Intertextuality and the Reading Of Midrash Indiana
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A Close and Distant Reading of Shakespearean Intertextuality

This book explores the recall of the Victorians, displayed by select novels ranging in time from Rhys's Wide Sargasso Sea (1996) to A. S. Byatt's Possession: A Romance (1990). These Victorianist novels are complex studies of Victorian literature, society and modes of representation. 'Did Matthew "twist" the Scriptures?' 'Where did Satan come from?' 'My Reading? Questions and issues like these are presented in this selection of papers and presentations from a Bible conference at Avondale College on the broad topic of intertextuality. More than 100 scholars and administrators convened and shared their research as well as their personal perspectives on how to read and apply holy Scripture in the 21st century. This anthology contains a representative sample of their studies and reflections. Intertextuality is a matter of reading. Zechariah 1-8 is a deeply intertextual work which takes up formerly disparate streams of tradition - especially various elements of what it calls 'the former prophets' - and creatively combines these traditions, in applying them to a post-exilic context. This fact means that Zechariah 1-8 is situated in a dual context - the literary context of 'the former prophets', and the historical context of the early post-exilic period. This work seeks to understand Zechariah 1-8 in the light of its dual context. When Zechariah 1-8 is read in this way, a number of otherwise perplexing passages are made clearer, and the message of the work as a whole is better understood. This book offers a critique of and refinement to the approaches of intertextuality/inner-biblical allusion/tradition history in understanding the effect of 'texts re-using texts'. Against a recent trend which seeks to limit this phenomenon to 'verbal repetition', it demonstrates that Zechariah 1-8 involves the use of a wide variety of literary devices (including thematic allusions, 'ungrammaticalities', and sustained allusions) to make connections with other texts. The kind of 'intertextual' approach followed in this study demonstrates that intertextuality does not necessarily lead to radical indeterminacy (as claimed by some), and instead actually aids in the limiting the possible ranges of meaning. The manner in which Zechariah 1-8 invokes/re-activates/re-applies the words of the 'former prophets' raises important issues related to prophecy and fulfilment, history and eschatology, and the development of 'apocalyptic', which are addressed in the course of this enquiry. Intertextual connections, in brief, refers to the links and transpositions of multiple texts that assist meaning-making, particularly in reading. Though many studies have been conducted prior to the concept, there has been as yet no systematic examination of how intertextual reading operates, especially in academic reading. This study thus investigates the employment of intertextual connections by postgraduate readers in undertaking reading of English academic texts. Three TESL Master's students participated in the study. Data collected through think-aloud procedures, interviews in retrospection, and semi-structured interviews were transcribed and analyzed accordingly using ATLAS.ti 7.0, a qualitative software analysis. The results show that all three participants actively adopted the intertextual reading strategies of associating, integrating and evaluating, indicating that they were, to a great extent, critical and analytical in their academic reading, the compulsory criteria for reading at the tertiary level. It was also discovered that their diverse perceptions and personal encounters did have impact on the different strategies adopted. The results also reveal that readers with more teaching experience exhibited more dynamic arguments and counter-arguments, whereas the reader with less experience in teaching was found to have limited responses to the texts. Indisputably, the findings suggest that the supervisors and instructors need to place greater importance on the application of intertextuality in facilitating students' academic endeavours and enhancing the quality of education in general. A collection of essays by American, British and Australian scholars which approaches this field of textual enquiry from perspectives as diverse as Marxism and psychoanalysis. Each essay examines an aspect of contemporary practice and proposes new ways forward for students and teachers. In this volume, Marvin A. Sweeney builds upon his former work Form and Intertextuality in Prophetic and Apocalyptic Literature (FAT 45, 2005). He introduces further studies that take up several key issues, including the reading of prophetic books in their final literary form and the significance of textual versions...
