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This volume appears now finally in English, sixty years after the death of its author, Lucien Tesnière. It has been translated from the French original into German, Spanish, Italian, and Russian, and now at long last into English as well. The volume contains a comprehensive approach to the syntax of natural languages, an approach that is foundational for an entire stream in the modern study of syntax and grammar. This stream is known today as dependency grammar (DG). Drawing examples from dozens of languages, many of which he was proficient in, Tesnière presents insightful analyses of numerous phenomena of syntax. Among the highlights are the concepts of valency and head-initial vs. head-final languages. These concepts are now taken for granted by most modern theories of syntax, even by phrase structure grammars, which represent, in a sense, the opposite sort of approach to syntax from what Tesnière was advocating. Now Open Access as part of the Knowledge Unlatched 2017 Backlist Collection.

Classic, Renaissance-era guide to acquiring and maintaining political power. Today, nearly 500 years after it was written, this calculating prescription for autocratic rule continues to be much read and studied.

This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

This is a book about history, the media, and the history of the media.In four parts this book will go through how the past operates as an undercurrent in the present, analyze the operation of the media by specific case studies, outline a particular discipline; the history of the book, which provides a historical dimension to media studies, and lastly, to move outward from those considerations to a broad discussion of history itself and of history's neighbors within the human sciences.

The collection of essays presented here examines the links forged through the ages between the realm of law and the expressions of the humanistic culture.We collected thirty-five essays by international scholars and organized them into sections of ten chapters based around ten different themes. Two main perspectives emerged: in some articles the topic relates to the conventional approach of law and/in humanities (iconography, literature, architecture, cinema, music), other articles are about more traditional connections between fields of knowledge (in particular, philosophy, political experiences, didactics).We decided not to confine authors to one particular methodological framework, preferring instead to promote historiographical openness. Our intention was to create a patchwork of different approaches, with each article drawing on a different area of culture to provide a new angle to the history being told. The variety of authorial nationalities gives the collection a multicultural character and the breadth of the chronological period it deals with from antiquity to the contemporary age adds further depth of insight.As the element that unites the collection is historiographical interpretation, we wanted to bring to the fore its historical depth. Thus for every chapter we organized the articles in chronological order according to the historical context covered.Looking at the final outcome, it was interesting to learn that more often than not the connection between law and humanities is not simply a relation between a specific branch of the law and a single field of the humanities, but rather a relation that could be developed in many directions at once, involving different fields of knowledge, and of arts and popular culture.We are grateful to Luigi Lacchè for his contribution to this collection. His essay outlines the coordinates of the law and humanities world, laying out the instruments necessary for an understanding of the origins of a complex methodology and the different approaches that exist within it.This project is the result of discussions that took place during the XXIII Forum of the Association of Young Legal Historians held in Naples in the spring of 2017. The book was made possible thanks to the advice and support of Cristina Vano.The Editors

French film comedies have always been extremely popular with English-speaking audiences, especially in America with the numerous Hollywood remakes of comedies from France. These films occupy a specific cultural space and are influenced by national traditions and shared cultural references, but at the same time they have always been difficult to classify. Often a combination of several genres, they can be described as a hybrid art form, incorporating basic slapstick elements (the Lumière's brothers' L'arroseur arrosé, 1895) all the way to rather daring, even delicate subjects such as war (Autant-Lara's La traversée de Paris, 1956) or racism (Philippe de Chauveron's Qu'est-ce qu'on a fait au Bon Dieu? 2014). The diversity of disciplines - history, linguistics, and social and political sciences - that form the background of this analysis guarantees a variety of approaches. French Comedy on Screen investigates the different methods in which these comedies textually inscribed and exemplified an array of cultural and historical landmarks.

It's time for a new approach to learning French verbs. Unlike popular verb guides that require the rote memorization of hundreds of verb forms, this book clearly explains the rules that govern the conjugation of all classes of French verbs—especially the irregular ones that give second-language learners the most trouble. These straightforward, easy-to-understand rules for conjugating French verbs are effective learning tools for both beginning students and more advanced speakers who want to perfect their usage of French verb forms. French Verbs Made Simple(r) has many helpful features that you won't find in any other verb guide: Clear explanations of all verb tenses and forms. The simple patterns and rules that govern the conjugation of all verbs—including those verbs whose irregularities follow patterns that can be easily learned. A detailed discussion of how each verb form is used, with numerous examples. A full explanation of whether a verb should be conjugated with avoir or être, and the conditions under which the past participle is variable—two of the thorniest problems for students of French. An extended treatment of the subjunctive that will help you understand why it is used in some situations but not others. Complete conjugations for 57 basic model verbs (along with 27 "variants") and a comprehensive listing of some 6,200 verbs that indicates which of the models each verb follows. Going well beyond any other guide in the clarity and detail of its explanations—as well as the innovative manner in which individual verbs are linked to model conjugations—French Verbs Made Simple(r) is the only guide to French verbs a learner needs.

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