problème que pose la traduction dans la langue cible, car l'acte de traduction est une opération cognitive, qui fait appel à un ensemble d'unités basé sur la situation, le sens global, le contexte social et culturel, la structure linguistique, et surtout une bonne connaissance des deux cultures pour rendre l'enjeu qui réside dans les divergences socioculturelles.

C'est pour toutes ces raisons que l'auteur a décidé de mettre en avant les proverbes, qui font partie intégrante de l'identité propre des marocains.

ISBN 9783862880751. **LINCOM Studies in Language and Literature 08**. 209pp. USD 96. 2011.

Virginia Woolf's Artists in *To the Lighthouse*

Ernest L. Veyu
University of Yaounde 1

For Virginia Woolf, the novel is essentially an art-form in which the novelist captures and recreates human experience. She prefers to paint pictures of artists in her novels, especially in *To the Lighthouse*, which, simply put, is a work of art about art and artists. This study on Virginia Woolf's artists in *To the Lighthouse* is based on the hypothesis that the artist is central to her work because s/he provides the forum for self-discovery, self-dependence, and self-expression and preservation that are suitable for the societal changes and new ego-centric humanity of the period.

In four chapters, we have undertaken a study of the world of *To the Lighthouse*, the modern artist as an estranged and non-conformist person, his/her experience, self-realisation, artistic vision, and finally the challenges faced, which make his/her work self-representational. It is basically an in-depth study of three artists, one male and two females, taking into consideration the socio-cultural, economic and artistic trends of the period. This study provides a comprehensive picture of the modern artist that is autobiographical, authoritative and representational.

ISBN 9783862881697. **LINCOM Studies in Language and Literature 10**. 138pp. USD 102. 2011.

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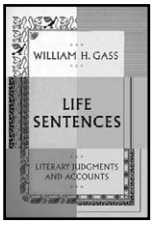
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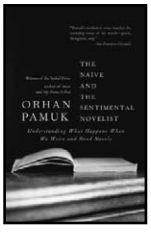
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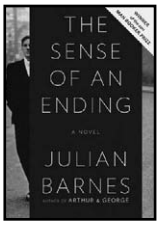


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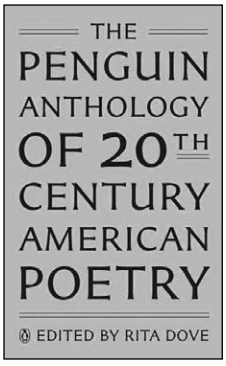
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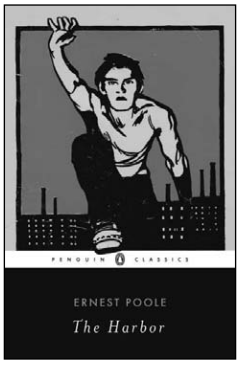
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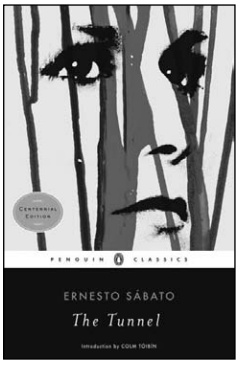
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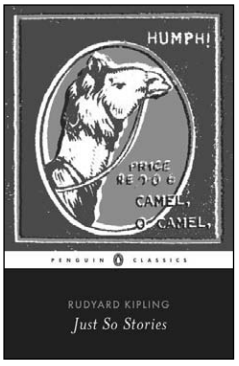
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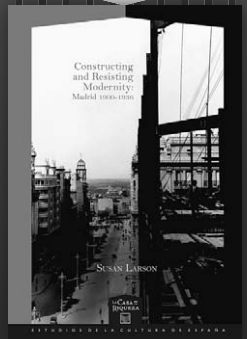


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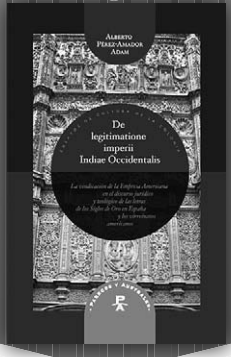


