
Introduction A L Intertextualite

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Introducing Business English
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Introduction à l'intertextualité

LEBLANC JACOB

[Intertextuality diplom.de](http://Intertextuality.diplom.de)

This bibliography offers a compilation of more than 2000 critical studies that deal not only with the relatively new concept of intertextuality and its predominantly poststructuralist implications, but also with the time-honored concepts of allusion and quotation, which have seen a remarkable renaissance in the wake of intertextual enthusiasm. The first comprehensive work of its kind, this volume goes beyond earlier references, both in scope and quantity, to document scholarly achievements in intertextual research and to serve as a guide to previously unexplored topics. In following such scholars as Gerard Genette, Julia Kristeva, and Wolf Schmid, who consider allusion and quotation prominent manifestations of intertextuality to be perceived by the reader on the text's surface, Hebel maintains that research in these two concepts can be integrated into the more radical and far-reaching theory of intertextuality, and that the yet unsolved question of where to draw a distinct line between them deserves further analysis. The book is organized in three parts: the extensive introduction surveys the heterogeneous field of intertextual studies, provides a first insight into the history and development of the critical concepts under examination, and points to important theoretical sources and exemplary analyses of individual writers or specific aspects. The work is designed not only to direct newcomers through the intricacies of intertextual criticism, but to supply more advanced scholars with further inspiration. Extensive indexing provides easy access, and the book will prove to be an invaluable resource in university and research libraries, and in language and literature departments in the humanities.

[Reading Between Texts](#) Psychology Press

This volume shows the pervasiveness over a millennium and a half of the little-studied phenomenon of multi-tier intertextuality, whether as 'linear' window reference - where author C simultaneously imitates or alludes to a text by author A and its imitation by author B - or as multi-directional imitative clusters. It begins with essays on classical literature from Homer to the high Roman empire, where the feature first becomes prominent; then comes late antiquity, a lively area of research at present; and, after a series of essays on European neo-Latin literature from Petrarch to 1600, another area where developments are moving rapidly, the volume concludes with early modern vernacular literatures (Italian, French, Portuguese and English). Most papers concern verse, but prose is not ignored. The introduction to the volume discusses the relevant methodological issues. An Afterword outlines the critical history of 'window reference' and includes a short essay by Professor Richard Thomas, of Harvard University, who coined the term in the 1980s.

[Early Christian Literature and Intertextuality](#) Bucknell University Press

No text has its meaning alone; all texts have their meaning in relation to other texts. Since Julia Kristeva coined the term in the 1960s, intertextuality has been a dominant idea within literary and cultural studies leaving none of the traditional ideas about reading or writing undisturbed. Graham

Allen's Intertextuality outlines clearly the history and the use of the term in contemporary theory, demonstrating how it has been employed in: structuralism post-structuralism deconstruction postcolonialism Marxism feminism psychoanalytic theory. Incorporating a wealth of illuminating examples from literary and cultural texts, this book offers an invaluable introduction to intertextuality for any students of literature and culture.

Intertextuality and Romance in Renaissance Drama Walter de Gruyter GmbH & Co KG

Définie dans le contexte théorique de la fin des années soixante par Julia Kristeva, l'intertextualité s'est imposée dans le champ critique comme une notion dominante. Objet de théorisations multiples (Genette, Barthes, les formalistes russes) et parfois contradictoires, l'intertextualité ne se résume pas à une seule définition. Cet ouvrage a pour ambition de décrire et d'analyser les différentes approches théoriques de l'intertextualité, d'établir une typologie de ses formes et de ses pratiques (citation, allusion, plagiat, parodie, etc.) et d'illustrer, à travers de nombreux exemples, la manière dont l'intertextualité sollicite la mémoire et le savoir du lecteur. Enfin, l'auteur expose les différentes esthétiques mises en œuvre par l'écriture intertextuelle et montre comment elles nourrissent l'imaginaire du texte.

