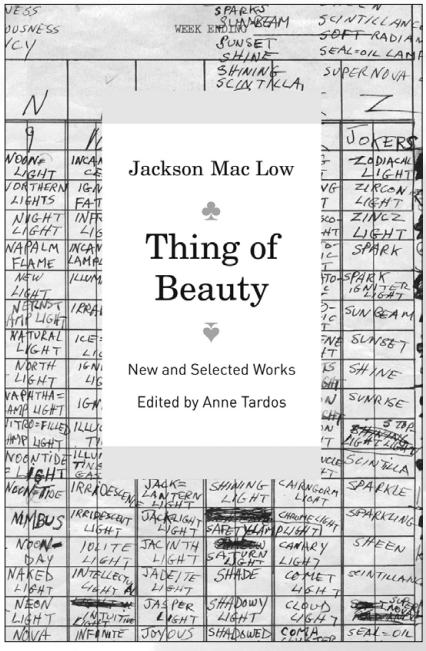
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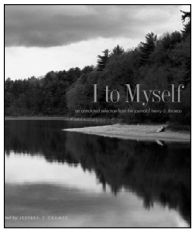
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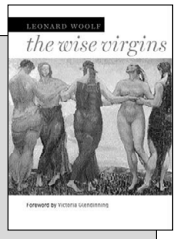
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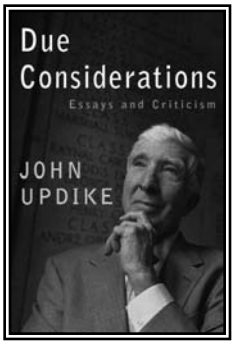
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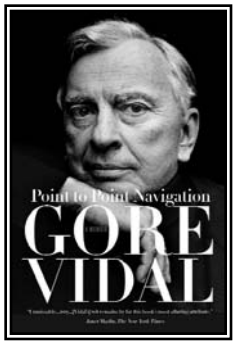
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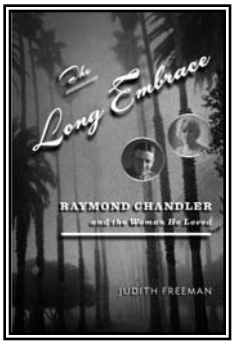
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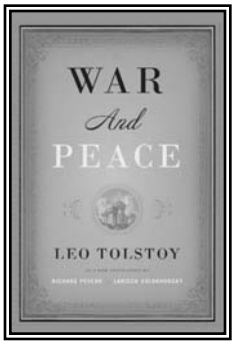
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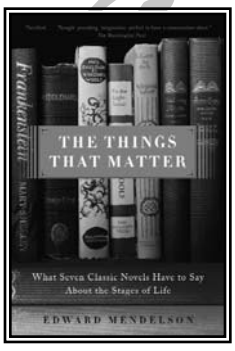
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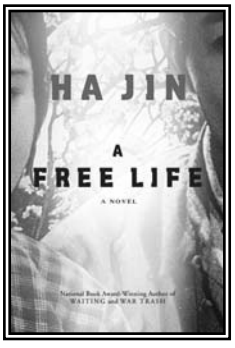
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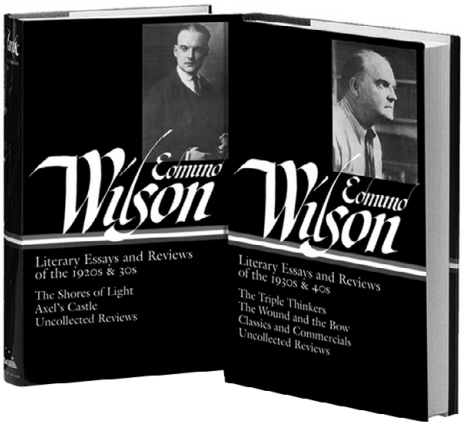
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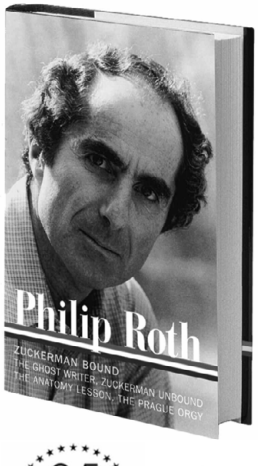
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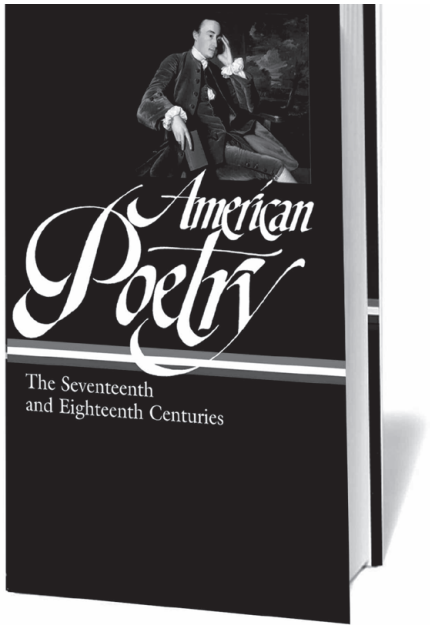
