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Literary artistry in autobiographical writing; 5. An honest portrait of communicational failure

6. Conclusion: Bigger than it seemsReferences; 6. Women and the public sphere: Pope's addressivity through The Dunciad; 1. Introduction; 2. A personal address and its consequences; 3. Comparing notes about communication; 4. Impolite genuineness; References; 7. Kipling, his narrator, and public interest; 1. The narrator in the stories; 2. Kipling in the autobiography; 3. A community founded on public interest; References; 8. Call and response: Autonomy and dialogicity in Isaac Bashevis Singer's The Penitent; 1. The narrative framework and communicational ethics; 2. Religion and literature

3. From Socrates to AristotleReferences; 9. Hypothetical action: Poetry under erasure in Blake, Dickinson and Eliot; 1. Introduction; 2. Blake's "The Tyger": The act of creation questioned; 3. Meeting apart in Emily Dickinson's "I cannot live with You"; 4. Prufrock's imaginary walk: Recurrent and local techniques; 5. Conclusion; References; Appendix 1; Appendix 2; 10. Metacommunication as ritual: Contemporary Romanian poetry; 1. Introduction; 2. A framework for poetic (meta) communication; 3. Communicational pathology and cultural resistance; 4. Literary resistance

5. Patterns of response to totalitarian discourse6. Conclusions; References; Appendix; 11. Terminal aposiopesis and sublime communication: Shakespeare's Sonnet 126 and Keats's "To Autumn"; 1. "The vice of writing"; 2. Terminal aposiopesis and its triple challenge; 3. Two cases in point; 4. Absolute sublimity and contextless communication; References; 12. The utopian horizon of communication: Ernst Bloch's Traces and Johann-Peter Hebel's Treasure Che; 1. Introduction; 2. Literature as communication; 3. Bloch: Traces of the ultimate; 4. The "we-problem"

5. Johann-Peter Hebel: The calendar story as a place of openness

Sommario/riassunto

Viewing literature as one among other forms of communication, Roger D. Sell and his colleagues evaluate writer-respondent relationships according to the same ethical criterion as applies for dialogue of any other kind. In a nutshell: Are writers and readers respecting each other's human autonomy? If and when the answer here is "Yes!", Sell's team describe the communication that is going on as 'genuine'. In this latest book, they offer new illustrations of what they mean by this, and ask whether genuineness is compatible with communicational directness and communicational indirectness. Is there

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