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| Autore | Jackson Robert Louis |
| Titolo | Close Encounters // Robert Louis Jackson |
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| Note generali | Includes index. |
| Nota di contenuto | Introductory note / Horst-Jurgen Gerigk -- A glance at the essays -- Moral-philosophical subtext in Pushkin's The stone guest -- Turgenev's Knock ... knock ... knock! : the riddle of the story -- Polina and lady luck in Dostoevsky's The gambler -- Pierre and Dolokhov at the barrier: the lesson of the duel -- Chance and design: Anna Karenina's first meeting with Vronsky -- Breaking the moral barrier: Anna Karenina's night train to St. Petersburg -- Uzhas in the subtext: Tolstoy's The death of Ivan Ilych -- What time is it? Where are we going? Chekhov's The cherry orchard: the story of a verb -- Two kinds of beauty -- The sentencing of Fyodor Karamazov -- The defiled and defiling physiognomy of Fyodor Pavlovich Karamazov -- Dostoevsky's Anecdote from a child's life: a case of bifurcation -- The triple vision: Dostoevsky's The peasant Marey -- The making of a Russian icon: Solzhenitsyn's Matryona's home -- Dostoevsky's concept of reality and its representation in art -- In the interests of social pedagogy: Maxim Gorky's polemic with Dostoevsky -- Bakhtin's Poetics of Dostoevsky and Dostoevsky's Christian declaration of faith -- Vyacheslav I. Ivanov's poem Nudus salta! and the purpose of art -- Intimations of mortality: Fyodor I. Tyutchev's In parting there is a lofty meaning -- The poetry of memory and the memory of poetry: Igor Severyanin's No more than a dream -- Supremum vale: the last stanzas of Pushkin's Eugene Onegin. Goethe, Zhukovsky, and the Decembrists -- From the other shore: |

Nabokov's translation into Russian of Goethe's Dedication to Faust.

Sommario/riassunto

Close Encounters: Essays on Russian Literature combines discussions of ethical, esthetic, and philosophical interest raised by Pushkin, Gogol, Turgenev, Dostoevsky, Tolstoy, and Gorky, with close analyses of their texts. This book focuses on four thematic configurations: first ("Chance and Fate"), issues of freedom and responsibility, the necessity of free individual expression and yet the limits of will, or self-will; second ("Two Kinds of Beauty"), the unity of moral, esthetic, and spiritual categories, and the quest for the ideal; third ("Critical Perspectives"), examples of the type of commentary that approaches art with a unified ethical and spiritual perspective (Dostoevsky, Gorky, V.I. Ivanov, and the partially dissenting Bakhtin); and fourth ("Poems of Parting"), three poems (works by Tyutchev, Severyanin, and Pushkin) involving parting, loss, and recovery.

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Titolo

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Nota di contenuto

Dialogue in Politics; Editorial page; Title page; LCC data; Table of contents; Acknowledgements; Part I. Introduction; Dialogue in politics; 1. Introduction; 1.1 Analyzing political dialogue; 1.2 Political dialogue within media discourse; 2. The dynamics of political dialogue; 3. Politics as interaction; 4. Politics as imposition; References; Part II. Politics as interaction; Internet newspaper discussion lists; 1. Introduction; 2. Characteristics of the phenomenon; 3. A comparison to related discursive forms; 4. A comparative analysis of three cases; 4.1 Case 1. The Times 2008
4.2 Case 2. NRC Handelsblad 2010
4.3 Case 3. NRC-next 2011; 5. Conclusion and discussion; References; Materials; Political videos in digital news discourse; 1. Introduction; 2. Digital discourse and videos; 2.1 Studies in mediated discourses; 2.2 Videos in digital discourse; 2.3 Data; 3. Dialogue, discourse and political; 3.1 Dialogue, agents and genre; 3.2 Political dialogue and political media discourse; 4. Hybridization of news genres and journalistic stances; 4.1 Stances and news genres; 4.2 Digital news and hybridization of genres; 5. Political videos in digital news discourse
5.1 Videos as media products
5.2 Genres and stances in news videos and in articles; 6. Conclusion; References; Appendix: Data sources; Watch dogs or guard dogs?; 1. Introduction; 2. What the media have done to our politics; 3. Adversarialism; 4. Specific contexts; 4.1 Interviews; 4.2 Press conferences; 4.3 News broadcasts; 5. Discussion: The role of the journalist; 6. Conclusions; References; Types of positioning in television election debates; 1. Introduction; 2. Choice of data and methodology; 3. Political discourse; 4. Dialogue in politics: Television election debates
4.1 Positioning theory
5. Positioning in selected television election debates; 5.1 2008 US presidential election: Obama vs. McCain; 5.2 2010 Australian general election: Abbott vs. Gillard; 5.3 2010 British general election: Cameron vs. Clegg vs. Brown; 5.4 2008 Pennsylvania primary election: Clinton vs. Obama; 6. Summary: Strategic positioning of self and other in television election debates; References; Personal marketing and political rhetoric; 1. Introduction; 2. Personal marketing and linguistics; 3. Sociolinguistic markers and local elections in Bulgaria
4. Metaphors in the Bulgarian political discourse
5. Myths in the Bulgarian political discourse; 6. Conclusion; References; Private dialogue in public space; 1. Introduction; 2. Political discourse from below and sociocultural background; 3. Motions of support as dialogic response: Structure and objectives; 3.1 Identification: Sender and receiver; 3.2 Liaison: Establishing common ground; 3.3 Focalization: Naming and thanking for political action; 3.4 Commitment: Pledging and promising future support; 3.5 Request: Requesting or asking for a favor; 3.6 Intercession: Prayer for long life
3.7 Deterrence (optional): Attacking the president's enemies

Sommario/riassunto

Commemorations as part of ceremonial politics normally are dialogues, speeches and symbolic actions (laying wreaths or lighting candles) between representatives and inside audiences. A TV transmission makes TV viewers another audience participating in an outside dialogue. The BBC transmission of the first UK Holocaust Memorial Day consisted of commemorative and informative discourses (aiming at "Lessons of the Holocaust") realized in footage, documentaries, testimonies, musical performances, addresses, voice-over texts, etc. Its complexity asks for a multimodal discourse analysis informed by d