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Titolo	The big fish [[electronic resource]] : consciousness as structure, body and space / / Anna Bonshek ; with Corrina Bonshek and Lee Fergusson
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Collana	Consciousness, literature & the arts, , 1573-2193 ; ; 06
Altri autori (Persone)	BonshekCorrina FergussonLee C
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Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. [365]-386).
Nota di contenuto	Preliminary Material -- Preamble—What is Consciousness? -- In Sight—Cognition or Darshana: Expanding Artistic Vision -- Memory as Smriti—100% Wakefulness: The Seat of Creativity and Retrieval -- Performance as Yagya or Offering: Socially Responsible, Transformational Art -- Capturing Light—Outer and Inner The Maharishi Vedic Observatory as Site Specific Cosmic Structure, Astronomically Aligned Monuments and Sun-Dependent Art -- In Visible Cities: Metaphor? Or Body and Built Environment as Structures of Wholeness -- Foreword -- Agnes Martin on Beauty and Perfection in Art by Anna Bonshek and Lee Fergusson -- Unified Field Based Art Education: Toward a Socially Responsible College Art Curriculum by Anna Bonshek and Lee Fergusson -- Allegories of Consciousness: Perfection in Printmaking From the Renaissance by Anna Bonshek and Lee Fergusson -- Signs of Reconciliation Prints by Michael Kane Taylor by Anna Bonshek and Lee Fergusson -- Ocean of Beauty In The Mind of the Beholder—A Suite of Photographs by Mark Paul Petrick by Anna Bonshek -- Deleuzian Sensation and Unbounded Consciousness in Reverie I by Corrina Bonshek -- Reverie II: Revelation, Consciousness and Peace by Anna

Sommario/riassunto

While debate continues in the fields of the sciences and humanities as to the nature of consciousness and the location of consciousness in the brain or as a field phenomenon, in the Vedic tradition, consciousness has been understood and continues to be articulated as an infinite field of intelligence at the basis of all forms of existence. This infinite field of intelligence is accessible to human awareness, being the very nature of the mind and the structuring dynamics of the physiology—from the DNA, to the cell, tissues, organs, and to the whole body and its sophisticated functioning. This two-part volume, *The Big Fish: Consciousness as Structure, Body and Space*, considers in Part One the Vedic approach to consciousness, specifically referencing Maharishi Vedic Science, and discusses themes pertinent to the arts, including perception and cognition, memory as awareness, history and culture, artistic performance and social responsibility, observatory instruments as spaces and structures to enhance consciousness, and, beyond metaphor, architectural sites as multi-layered enclosures of the brain detailed in the *Shrimad Devi Bhagavatam* and, as cosmic habitat or *Vastu* aligned to the celestial bodies. Presenting some more general consciousness-based readings, Part Two includes essays by various authors on Agnes Martin and her views on art, perfection and the “Classic”, unified field based education and freedom of expression versus censorship in art, prints from the Renaissance to the contemporary era as allegories of consciousness, the work of Australian artist Michael Kane Taylor as beyond a modern / postmodern dichotomy, the photographic series *The Ocean of Beauty* by Mark Paul Petrick referencing the Vedic text the *Saundarya-Lahari*, a Deleuzian analysis of the dual-screen multi-arts work *Reverie I*, and an account of the making of *Reverie II*, a single-screen video projection inspired by the idea of dynamics of awareness. This book, therefore, presents a broad range of interests and reading while offering a unique, yet profoundly transformative perspective on consciousness.

2. Record Nr.	UNINA9910781413503321
Autore	Ostman Jan-Ola
Titolo	You know : a discourse functional approach / / Jan-Ola Ostman
Pubbl/distr/stampa	Amsterdam/Philadelphia, : Benjamins, 1981
ISBN	1-283-35967-7 9786613359674 90-272-8078-9
Descrizione fisica	1 online resource (99 pages)
Collana	Pragmatics & beyond, , 0166-6258 ; ; 2:7
Disciplina	420/.1/9
Soggetti	English language - United States English language - Acquisition English language - Sex differences English language - Particles Children - Language
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references.
Nota di contenuto	YOU KNOW: A DISCOURSE FUNCTIONAL APPROACH; Editorial page; Title page; Copyright page; PREFACE; Table of contents; 0. AIM; 1. INTRODUCTION; 1.1. Pragmatics.; 1.2. Face-Saving and Politeness.; 1.3. Implicit Anchorage.; 1.4. Cooperation and Grammar.; 1.5. Planning and Indirectness.; 1.6. Semantics and Pragmatics.; 2. THE PRESENT STUDY; 2.1. Issues to be covered.; 2.1. Methodology.; 2.3. Data.; 3. THE MEANING AND FUNCTIONS OF YOU KNOW; 3.1. Preamble.; 3.2. The General Meaning of You know.; 3.3. You know and Stylistic Strategies. 3.4. Subfunctions of You know: ""as you know"" & ""don't you know"". 3.5. You know as a Turn-Switching Marker.; 3.6. Pauses and You know.; 3.7. You know and Some Other Pragmatic Particles.; 3.8. On the Linguistic Representation of Pragmatic Expressions: The Level Analysis.; 3.9. The Particle Contour.; 3.10. Other Languages.; 4. THE ACQUISITION OF YOU KNOW; 4.1. Pragmatic Expressions and Child Language Acquisition.; 4.2. Egocentricity vs. Sociocentricity.; 4.3. The Segment Know in Early Child Language Acquisition.; 4.4. Speaker-Oriented Know.; 4.5. Listener-Oriented Know. 4.6. The Acquisition of You know: Summary. 4.7. On the Acquisition of

Some Other Pragmatic Particles.; 4.8. Child Acquisition and Level Analysis.; 5. SOCIO-PSYCHOLOGICAL ASPECTS OF YOU KNOW: MALE AND FEMALE USAGE.; 5.1. General Remarks.; 5.2. Social Dialects.; 5.3. Women's Language.; 5.4. Sex Differences in the Use of You know.; 6. CONCLUDING REMARK; FOOTNOTES; REFERENCES

Sommario/riassunto

The basic function the expression you know serves in conversational discourse is said to be that of a pragmatic particle used when the speaker wants the addressee to accept as mutual knowledge (or at least be cooperative with respect to) the propositional content of his utterance. The fact that you know is even used when the addressee is assumed not to know what the speaker is talking about, suggests that it functions at the deference level of politeness, as a striving towards attaining a camaraderie relationship between speaker and hearer.