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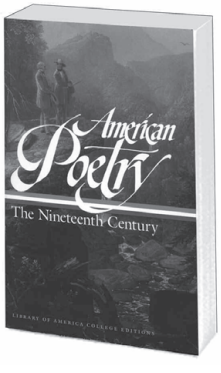
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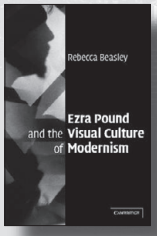
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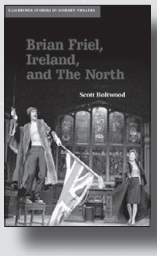
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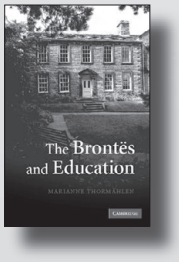
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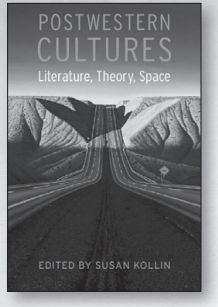
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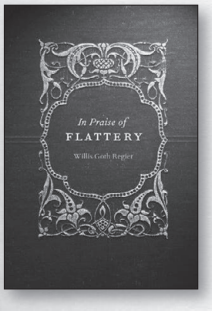
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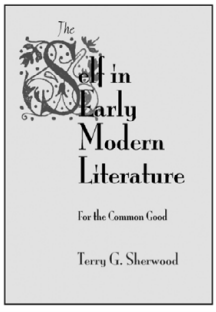
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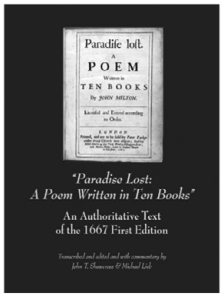
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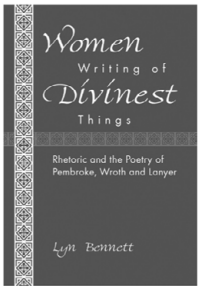
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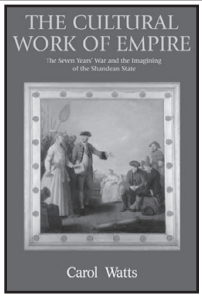
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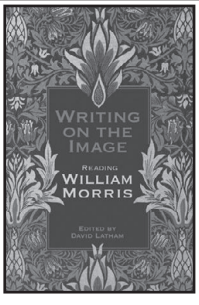
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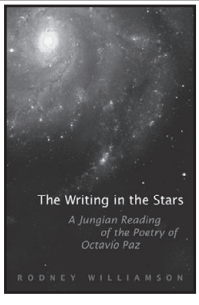
