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This book explores China ' s currency wars with its trading partners in four Western newsmagazines: Time, The Economist, L ' Express, and Der Spiegel. Based on both quantitative and qualitative approaches, the interdisciplinary approach adopted in the research draws on two analytical frameworks from the realm of critical discourse analysis; van Leeuwen ' s socio-semantic inventory of social-actor representation, and van Dijk ' s concepts of macro-rules as the overarching approaches to understand the changing dynamics of international relations and the global economy through Western media. The sample in this study consists of 160 texts, half of which are focused on China and the other half on Japan, across a period of 12 months in 2010 (China) and in 1987 (Japan). Through the comparison of Western representation between China and Japan, the similarities and differences in their coverage have been revealed as even more striking, with regards to global politics and the international economy. The findings obtained from the empirical research have revealed that China was not only reported more unfavourably than Japan in terms of depth, but also across a broader range of areas spanning economics, politics, and military affairs. It has also emerged that all the four Western newsmagazines tended to centre their coverage on the United States and China in 2010, and the United States and Japan in 1987, although they did not speak in one collective voice with regard to their coverage of China and Japan.

Fr ä nkischer Kurier
(Friedens- und Kriegs-Kurier). 1850.[1]

Znaimer Wochenblatt
M ü nchener Bote f ü r Stadt und Land

ULK : wochenbeilage zum Berliner Tageblatt
Der Bayerische Landbote

1864, 1/6

An early masterpiece from the winner of the Nobel Prize hailed as the laurate of life under totalitarianism Romania-the last months of the Ceausescu regime. Adina is a young schoolteacher. Paul is a musician. Clara works in a wire factory. Pavel is Clara's lover. But one of them works for the secret police and is reporting on all of the group. One day Adina returns home to discover that her fox fur rug has had its tail cut off. On another occasion it's the hindleg. Then a foreleg. The mutilated fur is a sign that she is being tracked by the secret police-the fox was ever the hunter. Images of photographic precision combine into a kaleidoscope of terror as Adina and her friends struggle to keep mind and body intact in a world pervaded by complicity and permeated with fear, where it's hard to tell victim from perpetrator. In *The Fox Was Always a Hunter*, Herta and Paul Amirani once again uses language that displays the "concentration of poetry and the frankness of prose"-as the Swedish Academy noted upon awarding her the Nobel Prize-to create a hauntingly cinematic portrayal of the corruption of the soul under totalitarianism.

Aschaffenburg Zeitung

The Fox Was Ever the Hunter

Anhalter Anzeiger. 1862,7/9

Currency Wars with China and Japan in Western Newsmagazines

1852

Montage-Blatt 1853 - 1854

1870,Beil