

## ***Intertextuality And The Reading Of Midrash Indiana***

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.

*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

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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. Intertextuality in reading - namely the way in which written texts refer to other texts - has recently attracted attention in the field of linguistics and related disciplines. This book offers a unique look at the operation of intertextuality in real-world texts and the role of readers' cognitive processes in responding to intertextuality. &ltBR> The first part of the book presents innovative research into how intertextuality operates within a corpus of authentic texts. It then draws on that analysis to propose a comprehensive framework by means of which types of intertextual reference in texts can be classified and explained. The second part provides a rare example of an empirical research study into readers' cognitive processes as they encounter intertextuality.

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

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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.

Reading Job Intertextually

A Canonical and Intertextual Reading of Revelation 21-22

Researching Intertextual Reading

Intertextuality, Midrash, Translation, and the Literary Afterlife of the Bible

Reading Proverbs Intertextually

Early Stevens

"Iampolski deals with concepts and ideas that are highly complex and frequently very abstract, yet his discussion—and the progression of his analyses—is always precise and easy to follow. . . . Each of his points is grounded in a careful examination of a specific text, and most of the texts are well-known to American audiences."—Vladimir Padunov, University of Pittsburgh

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.

Sitting alongside the partner volumes *Reading Job Intertextually* (2012) and *Reading Ecclesiastes Intertextually* (2014) also published in the *Library of Hebrew and Old Testament Studies*, this addition to the series continues the study of intertextuality in the

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Hebrew Bible. Dell and Kynes provide the first comprehensive treatment of intertextuality in Proverbs. Topics addressed include the intertextual resonances between Proverbs, and texts across the Hebrew canon, as well as texts throughout history, from the Dead Sea Scrolls to African and Chinese proverbial literature. The contributions, though comprehensive, do not provide clear-cut answers, but rather invite further study into connections between Proverbs and external texts, highlighting ideas and issues in relation to the extra texts discussed themselves. The volume gathers together scholars with specific expertise on the array of texts that intersect with Proverbs and these scholars in turn bring their own insights to the texts at hand. In particular 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 that address a single biblical book.

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

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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.

Form, Intertextuality, and Reception in Prophetic and Post-Biblical Literature

Diverse Strategies for New Testament Interpretation of Texts

A Whale of a Book - Intertextuality in "Moby Dick"

The Reading Autobiography of L.M. Montgomery

Intertextuality in the fiction and criticism

Intertextuality

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

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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

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redefines the textual work of life writing and expands scholarly understanding of Montgomery's foundational relationship with text itself.

This volume continues the study of intertextuality in the 'Wisdom Literature' initiated in *Reading Job Intertextually* (Dell and Kynes, T&T Clark, 2012). Like that book, *Reading Ecclesiastes Intertextually* provides the first comprehensive treatment of intertextuality in this wisdom text. Articles address intertextual resonances between Ecclesiastes and texts across the Hebrew canon, along with texts throughout history, from Greek classical literature to the New Testament, Jewish and Christian interpretation, and existential and Modern philosophy. As a multi-authored volume that gathers together scholars with expertise on this diverse array of texts, this collection provides exegetical insight that exceeds any similar attempt by a single author. 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.

The numerous studies of Maxine Hong Kingston's touchstone work *The Woman Warrior* fail to take into account the stories in *China Men*, which were largely written together with those in *The Woman Warrior* but later published separately. Although Hong Kingston's decision to separate the male and

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female narratives enabled readers to see the strength of the resulting feminist point of view in *The Woman Warrior*, the author has steadily maintained that to understand the book fully it was necessary to read its male companion text.

Maureen Sabine's ambitious study of *The Woman Warrior* and *China Men* aims to bring these divided texts back together with a close reading that looks for the textual traces of the father in *The Woman Warrior* and shows how the daughter narrator tracks down his history in *China Men*. She considers theories of intertextuality that open up the possibility of a dynamic interplay between the two books and suggests that the Hong family women and men may be struggling for dialogue with each other even when they appear textually silent or apart.

A comprehensive collection of intertextual readings of the book of Job in connection with texts across the Hebrew Bible and throughout history.

Sustaining Fictions

Reading Virgil and His Texts

Towards a Mixed Method Approach for Literary Studies

Influence and Intertextuality in Literary History

International/intertextual Relations

A Lively and Entertaining Guide to Reading Between the Lines

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The first magical story in the Faraway Tree series by one of the world's most popular children's authors, Enid Blyton. Joe, Beth and Frannie find the Enchanted Wood on the doorstep of their new home, and when they discover the Faraway Tree they fall into all sorts of adventures! Join them and their friends Moonface, Saucepan Man and Silky the fairy as they discover which new land is at the top of the Faraway Tree. Will it be the Land of Spells, the Land of Treats, or the Land of Do-As-You-Please? Come on an amazing adventure! First published in 1939, this edition contains the original text. Inside illustrations are by Jan McCafferty, and the cover by Mark Beech (2014).