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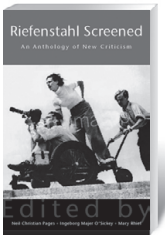
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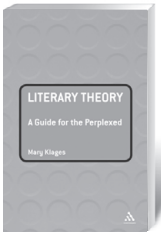
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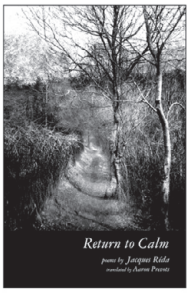
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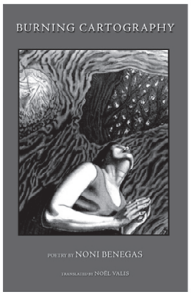
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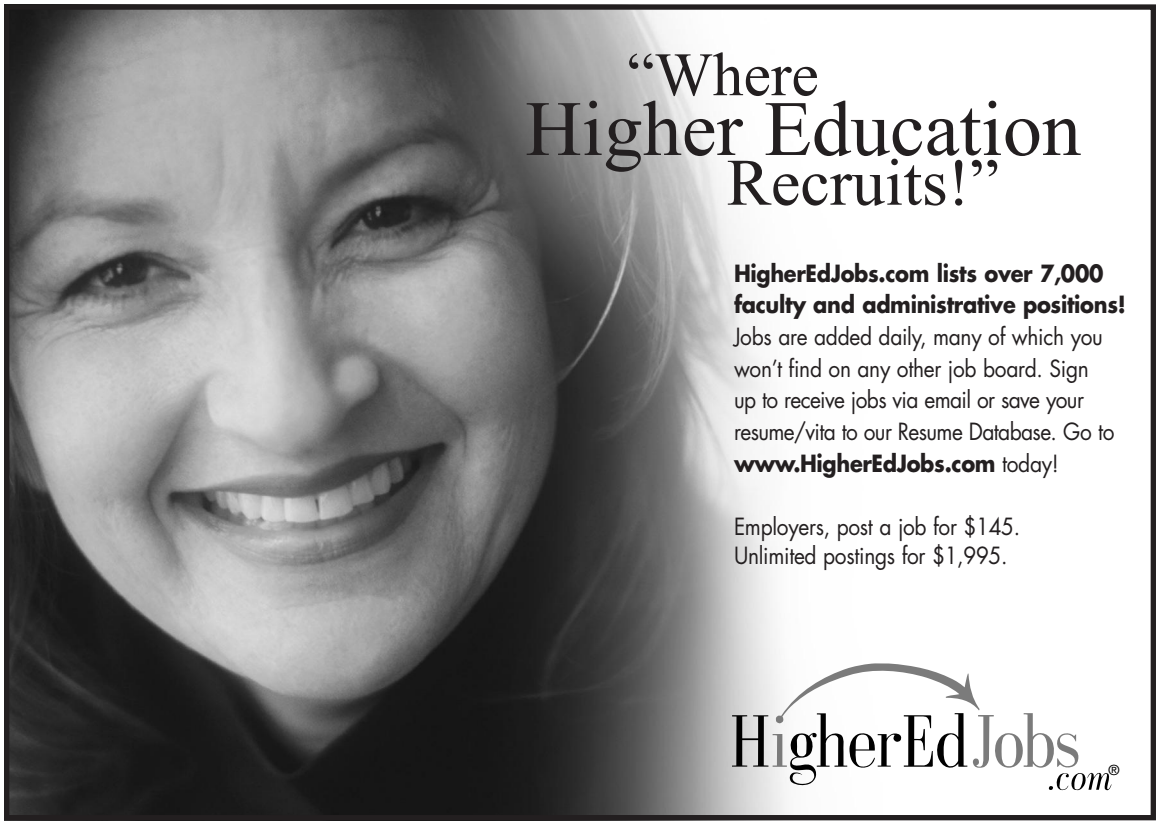
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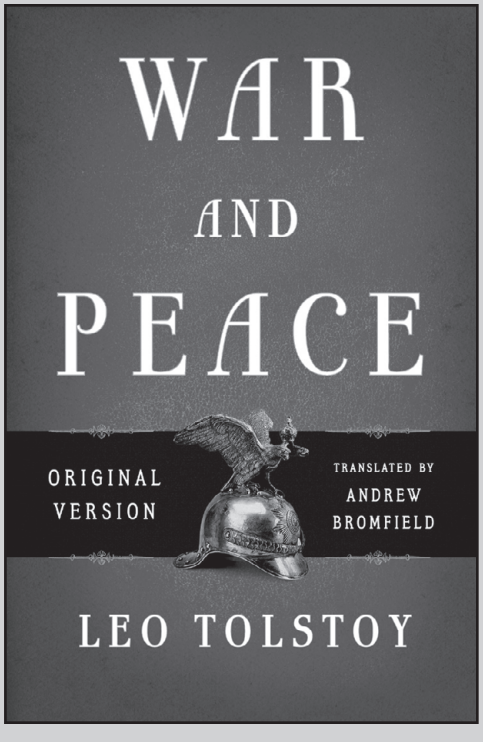
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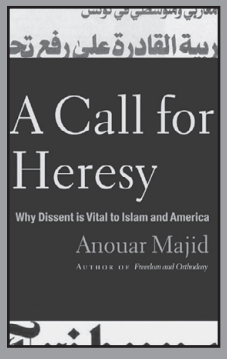
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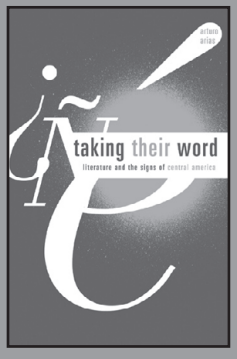
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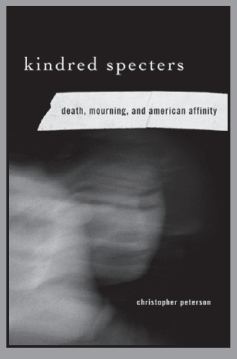
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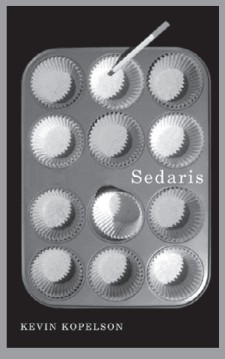
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Pronunce straniere dell'italiano (ProSIt)