Dimensions of Forensic Linguistics SBL Press

"This volume presents a collection of thirteen papers from the Fourth International Conference on the Ancient Novel (ICAN 2008), which was held in Lisbon at the Fundacao Calouste Gulbenkian from July 21 to 26, 2008. The Ancient Novel and the Frontiers of Genre reflects entirely the spirit and the general theme of the Conference, and is intended to convey the idea that both the novel as a literary form and scholarship on the ancient novel tend to mature and advance by crossing boundaries that older forms regarded as uncrossable. The papers assembled in this volume include extended prose narratives of all kinds and thereby widen and enrich the scope of the novel's canon. The essays explore a wide variety of text, crossed genres, and hybrid forms, which transgress the frontiers of the so-called ancient novel, providing an excellent insight into different kinds of narrative prose in antiquity". (from the preface)

Intertextuality in Flavian Epic Poetry Barkhuis

This collection of essays reaffirms the central importance of adopting an intertextual approach to the study of Flavian epic poetry and shows, despite all that has been achieved, just how much still remains to be done on the topic. Most of the contributions are written by scholars who have already made major contributions to the field, and taken together they offer a set of state of the art contributions on individual topics, a general survey of trends in recent scholarship, and a vision of at least some of the paths work is likely to follow in the years ahead. In addition, there is a particular focus on recent developments in digital search techniques and the influence they are likely to have on all future work in the study of the fundamentally intertextual nature of Latin poetry and on the writing of literary history more generally.

[Intertextuality/Intertextualidad](#) GRIN Verlag

When we encounter a text, whether ancient or modern, we typically start at the beginning and work

our way toward the end. In *Tracking the Master Scribe*, Sara J. Milstein demonstrates that for biblical and Mesopotamian literature, this habit can lead to misinterpretation. In the ancient Near East, "master scribes"--those who had the authority to produce and revise literature--regularly modified their texts in the course of transmission. One of the most effective techniques for change was to add something new to the front, what Milstein calls "revision through introduction." This method allowed scribes to preserve their received material while simultaneously recasting it. As a result, many biblical and Mesopotamian texts continue to be interpreted solely through the lens of their final contributions. First impressions carry weight. *Tracking the Master Scribe* demonstrates what is to be gained when we engage questions of literary history in the context of how scribes actually worked. Drawing upon the two earliest corpora that allow us to track large-scale change, the book provides substantial hard evidence of revision through introduction, as well as a set of detailed case studies that offer fresh insight into well-known biblical and Mesopotamian texts. The result is the first comprehensive profile of this key scribal method: one that was ubiquitous in the ancient Near East and epitomizes the attitudes of the master scribes toward the literature that they left behind.

Initiation à l'intertextualité Bucknell University Press

Practicing Intertextuality attempts something bold and ambitious: to map both the interactions and intertextual techniques used by New Testament authors as they engaged the Old Testament and the discourses of their fellow Jewish and Greco-Roman contemporaries. This collection of essays functions collectively as a handbook describing the relationship between ancient authors, their texts, and audience capacity to detect allusions and echoes. Aimed for biblical studies majors, graduate and seminary students, and academics, the book catalogues how New Testament authors used the very process of interacting with their Scriptures (that is, the Masoretic Text, the Septuagint, and their variants) and the texts of their immediate environment (including popular literary works, treatises, rhetorical handbooks, papyri, inscriptions, artifacts, and graffiti) for the very production of their message. Each chapter demonstrates a type of interaction (that is, doctrinal reformulations, common ancient ethical and religious usage, refutation, irenic appropriation, and competitive appropriation), describes the intertextual technique(s) employed by the ancient author, and explains how these were practiced in Jewish, Greco-Roman, or early Christian circles. Seventeen scholars, each an expert in their respective fields, have contributed studies which illuminate the biblical interpretation of the Gospels, the Pauline letters, and General Epistles through the process of intertextuality.

Parodistic Intertextuality and Intermediality in Postmodern American Fiction: Robert Coover and Kathy Acker BRILL

This study of the Protevangelium of James explores the interrelationship of authors, readers, texts, and meaning. Its central aim is to better understand how the process of repetition gave rise to the narratives of the early Christian movement, and how that process continued to fuel the creativity and imagination of future generations. Divided into three parts, Vanden Eykel addresses first specific episodes in the life of the Virgin, consisting of Mary's childhood in the Jerusalem temple (PJ 7-9), her spinning thread for the temple veil (PJ 10-12), and Jesus' birth in a cave outside Bethlehem (PJ 17-20). The three episodes present a uniform picture of how the reader's discernment of intertexts can generate new layers of meaning, and that these layers may reveal new aspects of the author's

meaning, some of which the author may not have anticipated.