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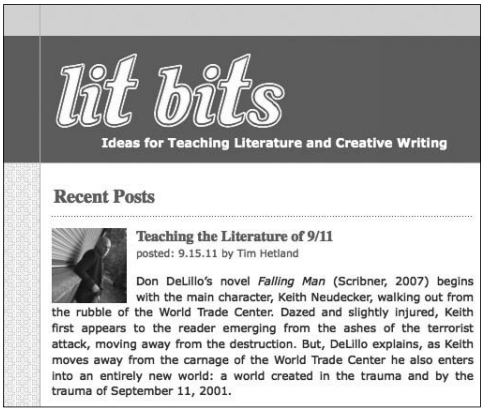
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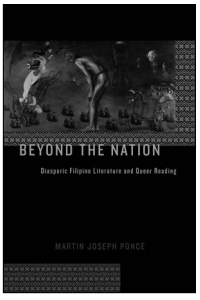
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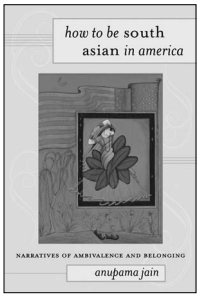
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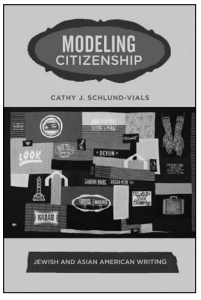


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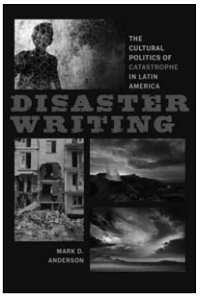
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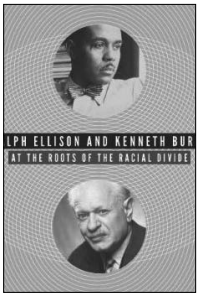
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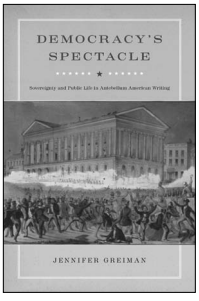
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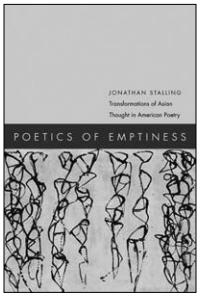
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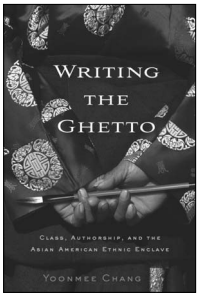
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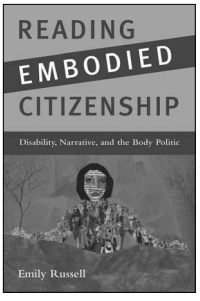
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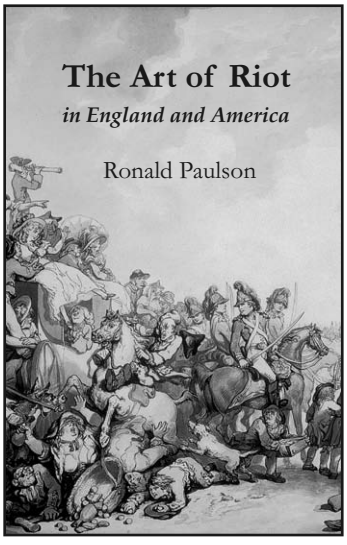
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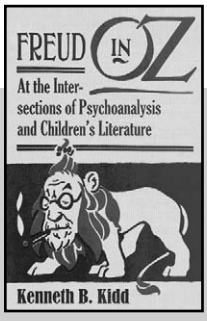
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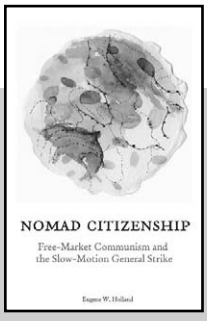
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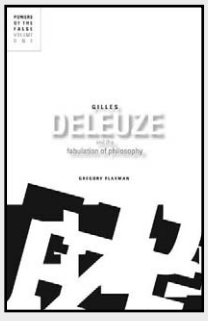
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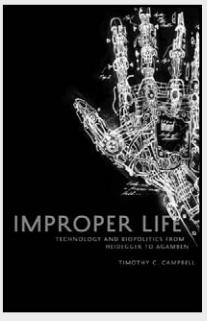
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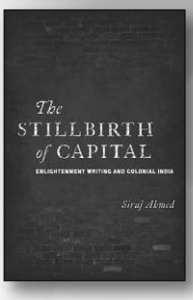
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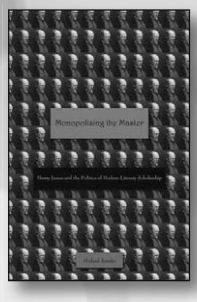
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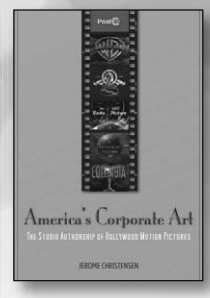
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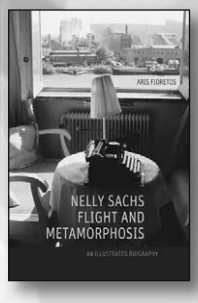
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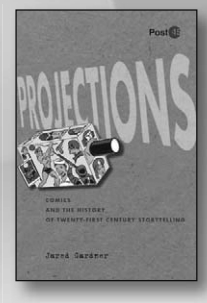
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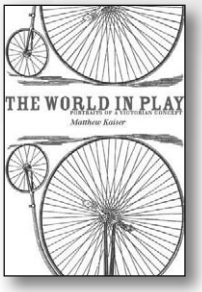