Luciano Canepari, *Università cà Foscari di Venezia*

Nei primi brevi capitoli iniziali, sono presentate la *fonetica e tonetica naturali*, che comprendono anche la pronuncia italiana neutra (o "standard") e quelle regionali, sinteticamente, insistendo soprattutto sulle maggiori peculiarità. Infatti, generalmente, tutti gli stranieri vengono maggiormente a contatto con le pronunce regionali che non con quella neutra, che pur resta l'elemento di confronto unitario. Seguono le *descrizioni* molto accurate di 43 gruppi d'accenti stranieri dell'italiano, coll'impiego di figure, simboli precisi e moltissimi esempi. *Insegnanti* e *studenti*, partendo dai singoli capitoli, possono identificare i problemi di pronuncia e prevenirli, preparando strategie *fonodidattiche* generali o personalizzate.

Per gli *autodidatti* appassionati di fonetica, inoltre, sarà un gioco veramente divertente e utile elaborare le proprie esperienze e misurare i propri progressi in quest'affascinante campo dei suoni delle lingue. Anche gli *attori* e *doppiatori* troveranno molto utili tutte le informazioni di prima mano fornite in questo volume. Una conoscenza basilare dell'italiano è auspicabile, sebbene il ricco apparato d'immagini e di trascrizioni sia piú che sufficiente per rendere ogni pagina evidente. Le conoscenze di fonetica e tonetica naturali si possono acquisire nei primi capitoli del libro e applicare anche ad altre lingue. Un'équipe di studiosi sta già elaborando strategie fonodidattiche da applicare in classe o da soli, per un apprendimento mirato e soddisfacente.

ISBN 978 3 89586 730 9. **LINCOM Studies in Romance Linguistics 53**. 334pp. USD 94. 2007.

Critical Discourse Analysis & Classroom Discursive Practices

El Mustapha Lahlali, *University of Leeds*

The aim of this study is to display the important contribution, which critical analysis makes to our understanding of students/teachers relationship through the analysis of their discursive practices. The work focuses specifically on interaction within Moroccan classrooms.

In order to examine teaching/learning relations between teachers and students, this research presents a detailed analysis of the linguistic features used by teachers. Such discourse features are IRF patterns, modality, politeness, Q/A and interruption. A comprehensive analysis of these features requires a focus on the social and cultural practices of which classroom practice is a part. This book demonstrates comprehensively the inextricable link between the participants' classroom discursive practices and their social and cultural practices.

The research provides a detailed analysis of classroom discursive practices and describes specific ways in which teachers control students' interaction. It traces such practices to many factors, which are discussed and examined extensively. It demonstrates that both students' and teachers' assumptions and social beliefs of the classroom practices contribute to producing particular discourse practices in the classroom. These discursive practices can either hinder or foster the classroom interaction. The book concludes that both students and teachers' classroom practices shape and are shaped by their social and cultural practices. The book also highlights some of the methodological difficulties emerging from applying Critical Discourse Analysis to a classroom data.

