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Nota di contenuto	Semblance and Signification; Editorial page; Title page; LCC data; Table of contents; Preface and acknowledgements; Introduction; References; Part I. Word forms, word formation, and meaning; Toward a phonosemantic definition of iconic words; 1. Introduction; 2. Japanese phonosemantics; 3. Morphophonological condition of iconic words; 4. Experiment 1: The morphophonological condition as a non-sufficient condition; 4.1 Method and prediction; 4.2 Results and discussion; 5. Experiment 2: Referential condition of iconic words; 5.1 Method and prediction; 5.2 Results and discussion; 6. Conclusion ReferencesIconic thinking and the contact-induced transfer of linguistic material; 1. Introduction; 2. Sign language morphology and word-formation processes; 3. Transfer of linguistic material; 3.1 Form; 3.2 Meaning; 3.3 Form-meaning units; 3.4 Syntactic relations; 4. The transfer of meaning and syntactic relations; 5. Conclusion; Note; Acknowledgement; References; Ezra Pound among the Mawu; 1.

Introduction; 2. Ideophones; 2.1 The Mawu people and their language; 2.2 Ideophones in Siwu; 3. Iconicity: Relations between form and meaning in ideophones; 3.1 A cautionary tale; 3.2 Imagic iconicity 3.3 Diagrammatic iconicity 3.3.1 Gestalt iconicity; 3.3.2 Relative iconicity; 4. Beyond lexical iconicity; 5. Concluding remarks; References; Cognitive iconic grounding of reduplication in language; 1. Introduction; 5.1 Evidence for cognitive connections between transparent and opaque reduplication from sign language; 5.2 Evidence for cognitive connections between transparent and opaque reduplication from the use of the ge-prefix in Germanic languages; 5.3 Why transparency may be lost: grammaticalization and lexicalization; 6. Concluding remarks; Acknowledgements; References

Imagic iconicity in the Chinese language1. Introduction; 2. A historical-theoretical overview; 2.1 The Pre-Qin period; 2.2 The Han period; 2.3 The Song period; 2.4 The Qing period; 2.5 From 1949 to the present; 3. Imagic iconicity; 3.1 Picto-phonetic iconicity; 3.1.1 Onomatopoeic iconicity; 3.1.2 Phonaesthetic iconicity; 3.2 Pictographic iconicity; 3.3 Picto-phonetic-graphic iconicity; 4. Concluding remarks; References;

Words in the mirror; 1. Theoretical and methodological aspects; 1.1 Echo-mirror neurons and arbitrariness; 1.2 An ancient question; 1.3 Two notions of arbitrariness

1.4 Two notions of iconicity1.5 Working hypothesis; 1.6 Methodological remarks; 2. Descriptive aspects; 2.1 Vowel monophonemes; 2.1.1 Opposition axes; 2.1.1.1 Aperture. The [degree of aperture] of the phonemes tends to distinguish the {grammatical category} of the lexemes.; 2.1.1.2 Place. The [place of articulation] of the phonemes tends to distinguish the {morphological variation} of the lexemes inside each category.; 2.1.1.3 Accent. The [accent] distinguishes the {verbs}; 2.1.1.4 Centrality. The phonological [central] position of /a/ (with respect to [front] and [back] vowels) is reflected by the semantic central positions of ha (with respect to e and ho) and a (with respect to e and o):

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Sommario/riassunto

The articles assembled in *Semblance and Signification* explore linguistic and literary structures from a range of theoretical perspectives with a view to understanding the extent, prevalence, productivity, and limitations of iconically grounded forms of semiosis. With the complementary examination of large theoretical issues, extensive corpus analysis in several modern languages such as Italian, Japanese Sign Language, and English, and applied close studies across a range of artistic media, this volume brings a fresh understanding of the cognitive underpinnings of iconicity. If primary a

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