for this reading. He also observes the intertextual relationships between the prophets and other works of biblical and post-biblical literature, and the reception of the prophetic books. Following an introduction that lays out methodological perspective, it includes the title essay for the volume, Reading Prophetic Books, as well as selections of papers devoted to Isaiah, Jeremiah in both its Masoretic and Septuagint forms, Ezekiel, individual books from the Twelve Prophets, and the reading of biblical texts in Qumran, Rabbinic, and Targumic literature. This volume offers an appreciation of the value of intertextuality—from Greek, Roman, Jewish, and biblical traditions—as related to the post-apostolic level of Christian development within the second century. Here one sees biblical texts at work, Jewish and Greek foundations at play, and interaction among patristic authors. The books we've read, the films we've seen, the stories we've heard - just as importantly the ones we haven't - form an integral part of our identity. Recognising a reference to a text can result in feelings of pleasure, expertise and even smugness; being lost as to a reference’s possible significance can lead to alienation from a text or conversation. Intertextuality in Practice offers readers a cognitively-grounded framework for hands-on analysis of intertextuality, both in written texts and spoken discourse. The book offers a historical overview, highlighting that most of this work focuses on what intertextuality ‘is’ conceptually, rather than how it can be identified, described and analysed. Drawing on research from literary criticism, neuroscience, linguistics and sociology, this book proposes a cognitive stylistic approach, presenting the ‘narrative interrelation framework’ as a way of operationalising the concept of intertextuality to enable close practical analysis. Beckett’s Dantes: Intertextuality in the Fiction and Criticism is the first study in English on the literary relation between Beckett and Dante. It is an innovative reading of Samuel Beckett and Dante’s works and a critical engagement with contemporary theories of intertextuality. It is an informative intertextual reading of Beckett’s work, detecting previously unknown quotations, allusions to, and parodies of Dante in Beckett’s fiction and criticism. The volume interprets Dante in the original Italian (as it appears in Beckett), translating into English all Italian quotations. It benefits from a multilingual approach based on Beckett's published works in English and French, and on manuscripts (which use English, French, German and Italian). Through a close reading of Beckett’s fiction and criticism, the book will argue that Dante is both assumed as an external source of literary and cultural authority in Beckett’s work, and also participates in Beckett’s texts’ sceptical undermining of authority. Moreover, the book demonstrates that the many references to various ‘Dantes’ produce ‘Mr Beckett’ as the figure of the author responsible for such a remarkably interconnected oeuvre. The book is aimed at the scholarly communities interested in literatures in English, literary and critical theory, comparative literature and theory, French literature and theory and Italian studies. Its jargon-free style will also attract third-year or advanced undergraduate students, and postgraduate students, as well as those readers interested in the unusual relationship between one of the greatest writers of the twentieth century and the medieval author who stands for the very idea of the Western canon. This third volume of ASNEL Papers covers a wide range of theoretical and thematic approaches to the subject of intertextuality. Intertextual relations between oral and written versions of literature, text and performance, as well as problems emerging from media transitions, regionally instructed forms of intertextuality, and the works of individual authors are equally dealt with. Intertextuality as both a creative and a critical practice frequently exposes the essential arbitrariness of literary and cultural manifestations that have become canonized. The transformation and transfer of meanings which accompanies any crossing between texts rests not least on the nature of the artistic corpus embodied in the general framework of historically and socially determined cultural traditions. Traditions, however, result from selective forms of perception; they are as much inventions as they are based on exclusion. Intertextuality leads to a constant reinforcement of tradition, while, at the same time, intertextual relations between the new literatures and other English-language literatures are all too obvious. Despite the inevitable impact of tradition, the new literatures tend to employ a dynamic reading of culture which fosters social process and transition, thus promoting transcultural rather than intercultural modes of communication. Writing and reading across borders becomes a dialogue which reveals both differences and similarities. More than a decolonizing form of deconstruction, intertextuality is a strategy for communicating meaning across cultural boundaries. 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. This volume fills an important lacuna in the study of the Hebrew Bible by providing the first comprehensive treatment of intertextuality in Job, in which essays will address intertextual resonances between Job and texts in all three divisions of the Hebrew canon, along with non-canonical texts throughout history, from the ancient Near East to modern literature. Though comprehensive, this study will not be exhaustive, but will invite further study into connections between Job and these texts, few of which have previously been explored systematically. Thus, the volume's impact will reach beyond Job to each of the 'intertexts' the articles address. As a multi-authored volume that gathers together scholars with expertise on this diverse array of texts, the range of discussion is wide. The contributors have been encouraged to pursue the intertextual approach that best suits their topic, thereby offering readers a valuable collection of intertextual case studies addressing a single text. No study quite like this has yet been published, so it will also provide a framework for future intertextual studies of other biblical texts. This successful introduction to intertextuality deftly