ISBN 978 3 89586 253 3. **LINCOM Studies in Classroom Discourse 01**. 213pp. USD 80. 2007.

Translating the Body

Hortensia Pârlog, Pia Brînzeu, Aba-Carina Pârlog
University of Timisoara

The book, made up of two main parts, deals with the human body as reflected in language and literature. The first part consists of four chapters: *Reading the Body* discusses the body as a non-verbal text that may be "read" from several perspectives sociological, psychoanalytical, archetypal, feminist. *Describing the Body* discusses the way in which Anglo-Saxon writers see the body and its different representations (natural, catastrophic, transgressive, archetypal). *Transposing the Body* analyses the possibility of translating the human body, viewed as a non-verbal text; special attention is paid to the transposition into literary texts of the body represented in paintings.

Translating the Body concentrates on the meaning acquired by words denoting body parts, when occurring in syntagmatic relations with other words i.e. when they are terms in a collocation. Pertinent comments are made on the various ways of translating such English collocations into Romanian as well as on deviations from the formal correspondence between the two languages. The second part of the book, *Body Collocations*, is an English-Romanian dictionary of body collocations. Sixty three body parts are presented in a variable number of structures and illustrated with quotations from English literary works translated into Romanian. The book is meant for undergraduate and postgraduate students, for teachers of English, linguists and translators.

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The deadline for submission of application materials is **January 15, 2008.** All materials must be postmarked no later than that date. Announcement of the Osborn Fellowship appointment will be made in late March, 2008.

For additional information about the collections of the Beinecke Library consult the library's website at **http://www/library.yale.edu/beinecke/brblinfo/brblguide.html.**

For further information about the Library's fellowship programs, please contact the Coordinator of Fellowship and Educational Programs by email at **beinecke.fellowships@yale.edu** or at the above postal address.

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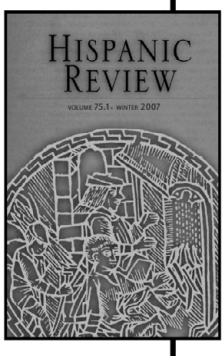
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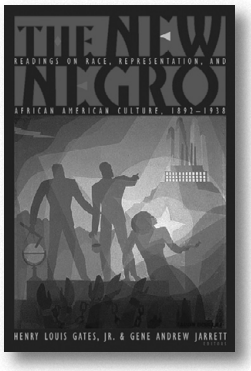
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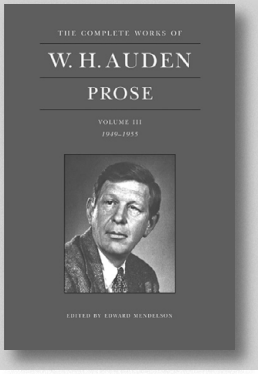
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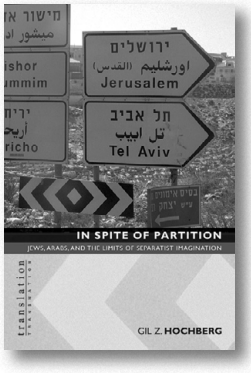
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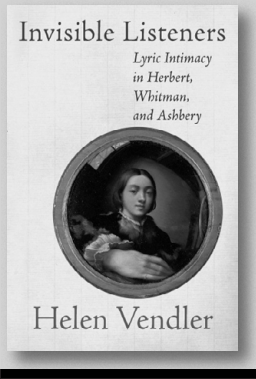
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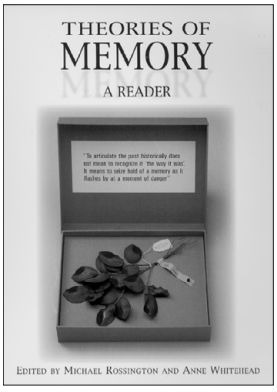
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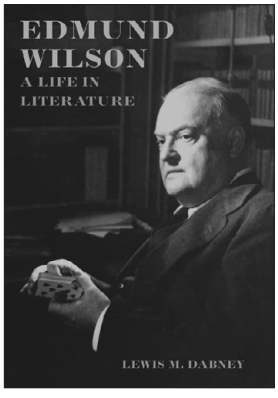
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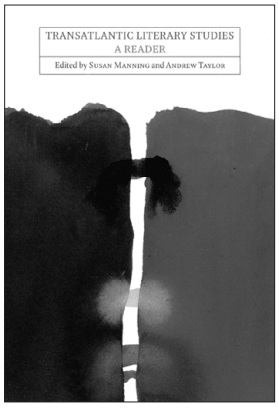
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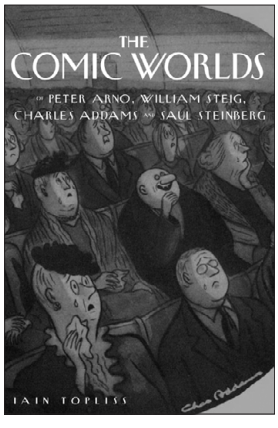


