

Chancery legal documents in order to see the degree of standardisation they present. All in all, *Documentos notariales* reads very well, and is absolutely reader-friendly. It stands as an important contribution for historical studies of English, and the texts presented here may be used for further diachronic studies of the English language.

Francisco Alonso Almeida

Paul Tench (1996). *The Intonation Systems of English*. New York: Cassell. 160 pp.

It is only within the last 30 years that the study of suprasegmental phenomena has begun to flourish. This may be due to technological advances that have helped researchers in the storing and analysis of intonational data. In this context, the importance of Tench's book relies on the fact that it emerges at a time when there is a great need for a comprehensive study that surveys the most relevant descriptions of intonation.

Another advantage of Tench's book is that, throughout its six chapters, it instils the reader with the idea that the function and description of intonation are a matter for linguistic analysis, since intonation can be described in terms of a set of contrasts. This approach departs significantly from the view widely held among students and some scholars that intonation has a blurred and shapeless identity.

The language used by Tench is largely straightforward, and generally accessible to the novice reader. The book reads very well and may be described as user-friendly.

I begin here by describing the book's layout, and then go on to comment on specific aspects of the text, in an attempt to assess the extent to which the book succeeds in achieving the goal (given below) that the author sets out in the introduction:

This book is intended to introduce to language students and teachers a description of English intonation that will take into account the actual nature of intonation and its functions in spoken language (p.2).

The Intonation Systems of English (henceforth, TISE) consists of a Preface, an Acknowledgement List, followed by six chapters, a Reference Section, and an Index in a total of 160 pages. Chapter 1 offers an introduction to the general field of intonation. Chapters 2, 3 and 4 present the three major components, respectively, of the system put forward by Halliday in his 1967 book titled *Intonation and Grammar in British English*, which is published by Mouton (The Hague): *tonality*, *tonicity* and *tone*. In chapter 5, Tench analyses the nature of tone in greater detail. Chapter 6 closes the discussion firstly by presenting an outline of the main models of communication included in the literature, and then by showing how intonation participates in the process of communication. Excepting chapter 6, all chapters end with a list of short notes. There is a short practical exercise towards the end of chapter 3, and several exercises are scattered throughout the text. Otherwise, the book lacks any kind of formal exercises.

At the beginning of chapter 1, Tench makes reference to tone languages. I suggest that such a reference could prove too advanced for the novice reader at this stage, since he/she still suffers from a lack of background knowledge required to identify such languages.

Later in the same chapter (§3), the reader is introduced to the internal structure of the intonation unit. The description of such a structure is both too advanced for the novice reader and too simplistic for the knowledgeable reader. The former would need to be familiar with the notions represented by terms such as *pre-head*, *head*, and *nucleus*. In addition, he/she is expected to have some understanding of the notion of *feet*. By contrast, the knowledgeable reader is left with a sense of emptiness, since he/she is offered only an introduction to the controversial issue of the identification of the internal structure of the intonation unit.

A possible way to strike a balance between these two extremes set by beginners and advanced readers may be to add some information about the strategies used for the identification of the internal structure of the intonation unit. In the case of advanced readers, the addition of an endnote may prove extremely useful, pointing out the controversy highlighted earlier and indicating further reading.

In chapter 3, after describing what is *new* information and *given* information in an utterance, Tench immediately introduces the distinction between broad focus and narrow focus; however, a logical connection between these terms remains unclear.

Another point to consider in this chapter relates to Tench's remark on page 68: 'Marked tonicity indicates new information that is either grammatical or non-final.' (p68). This claim is inaccurate, since marked tonicity (or narrow focus) can indicate old information that is **lexical**, not only 'grammatical or non-final'.

At the beginning of chapter 4, Tench's strategy for describing primary and secondary tones falls somewhere short of satisfactory. He describes them initially in terms of their forms (p.73), and then later (p.74) in terms of their function. Given the fact that the formal differences among such tones are frequently unclear, it would seem preferable to justify their classification primarily from the point of view of their function, rather than vice versa.

In my view, Tench's proposal for a lexicon of attitudinal meanings in chapter 5 offers no significant improvement over earlier attempts, largely because there still remains a certain degree of arbitrariness in the set of terms that he proposes.

A noticeable shortcoming of chapter 6 is the author's failure to make reference to relevant work on the role that intonation plays in a model of communication — for instance, Gussenhoven's book *On the Grammar and Semantics of Sentence Accents* published in 1983 by Foris Publications, (Dordrecht). It would be prudent to incorporate such references into future editions of TISE.

In conclusion, there is no doubt that Tench offers a serious work that is rich in detail. However, if the book is intended as a textbook, then the omission of further exercises is a serious one. Besides, an audio tape including the examples presented in the text is absolutely essential. In addition to this, the description of some pitch movements could very well be supported by a graphic display of fundamental frequency traces.

Despite this lack of practical material, the book shows many positive aspects, including a clear organisation of its chapters and the fact that its syntax lies within easy reach of undergraduate students. Nevertheless, while it indeed stands as a valuable contribution to scholarship, it may not lend itself well to the requirements of a basic course text.

My reservations regarding certain aspects of Tench's layout of the book should not be taken as a lack of appreciation for the book as a whole. I consider his treatment of intonation as a linguistic matter a serious contribution to the student's understanding of English intonation. What also deserves praise is the richness of his examples used to illustrate various issues, together with their effectiveness in illustrating those particular issues.

Mercedes Cabrera-Abreu

Ania Loomba. *Colonialism/Postcolonialism*. London: Routledge, 1998, xviii+289 pp.

In the New Critical Idiom series, recently inaugurated by Routledge with the aim of providing introductory texts on contemporary critical theories, colonial and postcolonial discourse theories were a "must" that has just been satisfied with Loomba's book. This book is published at a time when the full frenzy of postcolonial studies holds sway, but when postcolonial theory is also facing scathing critiques from several sectors: "The 'field,'" indeed, "is as beleaguered as it is fashionable" (xii).

The book starts by defining the main terms discussed, that is, colonialism, imperialism, neo-colonialism and postcolonialism. It then goes on to describe the several and often divergent views on the colonial process and on ideology in general (although it is impossible to be totally comprehensive, apart from the important works by Gramsci, Althusser and Foucault, the inclusion of Jameson's application of ideology to narrative in *The Political Unconscious* would have been pertinent here). Debates on ideology, language and subject formation focus on the deep interconnection between reality and their representation, challenging "any rigid demarcation of event and representation, history and text" (37), although the "exhorbitation of discourse" to the detriment of material processes is also severely criticised (96-97).

The second chapter pays further attention to the intersections of postcolonial theory with other contemporary discourses on class, gender, race, self, etc. Loomba succeeds in contextualising the postcolonial discourse, by interrelating it with concurrent movements, discourses and theories, most prominently Marxism, feminism, psychoanalysis, poststructuralism and postmodernism. In doing so, she has intelligently paused to discuss key figures such as Gramsci, Foucault, Fanon, Spivak, Bhaba and other critics, integrating them in the exploration of current debates, so that they do not fracture the narration.

After noting the destabilising nature of hybridity or "mestizaje," Loomba launches the third and last chapter, where the issues of nationalism and pan-nationalism are taken up, as well as the Spivakian question of whether the subaltern can "speak" and offer any active resistance. Ania Loomba arrives at the insightful corollary that nationalism and pan-