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The area around the Baltic Sea has for millennia been a meeting-place for people of different origins. Among the circum-Baltic languages, we find three major branches of Indo-European —Baltic, Germanic, and Slavic, the Baltic-Finnic languages from the Uralic phylum and several others. The circum-Baltic area is an ideal place to study areal and contact phenomena in languages. The present set of two volumes look at the circum-Baltic languages from a typological, areal and historical perspective, trying to relate the intricate patterns of similarities and dissimilarities to the societal background. In Volume II, selected phenomena in the grammars of the circum-Baltic languages are studied in a cross-linguistic perspective.

1968. Riga. News of the Prague Spring washes across Europe, causing ripples on either side of the Iron Curtain. A young Estonian woman has agreed to pose as a model for a famous sculptor, who is trying to evade military service and escape to the West. Although the model has only a vague awareness of politics - her interest in life is primarily poetic - the consequences of the politics of both past and present repeatedly make themselves felt. Chance remarks overheard prompt memories of people and places, language itself becomes fluid, by turns deceptive and reassuring.

"An unprecedented look at human nature in our technological landscape seen through the mirror of art. Nine artists, working with a multidisciplinary group of scholars at the USC/Annenberg Center for Communications, created a conversation among vastly different disciplines. This first publication from the prestigious Annenberg Center deftly probes the interaction between art and technology."

Offers an interesting insight into how language contact affects grammatical forms and structures.

This typological survey and analysis of co-compounds considers topics such as the notion of word, markedness, the syntax and semantics of coordination, grammaticalization, and lexical semantics, and draws on the author's original research on a wide range of languages.

As the turbulent 60's began to fade into the calmer 70's, a coterie of young singers, songwriters, musicians, artists, and poets began to congregate, musically on the stage of The New Bijou Theater - the Springfield, Missouri nightclub that would become the loose-knit group's home. What started as an informal weekly gathering, quickly morphed into a formal band. Dubbed the Family Tree, they became a favorite of the local counter-culture, as well as a continuation of the tradition-rich, Springfield music scene - which, until recently, included the Ozark Jubilee (the nation's first televised country music show). Though unprofitable at the time, they stuck to their guns and their original songs. When a rough tape of an early Bijou gig caught the ear of music mogul, John Hammond, it culminated in a 26-song studio demo, which caught the ear of A&M executive, David Anderle. The group signed with the label, changed their name to its present moniker, and whisked off to London to record their debut album under the tutelage of Glyn Johns. The album contained

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“If You Want to Get to Heaven”. Their subsequent album, recorded in rural Missouri, contained “Jackie Blue”. Both songs remain staples on ‘classic rock’ radio. By the early 80’s, the Ozark Mountain Daredevils found themselves right where the Family Tree had stood a decade before - in Springfield with no record deal. They did, though, find themselves with legions of loyal fans around the world. Amidst personnel changes, personal turmoils and a cornucopia of tales from the rock-n-roll highway, the next twenty years were spent ‘on the road’. Though continuing to write, they could garner little interest among the rapidly modernizing music industry - a situation many long-haired, long-named hippie bands of the 70’s find themselves in. Their music, though, lives in the hearts of their fans.

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This book provides an overview of the changes of the Second-Language Learning discursive formation and the Identity discursive formation in Russian history. It proposes an explanatory model in which small-scale linguistic detail is joined with larger-scale language units in order to illuminate matters of cultural importance in their linguistic guise.

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