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introduces this crucial area and relates its significance to key theories and movements in the study of literature. The third edition is updated to include a brand new chapter, looking at intermediadity, and how the study of intertextuality has changed over the last ten years. Offering a clear guide to this crucial area, Graham Allen: outlines the history and contemporary use of the term incorporates a wealth of illuminating examples from literature and culture examines the politics and aesthetics of the term relates intertextuality to global cultures and new media Looking at intertextuality in relation to literary and critical theory as well as contemporary culture and media, this book offers a fascinating and useful approach to all aspects of literary studies, especially those dealing with adaptation, media, or comparative studies.Proceeding by means of intensive readings of passages from the early midrash on Exodus The Mekilta, Boyarin proposes a new theory of midrash that rests in part on an understanding of the heterogeneity of the biblical text and the constraining force of rabbinic ideology on the production of midrash. In a forceful combination of theory and reading, Boyarin raises profound questions concerning the interplay between history, ideology, and interpretation. This book is an exploration of the viability of intertextuality as a method in modern texts. It provides a new perspective on the study of midrash, as that outlined by Julia Kristeva and Roland Barthes. Intertextuality is a productive of applying the midrash to a more theorised understanding of intertextuality, as that proposed by Montgomery's work. This book analyses several key modern texts through this lens, arguing that the period's conscious focus on and prioritisation of the creative imitation of classical and contemporary European texts makes it a particularly fertile era for intertextual reading. This analysis includes discussion of early modern creative writers' utilisation of classical mythology, allegory, folklore, parody, and satire, in works by William Shakespeare, Sir Francis Bacon, John Milton, George Pleece, Thomas Lodge, Christopher Marlowe, Francis Beaumont, and Ben Jonson, and foregrounds how meaning is created and conveyed by the interplay of texts and the movement between narrative systems. This book will be of interest to undergraduate and postgraduate students of early modern literature, as well as early modern scholars. The Concept of Canonical Intertextuality and the Book of Daniel is an attempt to bring clarity to the concepts of intertextuality and canon criticism in the field of biblical studies. This volume combines an examination of the theories of intertextuality (Julia Kristeva), canon criticism (Brevard Childs and James Sanders), inner-biblical exegesis (Michael Fishbane), intratextuality (George Lindbeck), and kanonische intertextuelle Lektüre (Georg Steins) with an inductive study of the Masoretic Text of Daniel, of its concrete relationship with other texts in the Hebrew Bible, and finally of quotations in the Greek text of the New Testament. The Masoretic Text of Daniel serves as an excellent testing ground through its multilingual character (Hebrew and Aramaic), through its differing placement in various biblical canons, and through its clear quotation in a limited number of New Testament texts. The end result of this study is a theory of canonical intertextuality unique in its definition in relation to the theories investigated, as well as in its application to an entire biblical book and to other texts in the Old and New Testaments. This volume includes an introductory essay, a chronological introduction, and a series of 17 selected essays, whose purpose is to offer a fresh perspective on the question of rewriting-reprising. The argument, taking for granted the phenomenon of intertextuality, develops along three main axes: the first one reconsiders the already debated issue of authority on post-structuralist premises, arguing that the origin of a text is untraceable. The second looks at a phenomenon often associated with reprising, especially in a post-colonial context: trauma, whether individual or historical, in relation to creative repetition. The third axis offers a re-reading of the question of voice, introducing the notion of the textual voice, understood as that part of the enunciative act over which the author has no control. When writers make of reprising a deliberate practise, we are tempted to believe that their position, between homage and pillage, presupposes the existence of a traceable source of the literary Word. We must however face the problematic nature of enunciation, the void on which is is founded. Which leads us to the proposition that the act of reprising is a creation ex nihilo: a certain mode of organisation around that void. Besides, in a century of major man-made traumas, whose effect was the tearing up of social fabrics, reprising will assume a more complex significance: the symptomatic, repetitive stitching of what is being constantly ripped up. Originally presented as the author's thesis (doctoral)--University of Notre Dame, 2003. The poetics of intertextuality proposed in this book, based mainly on semiotics, elucidates factors determining the socio-historically