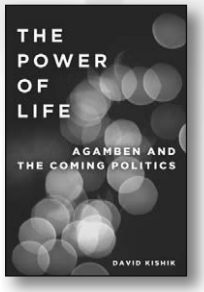


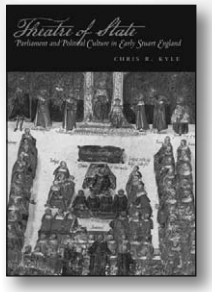


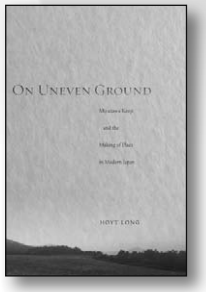


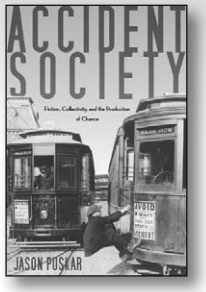












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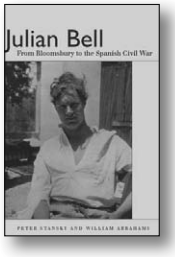
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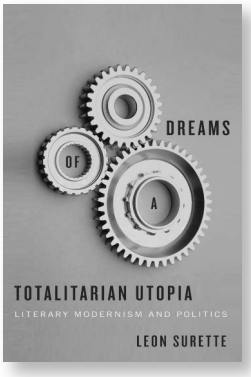
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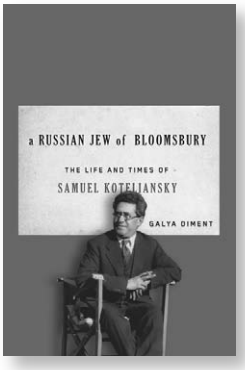
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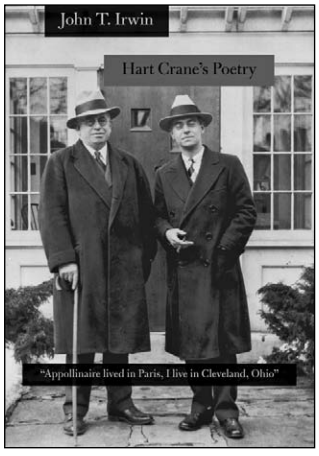
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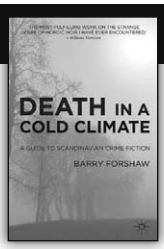
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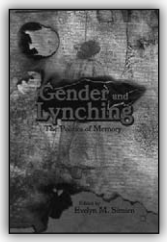
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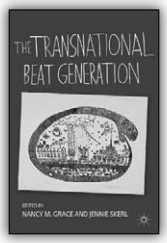
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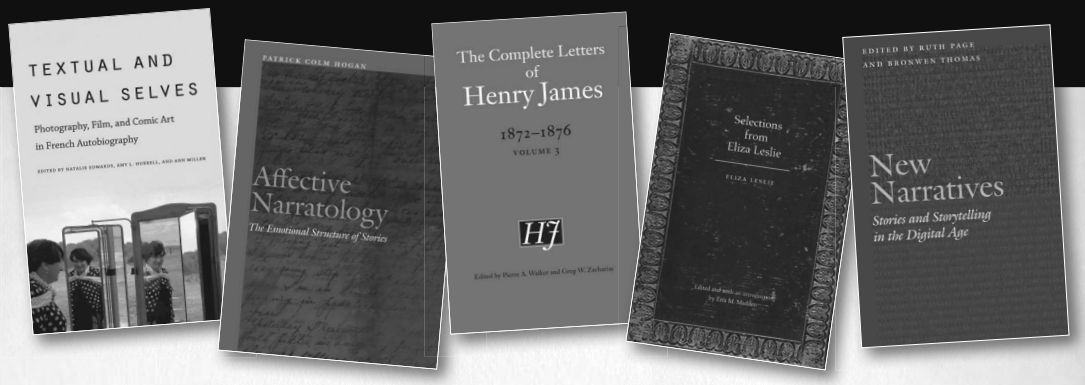


