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The Vocabulary of Modern French provides a fresh insight into contemporary French. With this book, Hilary Wise offers the first comprehensive overview of the modern French vocabulary: its historical sources, formal organisation and social and stylistic functions. Topics covered include: * external influences on the language * word formation * semantic change * style and register In addition, the author looks at the relationship between social and lexical change and examines attempts at intervention in the development of the language. Each chapter is concluded by notes for further reading, and by suggestions for project work which are designed to increase awareness of specific lexical phenomena and enable the student-reader to use lexicographic databases of all kinds. The Vocabulary of Modern French is an accessible and fascinating study of the relationship between a nation and its language, as well as providing a key text for all students of modern French.

Les contes des frères Grimm sont magiques. Mais comment intéresser des enfants à ces histoires quand la plupart des traductions ont été écrites il y a plus de cent ans ? Relisez ici l'une des histoires des Grimm les plus appréciées : Blanche-Neige. Ce livre est aussi disponible au sein d'une anthologie comprenant encore plus d'histoires des frères Grimm.

It is widely held that the large-scale translation of international news from English will lead to changes in French syntax. For the first time this assumption is put to the test using extensive fieldwork carried out in an international news agency and a corpus of translated news agency dispatches. The linguistic analysis of three syntactic structures in the translations is complemented by an investigation of the effects of a range of factors including, most notably, the speed at which the translation is carried out. The analysis sheds new light on the ways in which news translation could lead to syntactic borrowing in French, and by extension, in other languages.

Bibliographie Linguistique/ Linguistic Bibliography is the annual bibliography of linguistics published by the Permanent International Committee of Linguists under the auspices of the International Council of Philosophy and Humanistic Studies of UNESCO. With a tradition of more than fifty years (the first two volumes, covering the years 1939-1947, were published in 1949-1950), Bibliographie Linguistique is by far the most comprehensive bibliography in the field. It covers all branches of linguistics, both theoretical and descriptive, from all geographical areas, including less known and extinct languages, with particular attention to the many endangered languages of the world. Up-to-date information is guaranteed by the collaboration of some forty contributing specialists from all over the world. With over 20,000 titles arranged according to a detailed state-of-the-art classification, Bibliographie Linguistique remains the standard reference book for every scholar of language and linguistics.

This well-established and popular book provides students with all the linguistic background they need for studying any period of French literature. For the second edition the text has been revised and updated throughout, and the two final chapters on contemporary French, and its position as a world language, have been completely rewritten. Starting with a brief description of the Vulgar Latin spoken in Gaul, and the earliest recorded forms of French, Peter Rickard traces the development of the language through the later Middle Ages and Renaissance to show how it became standardized in a near modern form in the seventeenth and eighteenth centuries.

Pilote's unique position in a new and fast developing youth press market The French comic magazine Pilote hebdomadaire arrived in a weakening comics market in 1959 largely dominated by syndicated translations of American comics and comics inspired by a Catholic ethos. It tailored its content and tone to an older adolescent reader far removed from that of France's infant comic. Pilote's profile set it on a turbulent course subject to the vicissitudes and fickleness of fashion which situated it within an emerging teenager press under pressure to renew and innovate to survive. When it made cartoons its defining characteristic in 1963, Pilote articulated its uniqueness by channelling teenager discourse through them whilst also trying to encourage a zest for education in a modernising and economically buoyant France of exciting new opportunities. Pilote's cartoon art thus became a dynamic repository for the ideas and attitudes of France's educated youth which evolved into the radical discourses of the lifestyle and political revolutions of the late 1960s and early 1970s. This book tells how Pilote hebdomadaire's unique positioning in a new and fast developing youth press market for teenagers provided the forum and catalyst for the bande dessinée's stylistic evolution over the course of the 1960s and 1970s.

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