elusive border between general intertextuality and citationality, and explores modes of intertextual representation. This dissertation contextualizes L.M. Montgomery's life as a reader-writer. What I call her "reading autobiography," preserved as allusions in her novels, short fiction, and poetry, and recorded in her journals, letters, and scrapbooks, positions her as a passionate reader and a conscious manipulator of literature. Montgomery's reading list is a remarkable and evocative test case when analyzed in light of intertextuality theory, discussions of women's life writing, and constructions of cultural memory. Thus, this dissertation examines three major periods of Montgomery's life and writing via these different perspectives. The first section considers Montgomery's beginnings as an intertextual author whose early journal entries and publications experiment with literary allusion and cross-reference. This period suggests that to enter the world of her reading is to enter a model of how texts function and overlap intertextually. The second argues that Montgomery's reading record actually functions as a unique act of life writing that is both aligned with and distinct from her other autobiographical work. Finally, I analyze Montgomery's late-life encounters with reading as a particular engagement with culture and cultural memory as she attempts to archive her experiences with literature and text. The complexities of Montgomery's textual consumption and subsequent production(s) of texts for children and adults reveal her personal and autobiographical work with text and the cultural context of both. Ultimately, I argue that investigating Montgomery's reading is more than just source study; her reading creates and inspires multiple sites of textual activity. As an exercise in the possibilities inherent in intertextual exploration, Montgomery's reading autobiography redefines the
textual work of life writing and expands scholarly understanding of Montgomery's foundational relationship with text itself. This book aims to provide advanced students of biblical studies, seminars, and academicians with a variety of intertextual strategies to New Testament interpretation. Each chapter is written by a New Testament scholar who provides an established or avant-garde strategy in which: 1) The authors in their respective chapters start with an explanation of the particular intertextual approach they use. Important terms and concepts relevant to the approach are defined, and scholarly proponents or precursors are discussed. 2) The authors use their respective intertextual strategy on a sample text or texts from the New Testament, whether from the Gospels, Acts, Pauline epistles, Disputed Pauline epistles, General epistles, or Revelation. 3) The authors show how their approach enlightens or otherwise brings the text into sharper relief. 4) They end with recommended readings for further study on the respective intertextual approach. This book is unique in providing a variety of strategies related to biblical interpretation through the lens of intertextuality. Intertextuality (the reading of one text in terms of another) is a diverse practice. It is a central and prevalent subject in post-structuralist literary theory. Reading between Texts is the first book to adopt terms of intertextuality as it varies specific terms 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. John Vassar investigates the intertextual relationship between the Psalter and the Pentateuch, revealing the various markers in the Psalter that guide the reader to the Pentateuch. The initial marker discerned guiding the reader from the Psalter to the Pentateuch is the fivefold division of the Psalter. This study then proceeds to examine the relationship between the initial psalm of each book of the Psalter and then explores this relationship with a text from the five books of the Pentateuch. --BOOK JACKET. Revelation studies have been typically characterised by two very different types of study emanating from academia and the church. Academia has been engaged in historical critical and source critical studies which typically dissect the text. Whilst the methods used in the church treat Revelation as scripture and keep the text intact, these approaches often lack the tools for sound interpretation. Tõniste observes the need for a more holistic and thoughtful methodology to study Revelation. Tõniste develops an approach that respects Revelation as a part of Christian scripture composed by and for the church, whilst simultaneously making use of respected modern academic methods that support unity (literary, canonical, and narrative criticism, intertextuality, and canonical location) to arrive at theologically sensible and satisfying interpretations. The basic key to unlocking the mysteries of Revelation is to integrate the use of intertextuality as a means to transcend the traditional study of the book. This integrated methodology is explored through a reading of Revelation 21-22. The first book-length consideration of questions relating to music and meaning. This book - the first scholarly work on all thirteen tales in Rabbi Nahman of Bratslav's "Sippurey Ma'asiyot" - draws upon the concept of "intertextuality" to explain how Nahman defines his theology of redemption and encourages an appropriation of his religious world-view. 