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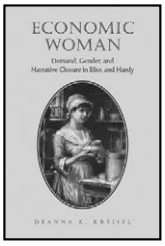
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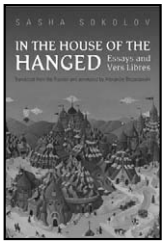
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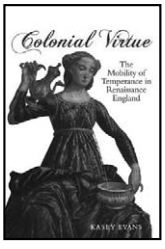
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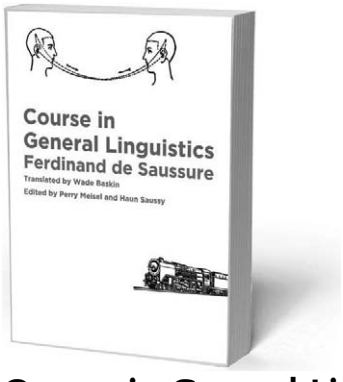
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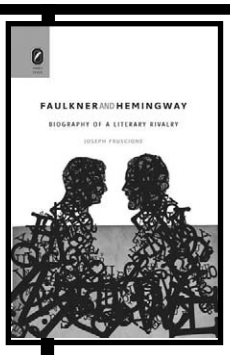
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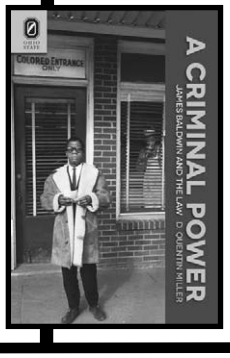


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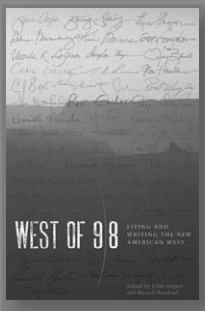
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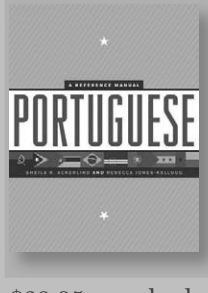
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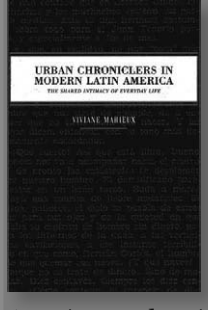
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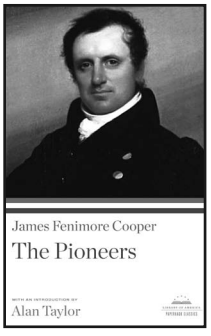
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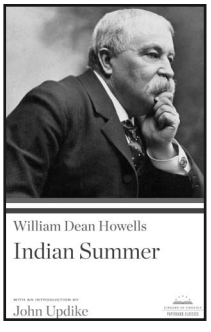


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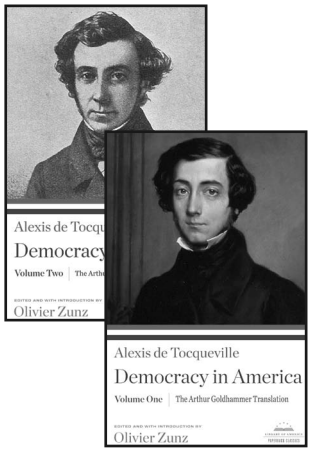
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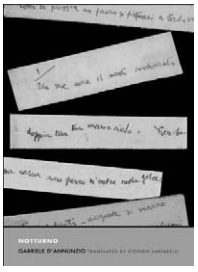
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