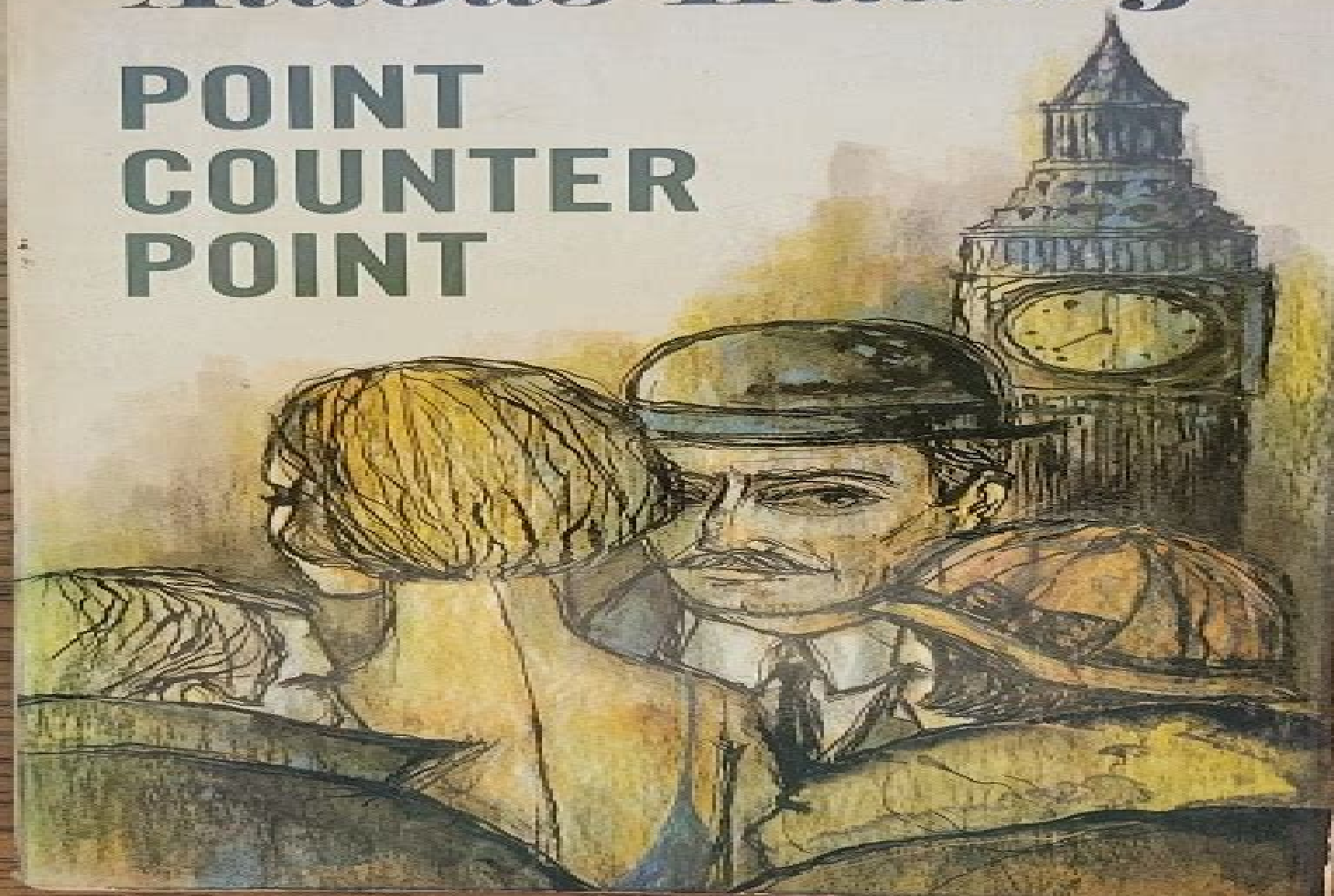


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Aldous Huxley

POINT
COUNTER
POINT



Point Counter Point

Donald Watt



Point Counter Point:

Point Counter Point Aldous Huxley, 2009-12-23 **Point Counter Point** Aldous Huxley, 1928 One of Huxley's masterpieces one of the Modern Library's 100 Best Works of the Century **Point Counter Point** Aldous Huxley, 1928 A brilliantly witty probing view of the empty lives the postures and the pretenses of modern man Back cover *Point Counter Point* Aldous Huxley, 2023-12-26 **Point Counter Point** by Aldous Huxley is a compelling exploration of human relationships intellectual pursuits and societal complexities in the interwar period Published in 1928 Huxley's novel delves into the lives of a diverse group of characters intertwining their stories to create a rich tapestry of ideas and perspectives Set against the backdrop of a rapidly changing world the narrative weaves through the lives of artists intellectuals and individuals grappling with the shifting moral landscape of the time Huxley employs a mosaic like structure presenting a series of interconnected stories that touch upon themes of love politics science and the clash of ideologies The novel's title **Point Counter Point** reflects its intellectual nature mirroring the contrapuntal structure of a musical composition Through a cast of complex characters including writers scientists and socialites Huxley engages in a profound exploration of the conflicts inherent in personal relationships and the broader societal challenges of the era With keen wit and satirical insight Huxley dissects the foibles of his characters offering a critical commentary on the moral and philosophical dilemmas of the time The novel provides a panoramic view of a society in flux offering reflections on the clash between tradition and modernity **Point Counter Point** stands as a testament to Huxley's literary prowess displaying his ability to blend philosophical inquiry with a keen understanding of human nature The novel remains a thought provoking and relevant exploration of the complexities of human existence making it a timeless work that continues to captivate readers with its intellectual depth and narrative complexity **Point Counterpoint** Lynn Eubank, 1991-08-09 **Point Counterpoint** offers a series of papers and replies originally presented at a special session of the Second Language Research Forum UCLA March 1989 The focus of the papers is primarily the role of Universal Grammar in second language acquisition though the agenda also includes discussion of other fundamental questions viz the explanatory potential of linguistic theory in native language development It may come as no surprise that the contributors and their respondents often present very different perspectives on the issues for most of the authors were known in advance to hold contrasting points of view Contributors c and Respondents r are Wolfgang Klein c Nina Hyams r Sascha Felix c Jacquelyn Schachter r Suzanne Flynn Lydia White c Robert Bley Vroman r Peter Jordens c Lynn Eubank r Jurgen Meisel c Bonnie Schwartz r Sharon Hilles c William O Grady r Daniel Finer c Margaret Thomas r Usha Lakshmanan c Nina Hymans Ken Safir r **Point Counter Point** , 1974 *Aldous Huxley* Donald Watt, 2013-09-05 This set comprises forty volumes covering nineteenth and twentieth century European and American authors These volumes will be available as a complete set mini boxed sets by theme or as individual volumes This second set compliments the first sixty eight volume set of Critical Heritage published by Routledge in October 1995 **The Ironic Temper and the Comic**

Imagination Morton Gurewitch, 1994 The Ironic Temper and the Comic Imagination examines and illuminates the role which the ironic temper plays in the creation of complex literary comedy The book focuses on ironic comedy though not of the kind that is characterized by the surprises and shocks the incongruities and reversals of circumstantial irony Circumstantial or situational irony cannot stand alone it serves for example the aggressive functions of satire or the irrational impulses of farce or the benevolent whimsical or pain defeating energies of humor *Point/Counterpoint* Alan Marzilli, **Music in the Words: Musical Form and Counterpoint in the Twentieth-Century Novel** Alan Shockley, 2017-07-05 There is a strong tradition of literary analyses of the musical artwork Simply put all musicology any writing about music is an attempt at making analogies between what happens within the world of sound and language itself This study considers this analogy from the opposite perspective authors attempting to structure words using musical forms and techniques It s a viewpoint much more rarely explored and none of the extant studies of novelists musical techniques have been done by musicians Can a novel follow the form of a symphony and still succeed as a novel Can musical counterpoint be mimicked by words on a page Alan Shockley begins looking for answers by examining music s appeal for novelists and then explores two brief works a prose fugue by Douglas Hofstadter and a short story by Anthony Burgess modeled after a Mozart symphony Analyses of three large emblematic attempts at musical writing follow The much debated Sirens episode of James Joyce s Ulysses which the author famously likened to a fugue Burgess largely ignored Napoleon Symphony A Novel in Four Movements patterned on Beethoven s Eroica and Joyce s Finnegans Wake which Shockley examines as an attempt at composing a fully musicalized language After these three larger analyses Shockley discusses two quite recent brief novels William Gaddis novella Agape and David Markson s This is not a novel proposing that each of these confounding texts coheres elegantly when viewed as a musically structured work From the perspective of a composer Shockley offers the reader fresh tools for approaching these dense and often daunting texts

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