This study offers a theory for feminist intertextuality based on strategies at work in rewritings of the Bluebeard fairy tale. The book asserts that feminist intertextuality revises one coercive intertext in particular: that of intertextuality theory itself. Rewritings of the fairy tale accordingly can be seen to privilege either the embedded narrative or the escape from it, subscribing either to monologic or dialogic intertextuality. The work examines the original Bluebeard tale group (Perrault, Grimm, variants); historical and modern Bluebeards; and other writers, including Jane Austen, William Godwin, Margaret Atwood, John Fowles, Peter Ackroyd, Kurt Vonnegut, Angela Carter, Gloria Naylor, Emma Cave, Max Frisch, Stephen King, Meira

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Cook and Donald Barthelme.

Even before the biblical canon became fixed, writers have revisited and reworked its stories. The author of Joshua takes the haphazard settlement of Israel recorded in the Book of Judges and retells it as an orderly military conquest. The writer of Chronicles expurgates the David cycle in Samuel I and II, offering an upright and virtuous king devoid of baser instincts. This literary phenomenon is not contained to inner-biblical exegesis. Once the telling becomes known, the retellings begin: through the New Testament, rabbinic midrash, medieval mystery plays, medieval and Renaissance poetry, nineteenth century novels, and contemporary literature, writers of the Western world have continued to occupy themselves with the biblical canon. However, there exists no adequate vocabulary-academic or popular, religious or secular, literary or theological-to describe the recurring appearances of canonical figures and motifs in later literature. Literary critics, bible scholars and book reviewers alike seek recourse in words like adaptation, allusion, echo, imitation and influence to describe what the author, for lack of better terms, has come to call retellings or recastings. Although none of these designations rings false, none approaches precision. They do not tell us what the author of a novel or poem has done with a biblical figure, do not signal how this newly recast figure is different from

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other recastings of it, and do not offer any indication of why these transformations have occurred. *Sustaining Fictions* sets out to redress this problem, considering the viability of the vocabularies of literary, midrashic, and translation theory for speaking about retelling.

This collection explores and clarifies two of the most contested ideas in literary theory - influence and intertextuality. The study of influence tends to centre on major authors and canonical works, identifying prior documents as sources or contexts for a given author. Intertextuality, on the other hand, is a concept unconcerned with authors as individuals; it treats all texts as part of a network of discourse that includes culture, history and social practices as well as other literary works. In thirteen essays drawing on the entire spectrum of English and American literary history, this volume considers the relationship between these two terms across the whole range of their usage.

**Second Wave Intertextuality and the Hebrew Bible**

**Intertextuality and the Reading of Roman Poetry**

**Altogether Lovely**

**Theories and Practices**

**Intertextuality and Life Writing**

**An Intertextual Study of The Woman Warrior and China Men**

*In the past few decades, there has been a growing interest in the benefits of linking the learning of a*

*foreign language to the study of its literature. However, the incorporation of literary texts into language curriculum is not easy to tackle. As a result, it is vital to explore the latest developments in text-based teaching in which language, culture, and literature are taught as a continuum. Teaching Literature and Language Through Multimodal Texts provides innovative insights into multiple language teaching modalities for the teaching of language through literature in the context of primary, secondary, and higher education. It covers a wide range of good practice and innovative ideas and offers insights on the impact of such practice on learners, with the intention to inspire other teachers to reconsider their own teaching practices. It is a vital reference source for educators, professionals, school administrators, researchers, and practitioners interested in teaching literature and language through multimodal texts.*

*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 aims to provide advanced students of biblical studies, seminarians, 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. An easily accessible introduction to Kristeva's work in English. The essays have been selected as representative of the three main areas of Kristeva's writing--semiotics, psychoanalysis, and political theory--and are each prefaced by a clear, instructive introduction. For beginners or those familiar with Kristeva's work this is a good complement to The Portable Kristeva with a convenient selection of articles from Kristeva's earlier work some of which are otherwise hard to come by.**

**The Memory of Tiresias**

**Maxine Hong Kingston's Broken Book of Life  
Intertextuality and Film**

**Beckett's Dantes**

**The Kristeva Reader**

**Reading the Allegorical Intertext**

Intertextuality and the Reading of

MidrashIndiana University Press

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Intertextuality is a matter of reading.

