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Ages 14 and up. Caroline Harmsworth is surprised to find motherhood as rewarding as her Wall Street career and her change in ambition leaves her husband uncertain about their relationship. In his new book, Steve Jones takes on the challenge of going back to the book of the millennium, Charles Darwin's *The Origin of Species*. Before *The Origin*, biology was a set of unconnected facts. Darwin made it into a science, linked by the theory of evolution, the grammar of the living world. It reveals ties between cancer and the genetics of fish, between brewing and inherited disease, between the sex lives of crocodiles and the politics of Brazil. Darwin used the biology of the nineteenth century to prove his case. Now, that science has been revolutionized and his case can be reargued using the twentieth century's astonishing advances. From AIDS to dinosaurs, from conservation to cloned sheep, bursting with anecdotes, jokes and irresistible facts, *Almost Like a Whale* is a popular account of the science that makes biology make sense. It will catch the millennial mood and tell all those for whom Darwin is merely a familiar name what he really meant. It exposes the Darwinian delusions which try (and fail) to explain human behaviour in evolutionary terms, and, while giving an up-to-date account of our own past, shows how humans are the first species to step beyond the constraints of biology. *The Writer's Craft, the Culture's Technology* explores the multiple ways in which a culture's technological resources shape its literary productions. Literature and style cannot be divorced from the particular technologised culture that sponsors them. This has always been true, as papers here on literature from earlier periods show. But many of the papers focus on contemporary culture, where literature vies for attention with film, the internet, and other multimodal cultural forms. These essays, from an international array of experts, are stylistics-based but not stylistics-bound. They should be of interest to all who are interested in discourse analytic commentaries on how technological horizons, as always, continue to shape the forms and functions of literature and other cultural productions. *Boundless Solitude* tells the story of Handan Sarp, a soprano at the Istanbul City Opera who has struggled throughout her life to come to terms with her lesbianism in a society that shuns the open expression of female queerness. The novel is constructed as a series of vignettes, which highlight the nature of memory as a means of reconstructing the past. Sarp is a woman whose future holds no hope and whose life is shaped by the loneliness that results from her inner struggles as a lesbian in the restrictive social environment of Istanbul. Heidi learns to love her fierce old grandfather during her long stay in the mountains of Switzerland. Produced for the Council of Europe project "Learning and teaching about the history of Europe in the 20th century", this book concentrates on the how rather than the what of teaching. Besides a study of selected themes and topics, it covers the teaching of sensitive issues, the reading of visual archives, analysing history on television and the Internet and assessing new technologies. Some of these new sources have not been made part of standard teacher training, yet they have a powerful role in the way young people perceive the past. The author is a Senior Research Fellow at Leirsinn Research Centre, University of Highlands and Islands Millennium Institute. *The Main* is Montreal's teeming underworld, where the dark streets echo with cries in a dozen languages, with the quick footsteps of thieves and the whispers of prostitutes. It is a world where violence and brutality are a way of life. To the people of the Main, police lieutenant Claude LaPointe is judge and jury, father confessor and avenging angel. Montreal's police force has changed over

time, but LaPointe has not. His commitment to justice is total, as is his devotion to the Main and its underworld community. But when a cold-blooded murderer invades LaPointe's territory, he is forced to examine his long-held beliefs and secrets and to confront his own loneliness and mortality. With a cast of unforgettable supporting characters and an unusual and remarkable hero, *The Main* is another gripping tale of death and danger, of action and mystery, by the incomparable Trevanian. Look for these other Trevanian classics from Three Rivers Press: *The Eiger Sanction*, *The Loo Sanction*, *Shibumi*, and *The Summer of Katya*. What lies behind the language we use as counsellors and psychotherapists? How does language fit into a therapeutic context? Can we truly say what we mean, and hear what is said, in the consulting room? This book takes apart, lays out and repositions the most basic of therapeutic tools – the language used to communicate between therapist and client. It begins with a summary of the different schools of thought on language acquisition from infancy onwards. It addresses ways in which philosophical and social contexts may impact on the thoughts and words available for speech. Following this it focuses on the detail of the words spoken in a consulting room, and considers dialogue in the arts therapies, where speech may not be the primary tool for understanding. The book also examines what happens when words fail, how symbols are essential for communication, and whether the emphasis on words in the talking therapies has limited the range of communication in the consulting room. An example of this limitation is offered in an extended discussion of gender and language. The book addresses counsellors and psychotherapists from all major theoretical orientations, from psychodynamic therapies through to humanistic and existential approaches, maintaining an overview that is relevant to an integrative position. Written for students of counselling and psychotherapy as well as practitioners who want to develop their skills and awareness, *Words and Symbols* engages the reader in understanding the essence of therapeutic communication.

Introduction to Sumerian Grammar This complete guide to the Mongolian language provides a basic knowledge of all Mongolian noun inflexions and the basic and most important verbal inflexions, and the uses of these. Grammatical concepts are introduced at the beginning of each chapter and discussed, with further examples, in a grammar section. Each chapter is accompanied by a list of new vocabulary items. A complete vocabulary list, English-Mongolian and Mongolian-English, is given at the end of the book, as is a list of all the Mongolian terminations, inflexions and stems that appear in the book.