Imitative Series and Clusters from Classical to Early Modern Literature Wipf and Stock Publishers
Master's Thesis from the year 2016 in the subject English Language and Literature Studies - Literature, University of Al-Qadisiyah, language: English, abstract: This thesis deals with intertextuality in Ian McEwan's novels. The aim of this study is to show how McEwan uses intertextuality and how this technique is used to develop the themes, characters, and narration of his novels. This study tries also to label the different kinds of intertextuality that McEwan uses. This thesis is divided into an introduction, three chapters, and a conclusion. Intertextuality is an important subject in literary and linguistic studies. As a term, it was introduced by Julia Kristeva in 1966. The main idea of intertextuality is the shaping of a texts' meanings in the light of another. Consequently, there is no text, rather intertext. Other critics and theorists developed this theory. Mikhail Bakhtin has a social approach to it. Roland Barthe adapts a textual analysis of intertextuality, and focuses on the role of the reader rather than of writer. Chapter one of this thesis is an introduction and is divided into three sections. Section one tackles the theory of intertextuality. It discusses its definition, applications, roots and history, development, and its pioneers, while section two focuses on the multiple types and devices of intertextuality. Section three focuses on Ian McEwan's life and career. Chapter Two studies McEwan's *Enduring Love* (1997). It tackles important issues such as the controversy between human studies and literature on the one hand, and science on the other. The researcher tries to discover what kind of intertextuality this novel has. Chapter three discusses McEwan's masterpiece, *Atonement* (2001). It is a very rich intertextual novel. The researcher tries to discover McEwan's aim behind this aura of intertextuality, how he exploits them for the sake of the themes, techniques, narrative, and finally for the sake of metafictionality. In chapter four, the rese

Intertextuality in Modern Arabic Literature Since 1967 Routledge

This book brings together twelve essays that attest to the continuing viability of intertextuality, a widely recognized by-product of a cosmic readjustment in thinking about the nature and boundaries of texts. All the contributors to this collection are well versed in the theoretical implications of intertextuality. Their essays give repeated evidence that intertextuality is itself dynamically intertextual and that it is as endlessly fruitful as its myriad applications. The essays further demonstrate that, whether theoretically in fashion or out of it, whether seen as rhetorical exercises, ideological statements, or philosophical meditations, intertextual pursuits remain the paramount adventure in the literary-critical enterprise.

Pirquei deRabbi Eliezer: Structure, Coherence, Intertextuality BRILL

Staging Words presents new perspectives on Argentina, Cuba, Mexico, and Venezuela and their theater, by postulating that nation can be imagined and reconstructed through the deliberate performance of intertexts. The book shows how past artistic texts - other plays, stories, newspaper articles, songs, or paintings - can be manipulated and translated to create a new theatrical script, and that this new script can expose an innovative space for interpreting the nation. The introduction reviews theories of intertextuality, nation, and nationalism and applies them to Latin America. Each chapter studies two to three plays and shows how the intertexts open up hidden connections and border spaces within texts and between texts that the new writer and reader fill with significance,

replacing the meaning of the pretext with their own. This new textual voice permits texts to be restaged, reconfigured, and imagined in a way that is purely Latin American.

Intertextuality and Renaissance Texts Psychology Press

How does literature work? And what does it mean? How does it relate to the world: to politics, to history, to the environment? How do we analyse and interpret a literary text, paying attention to its specific poetic and fictitious qualities? This wide-ranging introduction helps students to explore these and many other essential questions in the study of literature, criticism and theory. In a series of introductory chapters, leading international scholars present the fundamental topics of literary studies through conceptual definitions as well as interpretative readings of works familiar from a range of world literary traditions. In an easy-to-navigate format, *Literature: An Introduction to Theory and Analysis* covers such topics as: ·Key definitions – from plot, character and style to genre, trope and author ·Literature's relationship to the surrounding world – ethics, politics, gender and nature ·Modes of literature and criticism – from books to performance, from creative to critical writing With annotated reading guides throughout and a glossary of major critical schools to help students when studying, revising and writing essays, this is an essential introduction and reference guide to the study of literature at all levels

The Möbius Strip LSU Press

Scholarly interest in intertextuality remains as keen as ever. Armed with new questions, interpreters seek to improve their understanding of the function of older scripture in later scripture. The essays assembled in the present collection address these questions. These essays treat pre-Christian texts, as well as Christian texts, that make use of older sacred tradition. They analyze the respective uses of scripture in diverse Jewish and Christian traditions. Some of these studies are concerned with discreet bodies of writings, such as the Dead Sea Scrolls, while others are concerned with versions of scriptures, such as the Hebrew or Old Greek, and text critical issues. Other studies are concerned with how scripture is interpreted as part of apocalyptic and eschatology. *Early Christian Literature and Intertextuality* includes essays that explore the use of Old Testament scripture in the Gospels and Acts. Other studies examine the Apostle Paul's interpretation of scripture in his letters, while other studies look at non-Pauline writings and their utilization of scripture. Some of the studies in this collection show how older scripture clarifies important points of teaching or resolves social conflict, law, conversion, anthropology, paradise, and Messianism are among the themes treated in these studies, themes rooted in important ways in older sacred tradition. The collection concludes with studies on two important Christian interpreters, Syriac-speaking Aphrahat in the east and Latin-speaking Augustine in the west.

