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Altri autori (Persone)	MichelucciPascal FischerOlga LjungbergChristina <1949->
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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

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 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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