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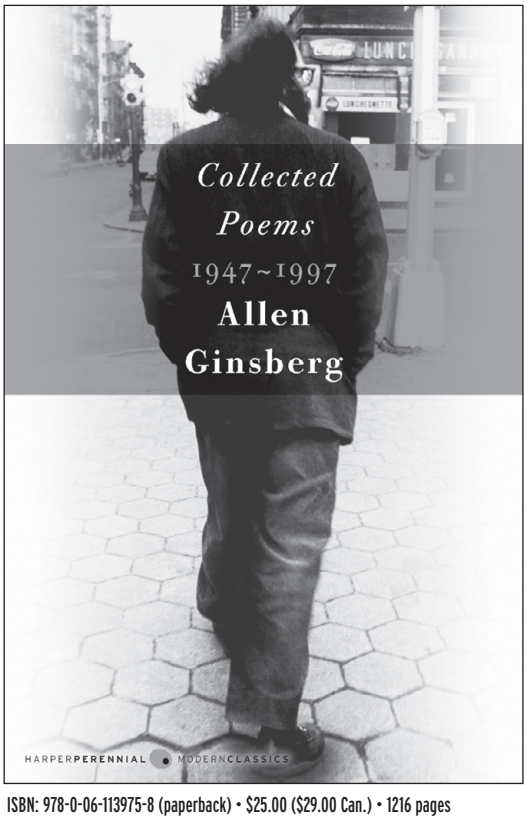
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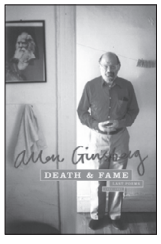
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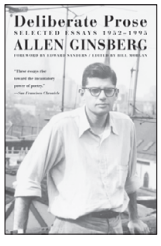
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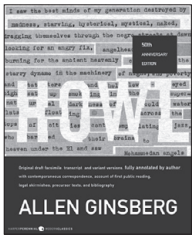
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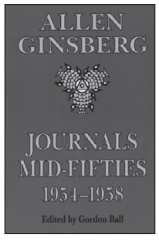
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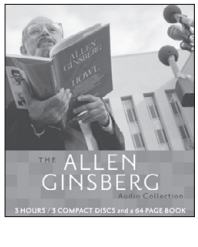






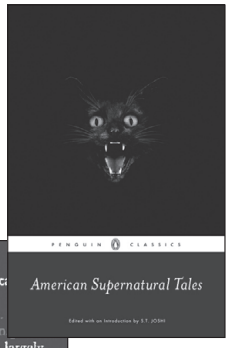






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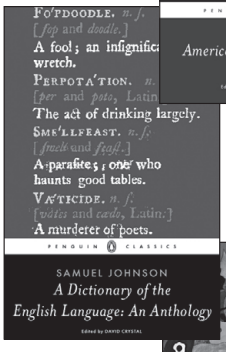


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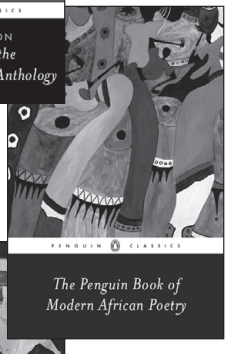
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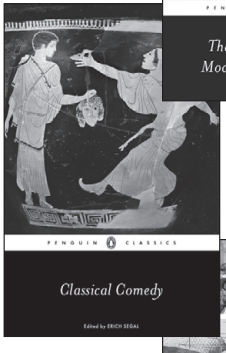


