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Titolo	Romance languages and linguistic theory 2010 [[electronic resource]] : selected papers from "Going Romance" Leiden 2010 / / edited by Irene Franco, Sara Lusini, Andres Saab
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Collana	Romance Languages and Linguistic Theory, , 1574-552X ; ; vol. 4
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Nota di contenuto	Romance Languages and Linguistic Theory 2010; Editorial page; Title page; LCC data; Table of contents; Foreword; From Romance clitics to case; 1. Case: The oblique / dative; 1.1 Split accusativity; 2. The person case constraint; 2.1 A Case-based account; 2.2 A grammar without repairs; References; Contextual conditions on stem alternations; 1. Introduction; 1.1 Stem alternations in context; 1.2 The empirical question; 2. Conditions on contextual allomorphy; 2.1 Extension to stem alternation; 3. Two alternations in Spanish verbs; 3.1 Diphthongization; 3.2 "Raising"; 4. Interim summary 5. A Question and a conjecture 6. Conclusions; References; State nouns are Kimian states*; 1. Preliminaries and background concepts: States and nouns; 1.1 Preliminaries: A working definition of state; 1.2 Kimian states and Davidsonian states; 2. Nouns coming from K-state verbs; 2.1 Incompatibility with place modifiers; 2.2 Incompatibility with manner denoting adjectives; 2.3 Unavailability of temporal readings with ambiguous adjectives; 3. From D-state verbs to nouns; 3.1 From D-state verbs to K-state nouns; 3.1.1 Asymmetries with place modifiers; 3.1.2 Asymmetries with manner modifiers 3.1.3 Asymmetries with temporal readings of modifiers 3.2 Two classes of D-state verbs; 4. Analysis: Some D-states contain a K-state; 4.1 Flexible D-states contain a K-state: Semantic evidence; 4.2 Matching

the semantics with the internal projections of the verb; 5. Conclusions and extensions; References; I know the answer'; 1. Introduction; 2. Some Capeverdean statives need *ta* for a non-past reading; 2.1 The data that resist the stativity explanation; 2.1.1 Overt temporal morphemes; 2.1.2 Why stativity is not enough; 2.2 Stative properties of these present situations

3. The relevant state is a Perfect state

4. Cross-linguistic idiosyncrasies of 'know'; 5. Final remarks; References; Stressed vowel duration and stress placement in Italian; 1. Introduction; 2. Italian stress position and vowel duration; 2.1 Stress position; 2.2 Stress is contrastive; 2.3 Stressed vowel duration; 2.4 Explanations of vowel duration; 3. Experiment; 3.1 Design of the experiment; 3.2 Results; 3.2.1 Post-tonic vowels of proparoxytones: Duration; 3.2.2 Post-tonic vowels of proparoxytones: Centralization; 4. Interpretation of the results and analysis; 4.1 Stressed vowels

4.2 Duration and centralization of post-tonic vowels

5. Principles of stress assignment; 5.1 Non-lexical stress and syllable weight; 5.2 Stress assignment and number of syllables; 5.2.1 Further data on stress shift; 5.3 Provisional conclusions and discussion of previous explanations; 6. Feet and stress assignment in Italian; 6.1 Foot types; 6.2 Non-lexical stress; 7. Conclusions and further directions; References; Serial prosodification and voiced stop geminates in Catalan*; 1. Introduction; 2. Data; 3. Theoretical background; 3.1 Harmonic serialism and prosodification

3.2 A theory of serial syllabification in Harmonic Serialism

Sommario/riassunto

I claim that scope interactions provide empirical evidence in order to establish the argument structure of the causative construction in Romance languages. Since quantifier raising adjoins a quantified argument to vP, quantified arguments interact differently if they are coarguments than if they are not. Thus, scope interactions are able to give indications on what arguments in a causative structure belong to the same vP, and, as a consequence, how vPs may occur in a causative structure. The data I discuss shows that in Romance causative structures the causee and the internal argument (if any)

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Titolo	Comics and Agency / / ed. by Jan-Noël Thon, Vanessa Ossa, Lukas R. A. Wilde
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ISBN	3-11-075448-7
Edizione	[1st ed.]
Descrizione fisica	1 online resource (VI, 305 p.)
Collana	Comics Studies : Aesthetics, Histories, and Practices ; ; 1
Disciplina	741.5
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Nota di contenuto	Frontmatter -- Contents -- Comics and Agency -- What We Do with Comics: The Agency of Collectors in Dylan Horrocks Hicksville -- Tintin's Global Journey: Editors as Invisible Actors behind the Comics Industry of the 1960s -- How a German Publisher Appropriates Comics It Did Not Originally Publish -- The Agents of Doom: An Empirical Approach to Transmedia Actors -- Agency in the Making: Distribution and Publication as Topics in Nikolas Mahler's Die Goldgruber Chroniken and the Anthology Drawn & Quarterly -- Comics Artist versus Artistic Genius: Kverneland and Fiske's Approach to Artists, Metafiction, and Allusion to Contemporary Sources in Kanon -- Death of the Endless and Fan Projections -- "I Always Win": Corporate Comics, Delinquent Fans, and the Body of Richard C. Meyer -- Pilgrimage to Hall H: Fan Agency at Comic-Con -- Librarians, Agency, Young People, and Comics: Graphic Account and the Development of Graphic Novel Collections in Libraries in Britain in the 1990s -- Learning from Pupils about Conviviality -- Ada in the Jungle and Aya of Yop City: Negotiating "Africa" in Comics -- Telling Stories with Photo Archives: Intermedial Agency in Documentary Comics -- Who Controls the Speech Bubbles? Reflecting on Agency in Comic-Games -- Notes on Contributors -- Index
Sommario/riassunto	This volume aims to intensify the interdisciplinary dialogue on comics and related popular multimodal forms (including manga, graphic novels, and cartoons) by focusing on the concept of medial, mediated,

and mediating agency. To this end, a theoretically and methodologically diverse set of contributions explores the interrelations between individual, collective, and institutional actors within historical and contemporary comics cultures. Agency is at stake when recipients resist hegemonic readings of multimodal texts. In the same manner, “authorship” can be understood as the attribution of agency of and between various medial instances and roles such as writers, artists, colorists, letterers, or editors, as well as with regard to commercial rights holders such as publishing houses or conglomerates and reviewers or fans. From this perspective, aspects of comics production (authorship and institutionalization) can be related to aspects of comics reception (appropriation and discursivation), and circulation (participation and canonization), including their potential for transmedialization and making contributions to the formation of the public sphere.