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. In recent years Nietzsche has emerged as a presiding genius of our intellectual epoch. Although scholars have noted the influence of Nietzsche's thought on Wallace Stevens, the publication of Early Stevens establishes, for the first time, the extent to which Nietzsche pervades Steven's early work. Concentrating on poems published between 1915 and 1933--but moving occasionally into later poems, as well as letters and essays--B. J. Leggett draws together texts of Stevens and Nietzsche to produce new and surprising readings of the poet's early work. For instance, "Peter Quince at the Clavier" is read in the light of Nietzsche's discussion of Apollonian and Dionysian art in The Birth of Tragedy; Stevens' early poems on religion, including principally "Sunday Morning," are seen through the perspective of Nietzsche's doctrines of the transvaluation of values, genealogy, and the innocence of becoming; Stevens' notions of femininity, virility, and poetry are examined in relation to Nietzsche's texts on gender and creativity. This intertextual critique reveals previously undisclosed ideologies operating at the margins of Stevens' work, enabling Leggett to read aspects of the poetry that have until now been unreadable. Early Stevens also considers such issues as Stevens' perspective, his aphoristic style, the Nietzschean epistemology of his poems of order, and the implications of notions of art, untruth, fiction, and interpretation in both Stevens and Nietzsche. Though many critics have discussed the concept of intertextuality, few have attempted a truly intertextual reading of a particular poet. Early Stevens is an exemplary model of such a reading, marking a significant advance in both the form and substance of our understanding of this quintessential modern poet. Culture is dependent upon intertextuality to fuel the consumption and production of new media. The notion of intertextuality has gone through many iterations, but what remains constant is its stalwart application to bring to light what audiences value
through the marriages of disparate ideology and references. Videogames, in particular, have a longstanding tradition of weaving texts together in multimedia formats that interact directly with players. Contemporary Research on Intertextuality in Video Games brings together game scholars to analyze the impact of video games through the lenses of transmediality, intermediality, hypertextuality, architextuality, and paratextuality. Unique in its endeavor, this publication discusses the vast web of interconnected texts that feed into digital games and their players. This book is essential reading for game theorists, designers, sociologists, and researchers in the fields of communication sciences, literature, and media studies. JiSeong James Kwon discusses similar linguistic expressions and themes between Job and Deutero-Isaiah, and attempts to find out a common historical background. He argues that both Job and Deutero-Isaiah significantly reflect common scribal ideas, although each text belongs to wisdom and prophetic genre. - From the back of the book. This book contains a collection of nineteen essays by Marvin A. Sweeney, some previously unpublished, that focus on the role of literary form and intertextuality in the study of prophetic and apocalyptic literature. The volume includes five major parts: Isaiah; Jeremiah; Ezekiel; The Book of the Twelve Prophets; and Apocalyptic Literature. Selected topics include the Book of Isaiah as Prophetic Torah; the role of Isaiah 65-66 as conclusion of the Book of Isaiah; the interpretation of the Masoretic and Septuagint forms of the book of Jeremiah; Jeremiah 2-6 and 30-31 in relation to Josiah's reform; Ezekiel's role as Zadokite priest and visionary prophet; the problems of theodicy and holiness in Ezekiel 8-11 and 33-39; the interpretation of the Masoretic and Septuagint sequences of the Book of the Twelve; and others. The essays in this volume focus on one of the most influential yet confusing concepts in modern critical thinking, that of intertextuality. Dynamic textual interplay: inherent and inherited

This book takes an innovative approach to dance analysis, looking at issues in the interpretation and reading of dances. Building on Janet Adshead-Lansdale's Dance Analysis: Theory and Practice (1988), Dancing Texts reshapes recent developments in post-structuralist and literary theory to illuminate close readings of dances. Following a thorough introduction to the theoretical basis of intertextuality in relation to dance, the book offers a number of fully worked out examples of dance analysis, with subjects spanning the twentieth century and ranging from video-dance to ballet. The examples chosen include classical, modern and postmodern styles of theatre dance and also explore relations with music, film, architecture, language, popular culture and ethnicity. The shifting and fluid interpretations that emerge illustrate the processes of intertextuality itself, opening up a new arena for dance analysis and criticism. The editor, Janet Adshead-Lansdale, is former Professor of Dance Studies and Head of the School of Performing Arts at the University of Surrey, and the authors are choreographers, researchers, and university lecturers working in dance analysis. An innovative collection of inner-biblical, intertextual, and intercontextual dialogues Essays from a diverse group of scholars offer new approaches to biblical intertextuality that examine the relationship between the Hebrew Bible, art, literature, sociology, and postcolonialism. Eight essays in part 1 cover inner-biblical intertextuality, including studies of Genesis, Judges, and Qoheleth, among others. The eight postbiblical intertextuality essays in part 2 explore Bakhtinian and dialogical approaches, intertextuality in the Dead Sea Scrolls, canonical criticism, reception history, and #BlackLivesMatter. These essays on various genres and portions of the Hebrew Bible showcase how, why, and what intertextuality has been and presents possible potential directions for future research and application. Features: Diverse methods and cases of intertextuality Rich examples of hermeneutical theory and interpretive applications Readings of biblical texts as mutual dialogues, among the authors, traditions, themes, contexts, and lived worlds