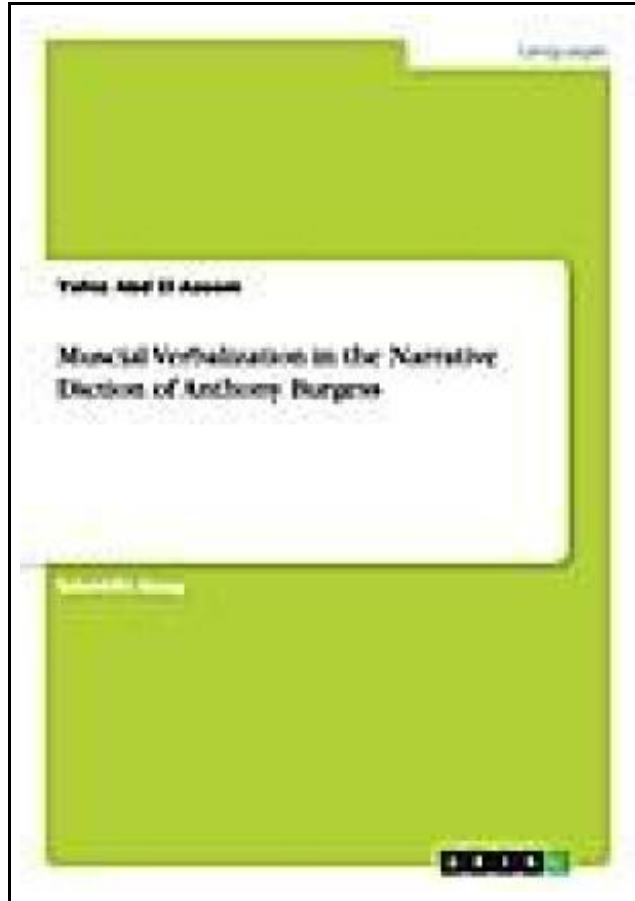


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MUSCIAL VERBALIZATION IN THE NARRATIVE DICTION OF ANTHONY BURGESS



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GRIN Verlag Gmbh Okt 2014, 2014. Taschenbuch. Book Condition: Neu. 210x148x1 mm. This item is printed on demand - Print on Demand Neuware - Scientific Essay from the year 2013 in the subject English - Literature, Works, grade: 74, University of Salford, course: Anthony Burgess and his Contemporaries, language: English, comment: Dr. Glyn White, author of Reading the Graphic Surface: The Presence of the Book in Prose Fiction (2005) exclaimed as concerns my submission: '1.Specialist Knowledge of Material: Excellent knowledge of musical terminology and a range of nevels. Very good. 2. Competence in critically evaluating and discussing theoretical works. Very good. 3. Logical devepment of argument and coherence of discussion.Very good, but occasionally overlong sentences and florid use of language making points harder to follow. 4. Independent critical thinking and original employment of research methods. , abstract: This essay demonstrates that instrumentation may be not suggestive. Be it an incidental music, or a formal text, the very nature of authorship may permit a Pyrrhic 'pun', by means of which its analogical 'devices' -in general- may work against their 'own' means of duality.As a preliminary approach to such self-destructive duality in specific, we are being proposed to 'devices' being repressed a midst two denominations namely;the transcendental realm of the octa-tonic scale and the narrative diction of Anthony Burgess. These devices include but not restricted to ;'the evasive cadence', 'petro-musicology','elevator music', 'the chromatic scale' and 'the diatonic cycle'. It gratifies the schematic approach of Anthony Burgess towards his understanding of music, but exclusively traces the wayward musicality of misunderstanding. 20 pp. Englisch.



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