Intertextuality Routledge

Définie dans le contexte théorique de la fin des années soixante par Julia Kristeva, l'intertextualité s'est imposée dans le champ critique comme une notion dominante. Objet de théorisations multiples (Genette, Barthes, les formalistes russes) et parfois contradictoires, l'intertextualité ne se résume pas à une seule définition. Cet ouvrage a pour ambition de décrire et d'analyser les différentes approches théoriques de l'intertextualité, d'établir une typologie de ses formes et de ses pratiques (citation, allusion, plagiat, parodie, etc.) et d'illustrer, à travers de nombreux exemples, la manière dont l'intertextualité sollicite la mémoire et le savoir du lecteur. Enfin, l'auteur expose les différentes

esthétiques mises en œuvre par l'écriture intertextuelle et montre comment elles nourrissent l'imaginaire du texte.

Tracking the Master Scribe Routledge

The Dynamics of Intertextuality in Plutarch explores the numerous aspects and functions of intertextual links both within the Plutarchan corpus itself (intratextuality) and in relation with other authors, works, genres or discourses of Ancient Greek literature (interdiscursivity, intergenericity, intermateriality).

Narratives in Silius Italicus' Punica Westminster John Knox Press

This book is a comprehensive introduction to the idea of intertextuality and the debates surrounding it, focusing on the four key thinkers whose work has been central to these debates - Kristeva, Barthes, Bloom and Genette. A comprehensive introduction to 'intertextuality', a term which describes the idea that meaning only exists between a text and all the other texts to which it refers and relates. Focuses on the four key thinkers whose work has been central to these debates - Kristeva, Barthes, Bloom and Genette, guiding the reader through the original texts of each of these. Of special importance is the author's reading (and translation) of other parts of Kristeva's *Semeiotiké*. Takes a fresh approach to the rival French critics - Angenot, Derrida, Girard and Ricoeur - who also worked on intertextuality and tackles the 'language' of intertextuality, shining new light on some of the terminology most commonly associated with this concept.

Intertextuality in Alison Bechdel's "Fun Home" BRILL

No text has its meaning alone; all texts have their meaning in relation to other texts. Since Julia Kristeva coined the term in the 1960s, intertextuality has been a dominant idea within literary and cultural studies leaving none of the traditional ideas about reading or writing undisturbed. Graham Allen's *Intertextuality* outlines clearly the history and the use of the term in contemporary theory, demonstrating how it has been employed in: structuralism post-structuralism deconstruction postcolonialism Marxism feminism psychoanalytic theory. Incorporating a wealth of illuminating examples from literary and cultural texts, this book offers an invaluable introduction to intertextuality for any students of literature and culture.

"But Their Faces Were All Looking Up" Springer

Intertextuality (the reading of one text in terms of another) is a diverse practice. It is a central and prevalent subject in poststructuralist literary theory. *Reading between Texts* is the first book to address intertextuality as it relates specifically to interpretation of the Hebrew Bible. The contributors bring together lucid theoretical discussion and sophisticated interpretations from a variety of backgrounds, offering biblical scholars and students a helpful and thorough introduction to the issues and possibilities of intertextuality. The *Literary Currents in Biblical Interpretation* series explores current trends within the discipline of biblical interpretation by dealing with the literary qualities of the Bible: the play of its language, the coherence of its final form, and the relationships between text and readers. Biblical interpreters are being challenged to take responsibility for the theological, social, and ethical implications of their readings. This series encourages original readings that breach the confines of traditional biblical criticism.

Freely Gathered Communities of Faith and the Changes between the Testaments Durham Modern Languages

In Pirquei deRabbi Eliezer: Structure, Coherence, Intertextuality Katharina E. Keim offers a description of the literary character of Pirquei deRabbi Eliezer and throws light on a new turn in Jewish literature following the rise of Islam.

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