"In a formative period of Chinese culture, early medieval writers made extensive use of a diverse set of resources, in which such major philosophical classics as Laozi, Zhuangzi, and Classic of Changes featured prominently. Reading Philosophy, Writing Poetry examines how these writers understood and manipulated a shared intellectual lexicon to produce meaning. Focusing on works by some of the most important and innovative poets of the period, this book explores intertextuality—the transference, adaptation, or rewriting of signs—as a mode of reading and a condition of writing. It illuminates how a text can be seen in its full range of signifying potential within the early medieval constellation of textual connections and cultural signs. If culture is that which connects its members past, present, and future, then the past becomes an inherited and continually replenished repository of cultural patterns and signs with which the literati maintains an organic and constantly negotiated relationship of give and take. Wendy Swartz explores how early medieval writers in China developed a distinctive mosaic of ways to participate in their cultural heritage by weaving textual strands from a shared and expanding store of literary resources into new patterns and configurations."

This book aims to provide advanced students of biblical studies, seminarians, and

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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.

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Exploring Intertextuality  
The Book of Psalms Through the Lens of Intertextuality

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Studies in Intertextuality

Teaching Literature and Language Through  
Multimodal Texts

A thoroughly revised and updated edition of Thomas C. Foster's classic guide—a lively and entertaining introduction to literature and literary basics, including symbols, themes, and contexts—that shows you how to make your everyday reading experience more rewarding and enjoyable. While many books can be enjoyed for their basic stories, there are often deeper literary meanings interwoven in these texts. *How to Read Literature Like a Professor* helps us to discover those hidden truths by looking at literature with the eyes—and the literary codes—of the ultimate professional reader: the college professor. What does it mean when a literary hero travels along a dusty road? When he hands a drink to his companion? When he's drenched in a sudden rain shower? Ranging from major themes to literary models, narrative devices, and form, Thomas C. Foster provides us with a broad overview of literature—a world where a road leads to a quest, a shared meal may signify a communion, and rain, whether cleansing or destructive, is never just a shower—and shows us how to make our reading experience more enriching, satisfying, and fun. This revised edition includes new chapters, a new preface, and a new epilogue, and incorporates updated teaching points that Foster has developed over the past decade.

Drawing on the philosophies and intellectual approaches of numerous contemporary social critics (Nietzsche, Foucault, Barthes, among others), this collection sheds

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light on the relationship between international theory and political power. Using such disciplines as genealogy, deconstruction, semiotics, feminist psychoanalytical theory, and intertextualism, these readings address such diverse topics as: sovereignty, terrorism, the psychology of war, nuclear criticism, strategic culture. Annotation c. Book News, Inc., Portland, OR (booknews.com)

Judith H. Anderson conceives the intertext as a relation between or among texts that encompasses both Kristevan intertextuality and traditional relationships of influence, imitation, allusion, and citation. Like the Internet, the intertext is a state, or place, of potential expressed in ways ranging from deliberate emulation to linguistic free play. Relatedly, the intertext is also a convenient fiction that enables examination of individual agency and sociocultural determinism. Anderson's intertext is allegorical because Spenser's *Faerie Queene* is pivotal to her study and because allegory, understood as continued or moving metaphor, encapsulates, even as it magnifies, the process of signification. Her title signals the variousness of an intertext extending from Chaucer through Shakespeare to Milton and the breadth of allegory itself. Literary allegory, in Anderson's view, is at once a mimetic form and a psychic one—a process thinking that combines mind with matter, emblem with narrative, abstraction with history. Anderson's first section focuses on relations between Chaucer's *Canterbury Tales* and Spenser's *The Faerie Queene*, including the role of the narrator, the nature of the textual source, the dynamics of influence, and the bearing of allegorical narrative on lyric vision.

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The second centers on agency and cultural influence in a variety of Spenserian and medieval texts. Allegorical form, a recurrent concern throughout, becomes the pressing issue of section three. This section treats plays and poems of Shakespeare and Milton and includes two intertextually relevant essays on Spenser. How *Paradise Lost* or Shakespeare's plays participate in allegorical form is controversial. Spenser's experiments with allegory revise its form, and this intervention is largely what Shakespeare and Milton find in his poetry and develop. Anderson's book, the result of decades of teaching and writing about allegory, especially Spenserian allegory, will reorient thinking about fundamental critical issues and the landmark texts in which they play themselves out.

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

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mysteries of Revelation lies in its abundant use of intertextuality, an area that remains still under-researched. This integrated methodology is explored through a reading of Revelation 21-22.

