

1. Record Nr.	UNINA9910787798903321
Autore	Reichert Fabian
Titolo	You vote what you read? [[electronic resource]] : news coverage before the two Irish referendums on the Lisbon Treaty // Fabian Reichert
Pubbl/distr/stampa	Hamburg, : Anchor Academic Pub., 2013
ISBN	3-95489-555-2
Descrizione fisica	1 online resource (43 p.)
Collana	Compact
Disciplina	341.242 341.2422
Soggetti	Referendum - European Union countries Voting - European Union countries
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	"Disseminate knowledge"--Cover.
Nota di bibliografia	Includes bibliographical references.
Nota di contenuto	You Vote What You Read?; Contents; List of Tables and Figures; 1. Introduction; 1.1 Research Question and Procedure; 1.2 The Treaty of Lisbon; 2. Theory; 2.1 EU Referendums; 2.2 The Media; 2.3 Framing; 2.4 Framing Effects; 2.4.1 Equivalency Framing Effects; 2.4.2 Emphasis Effect; 2.5 Framing EU Referendums; 2.5.1 Equivalency Framing of the Lisbon Treaty; 2.5.2 Emphasis Framing of the Lisbon Treaty; 3. Method; 3.1 Newspapers; 3.2 Article Selection Process; 3.3 Measuring Frames; 3.4 Methodological Problems; 4. Results; 4.1 Presentation of the Results; 4.2 Discussion of the Results; 5. ConclusionAppendix; Examples of negative framing statements; Complete List of Framing Issues; Bibliography
Sommario/riassunto	Hauptbeschreibung Eurobarometer shared recently that 41% of the EU citizens get their main information on European topics from daily newspapers. This is also the case for those citizens who decided on the adaption of the Lisbon treaty in the two nationwide referendums, in Ireland. But, as many media researchers showed, news coverage is biased. However, it has to be biased for it is simply not possible to report the entire reality in one article. One aspect of news bias is known under the term framing. Framing leads readers to think in a certain direction for journalists underline certain aspec

2. Record Nr.	UNINA9910154995703321
Autore	Hughes John <1957-, >
Titolo	Ecstatic sound : music and individuality in the work of Thomas Hardy / / John Hughes
Pubbl/distr/stampa	London ; ; New York : , : Routledge, , 2016
ISBN	1-351-94174-7 1-315-25700-9
Descrizione fisica	1 online resource (257 pages)
Collana	The Nineteenth Century
Disciplina	823.8
Soggetti	Music and literature - History - 19th century Musical fiction - History and criticism Individuality in literature Music in literature
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	First published 2001 by Ashgate Publishing.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	1. 'Souls unreconciled to life' -- 2. 'Those unaccountable sensations' -- 3. The beats of being' -- 4. Till time seemed fiction' -- 5. 'Let every man make a philosophy for himself out of his own experience'.
Sommario/riassunto	This book studies the ways Hardy writes about music, and argues that this focus allows for a close and varied investigation of the affective dimensions of his poetry and fiction, and his recurrent preoccupations with time, community and love. Throughout his work Hardy associates music with moments of individual expression and relatedness. For him, music provokes a response to life that is inseparable from what gives life value, as well as being incompatible with his increasingly conscious vision of personal and social limitation. The first two chapters trace how this ironic disjunction is evident in the novels and the tales, while exploring in detail how they represent and evoke the spiritual and emotional transports of musical experience. In a corresponding way, the third and fourth chapters concentrate on how, within the poetry, music works as a vehicle of inspiration and memory, recurrently surprising the conscious self with intimations of other potentials of expression. In the fifth chapter, the focus falls on Hardy's own philosophical reading, and thus on his notebooks and letters, so as to

revisit in an altered context many of the issues that have been opened up by the book's emphasis on his literary representations of musical experience-issues of individuality, of unconscious and bodily experience, of literary language. Finally, although the book does incorporate some biographical detail about Thomas Hardy's lifelong passion for playing and collecting music, it predominantly works through close reading, while also drawing at points on literary theoretical texts, where these offer ways of articulating the broad questions of literary convention and representation that arise.