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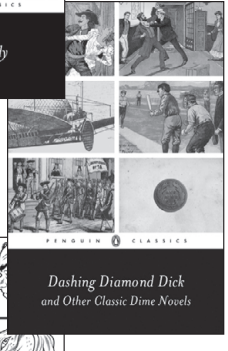
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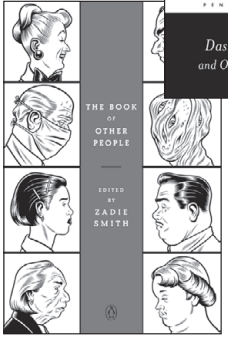
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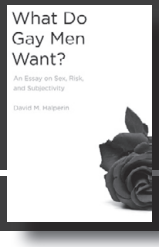
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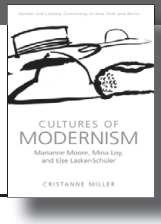
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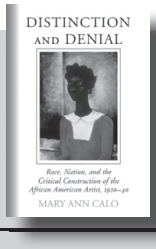
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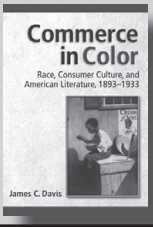
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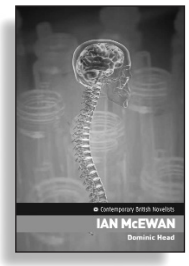
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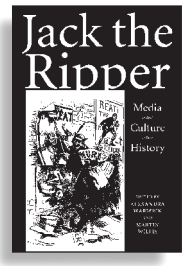
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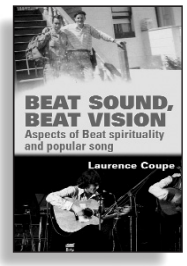
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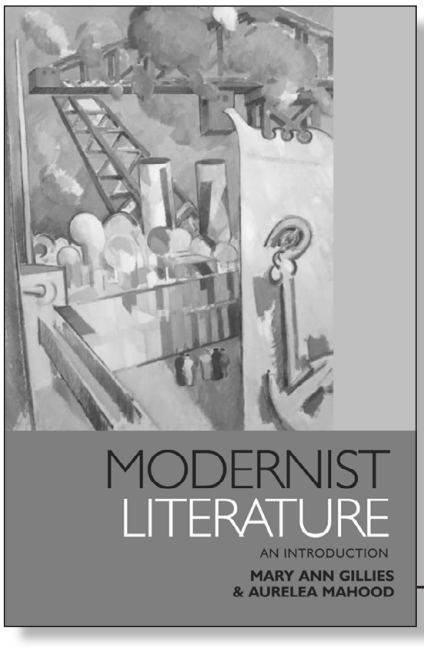
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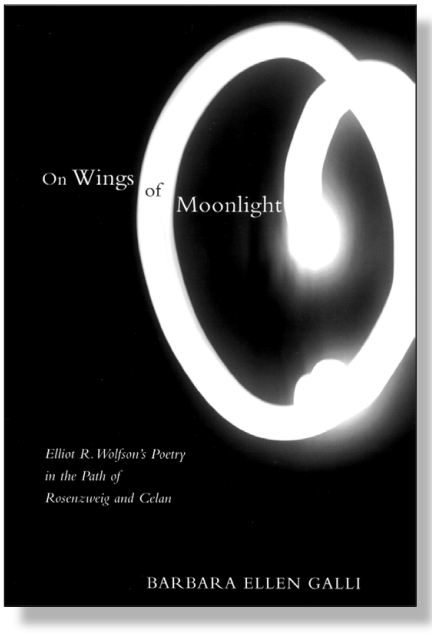


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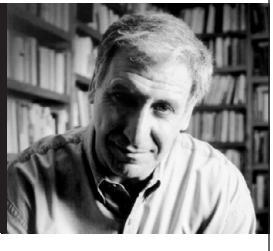
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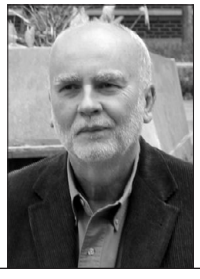
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