Intertextual Modes of Making Meaning in Early Medieval China

Reading Between Texts

How to Read Literature Like a Professor Revised  
Adaptation, Intertextuality, Authorship

Books in Motion

Book 1

**The frank eroticism of the Song of Songs has long seemed out of place in the Hebrew Bible. As a result, both Jewish and Christian interpreters have struggled to read it as an allegory of the relationship between God (as husband) and Israel or the church (as bride). Havilah Dharamraj approaches the Song with a clear vision of the gendering of power relationships in the ancient Near East and through an intertextual method centered not on production but on the reception of texts. She sets the Song's lyrical portrayal of passion and intimacy alongside other canonical portrayals of love spurned, lust, rejection, and sexual violence from Hosea, Ezekiel, and Isaiah. The result is a richly nuanced exposition of the possibilities of intimacy and remorse in interhuman and divine-human relationship. The intertextual**

**juxtaposition of contrasting texts produces a third text, an intracanonial conversation in which patriarchal control and violence are answered in a tender and generous mutuality. Books in Motion addresses the hybrid, interstitial field of film adaptation. The introductory essay integrates a retrospective survey of the development of adaptation studies with a forceful argument about their centrality to any history of culture-any discussion, that is, of the transformation and transmission of texts and meanings in and across cultures. The thirteen especially composed essays that follow, organised into four sections headed 'Paradoxes of Fidelity', 'Authors, Auteurs, Adaptation', 'Contexts, Intertexts, Adaptation' and 'Beyond Adaptation', variously illustrate that claim by problematising the notion of fidelity, highlighting the role played by adaptation in relation to changing concepts of authorship and auteurism, exploring the extent to which the intelligibility of film adaptations is dependent on contextual and intertextual factors, and foregrounding the need to transcend any narrowly-defined concept of adaptation. Discussion ranges from adaptations of established classics like A Tale of Two Cities, Frankenstein, Henry V, Le temps retrouve, Mansfield Park, Pride and Prejudice, 'The Dead' or Wuthering Heights, to contemporary (popular)**

**texts/films like Bridget Jones's Diary, Fools, The Governess, High Fidelity, The Hours, The Orchid Thief/Adaptation, the work of Doris Dorrie, the first Harry Potter novel/film, or the adaptations made by Alfred Hitchcock, Stanley Kubrick and Walt Disney. This book will appeal to both a specialised readership and to those accessing the dynamic field of adaptation studies for the first time. Mireia Aragay is Senior Lecturer in English literature and film at the University of Barcelona, Spain.**

**Essay from the year 2008 in the subject English - Literature, Works, grade: 1,3, TU Dortmund, language: English, abstract: Intertextuality elicits a sheer unlimited range of possible readings of a text. This is due to the fact that intertextual references enrich and deepen the text. It depends on the reader and his prior knowledge, however, in how far he is able to notice and activate the intertextual references in order to derive further meaning from it.**

**This is an exploration of ways in which psychoanalytic theory can be put to work in the reading of literary texts. Using psychoanalytic concepts, it analyses a broad range of well known literary texts in different genres.**

**Intertextuality and the Hebrew Bible**

**Intertextual Readings**

**Literature and Psychoanalysis**

**Reading the Bible Intertextually**  
**Reading Philosophy, Writing Poetry**  
**Chaucer, Spenser, Shakespeare, Milton**

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 1935--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' perspectivism, his aphoristic style, the Nietzschean epistemology of his poems of

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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.

Dynamic textual interplay: inherent and inherited  
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

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worlds

Reading the Bible Intertextually explores the revisionary hermeneutical practices of the writers of the four gospels. Each of the contributors examines the distinctive ways that the canonical evangelists put a particular "spin" on the story of Jesus through rereading the Old Testament in different ways. In addition, the evangelists' different ways of reading Israel's Scripture are correlated with different visions for the embodied life of the community of Jesus' followers. This is an exciting new reading of the gospels, bringing interdisciplinary and intertextual readings to the texts, articulated by some of the most brilliant New Testament scholars of our time.

Reading Prophetic Books

A Thematic and Intertextual Reading of the Song of Songs

The Nietzschean Intertext

Reading Ecclesiastes Intertextually

Postmodern Readings of World Politics

Reading the Bible intertextually

This successful introduction to intertextuality deftly 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 intermediality, 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

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media, this book offers a fascinating and useful approach to all aspects of literary studies, especially those dealing with adaptation, media, or comparative studies.

Even in an era of expanding methodologies for biblical studies, psalms study seems to be stuck in the old tracks of form criticism. While often beneficial, form criticism excludes two important ways of reading the psalms: that of reading the psalms with the narratives of the Hebrew Scriptures as the historical superscriptions suggest, and that of a feminist reading by expanding an exclusive focus on the cult. This book looks to correct these problems by investigating the psalms via intertextual method, both by seeing the psalms as intertextual - made up of a multitude of other texts - and by reading the psalms intertextually with texts outside the psalms. This book also introduces the reader to the variety of intertextual theories in the literary guild and develops an intertextual hermeneutic of biblical study based on these theories that bridges the gap between literary theory and the practice of biblical interpretation.

A Close and Distant Reading of Shakespearean Intertextuality

Reading Feminist Intertextuality Through Bluebeard Stories

The Enchanted Wood

Intertextuality and the Reading of Midrash