primi risultati sullo sfondo del LIP (Lessico di frequenza dell'italiano parlato [da nativi]). I dati del LIPS sono preziosi per coloro che si accingono a elaborare un dizionario bilingue, in quanto permettono di strutturare i lemmi tenendo conto della configurazione lessicale rilevata nell'interlingua di apprendenti e rispondere così alle esigenze dei potenziali fruitori del vocabolario come parlanti italiano o svedese come L2. Åke Viberg ("Crosslinguistic lexicology and the lexical profile of Swedish", pp. 79-118) illustra la diversa configurazione di significati nucleari e accezioni derivate dei corrispondenti svedesi, inglesi, francesi e tedeschi dei verbi di moto. Ne risulta un profilo tipologico del lessico svedese per quel campo semantico, che si differenzia da quello dell'inglese (e dell'italiano) per la centralità del verbo *åka* 'muoversi con un mezzo di trasporto'. Evidente è l'importanza di disporre di profili tipologici lessicali come quello qui proposto nell'elaborazione di dizionari bilingui, per rendere debito conto ai potenziali fruitori delle dissimmetrie di uso e collocazione di termini latamente corrispondenti.

Il volume qui recensito mette bene a fuoco i problemi relativi alla costruzione di un nuovo dizionario bilingue, facendo interagire in maniera "sinergica" gli specialisti di diverse prospettive e ascendenze teoriche. Pur riflettendo la fase preliminare di progettazione del nuovo dizionario italiano-svedese, esso costituisce quindi un contributo particolarmente interessante al campo di azione di lessicologia e lessicografia, con rilevanti risvolti applicativi nel campo delle lingue seconde. Qui il vocabolario di Jane Nystedt e Camilla Bardel si propone sin da ora come uno strumento prezioso, a cui si aggiungerà il valore delle potenzialità di sviluppo e di consultazione fornite dagli strumenti elettronici e telematici, come messo in rilievo ancora da Camilla Bardel nel suo contributo programmatico (p. 26).

[Giuliano Bernini]

GUIDO, Maria Grazia, *The Imaging Reader. Visualization and Embodiment of Metaphysical Discourse*, New York: Legas, 2005, pp. 696, ISBN 1-894508-66-1, $ 60.00 CDN

This book introduces an innovative and particularly interesting view of metaphysical discourse as inherently 'modal', 'counterfactual' and textualized according to the truth-conditional patterns of Possible Worlds Semantics in Modal Logic. The objective, the author says, is to demonstrate how the textual structure of this type of speculative discourse (mainly based on modal operators and prepositional-attitude sentences) may prompt cognitive processes of an imaging kind in readers' minds. The empirical reader who activates such creative processes in interpreting the 'deontic force' of the 'epistemic constructions' of possible worlds in metaphysical texts is here defined as the *Imaging Reader*. In particular,

the author presents a specific *Cognitive-Functional* model to analyse different generic types, which can stimulate the imaging readers' diverse and creative interpretations. The book thus provides a principled guidance on how to effectively apply this model while reading, so as to prompt an interactive and involved reader response to the metaphysical language of painting, music, creative writing and drama. More specifically, the genres and registers of metaphysical discourse selected for analysis range from classical argumentation of the philosophical tradition to unexpected text-types such as: expositive/argumentative registers from (auto-)biographical, critical and anthropological genres, as well as imagistic styles from Modernist genres – either linguistic ones, such as poetry and literature, or non-linguistic ones, such as music and, most prominently in this book, visual art in the form of painting. Metaphysical poetry, in particular, is explored in terms of analogic, 'imagistic' conceptualisations of epistemic discourses, which deviate from conventional logic, yet acquire a counterfactual coherence only when they are displaced onto possible-world realities.

The book is divided into two sections, each made up of three chapters. At the beginning of the first section the theoretical and methodological rationale of this book is rigorously defined, whereas the chapters that follow are entirely built on an interactive, hypertextual methodology, meant to provide several suggestions for reading implementations, although no established interpretations or operationalizations are imposed on the reader. In fact, it is the author's wish for us to discover the pleasure of being imaging readers by experiencing the archetypal enjoyment and delight of exploring the very roots of one's own imagination in order to give 'visual form' and 'physical substance' to the multiple interpretative possibilities elicited by the 'non-logical' textual structure of metaphysical discourse.

If Chapter 1 sets the theoretical grounds for a metaphysical-discourse analysis, Chapter 2 focuses on the (auto-)biographical genre as a type of metaphysical discourse. Chapter 3 explores argumentative discourse in metaphysical genres and the processes by which metaphysical argumentation comes to be textualized.

The second section of the book focuses on the metaphysical dimensions of Linguistic Anthropology. More specifically, in Chapter 4 the so-called 'mythical method' (Eliot 1923/1975) is employed to investigate a series of metaphysical genres of a philosophical, literary and critical type. Chapter 5 sees the application of the 'mythical method' extended to the analysis of several anthropological genres, regarded as examples of metaphysical discourse. Finally, Chapter 6 centres on the analysis of *The Waste Land*, considered as a metaphysical hyperdiscourse 'in action' as it interconnects all the metaphysical genres, registers and styles explored in the previous chapters. It is in this part of the book that readers are prompted by the metaphysical hyperdiscourse of this poem and are actually 'drawn into' the 'vortex' of possible worlds. They are invited to activate their imaging processes in order to visualize, embody and, finally, interpret all such genres.

Readers consequently produce their own creative metaphysical discourses and experience an authorial role in the reading of metaphysical texts.

This volume is innovative, in that it encourages imaging readers to perform their own cognitive-functional analyses on a variety of metaphysical genres and registers, through a reading approach that is both visual and kinaesthetic, interactive and hypertextual. Readers are invited not only to choose which reading paths to follow, but also to attach their own links and add new texts that they themselves may write. In this way, readers may become, in Barthes' (1974: 4) words, "no longer a consumer, but a producer of the text".

[Larissa D'Angelo]

References

Barthes, R., 1974, *S/Z*, New York, Hill and Wang.

Eliot, T.S., 1923/1975, "Ulysses, Order, and Myth", in Kermode, F. (ed.), *Selected Prose of T.S. Eliot*, London, Faber and Faber: 175-178.

BERTUCCELLI PAPI, Marcella / CAPPELLI, Gloria / MASI, Silvia (eds.) *Lexical Complexity: Theoretical Assessment and Translational Perspectives*. Edizioni Plus, Pisa University Press, Pisa 2007, pp. 334, ISBN 978-88-8492-431-5, € 20,00.

This volume collects contributions focusing on lexical complexity, and provides analyses from both theoretical and empirical perspectives. These different viewpoints share the fundamental assumption that a language constitutes a "complex dynamical system" (p. 7) whose structures facilitate cognitive processes. The main aim is therefore to define a theoretical model for the analysis of lexicon as a 'complex dynamical system'. The privileged field of analysis is the translational perspective, with particular attention devoted to an in-depth study of the intricate relationship between functions and meanings, and the constraints that are imposed upon processes of 're-contextualisation' by cultural specificity.

Besides outlining the areas of interest, the introductory chapter provides a well-grounded discussion of the theories of 'dynamical systems' and their various applications, and demonstrates how lexicon can be defined as a complex system itself. Marcella Bertuccelli Papi and Alessandro Lenci also illustrate the phenomenon of lexical complexity and its practical relevance to the process of translation. This latter aspect is the main focus in the second section of the book. Juliane House offers some hypotheses as to the further development of translation