
At The Crossing Of Intertextual Reading And Textual Criticism

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Loss and Mourning in
the Writings of
Caribbean Women

Writers Bucknell University Press
This book addresses the religious scope of Cormac McCarthy's fiction, one of the most controversial issues in studies of his work. Current criticism is divided between those who find a theological dimension in his works, and those who reject such an approach on the grounds that the nihilist discourse characteristic of his narrative is incompatible with any religious message. McCarthy's tendencies toward religious themes have become increasingly more acute, revealing that McCarthy has adopted the biblical language and rhetoric to compose an "apocryphal" narrative of the American Southwest while

exploring the human innate tendency to evil in the line of Herman Melville and William Faulkner, both literary progenitors of the writer. Broncano argues that this apocryphal narrative is written against the background of the Bible, a peculiar Pentateuch in which Blood Meridian functions as the Book of Genesis, the Border Trilogy functions as the Gospels, and No Country for Old Men as the Book of Revelation, while The Road is the post-apocalyptic sequel. This book analyzes the novels included in what Broncano defines as the South-Western cycle (from Blood Meridian to The Road) in search of the religious foundations that support the

narrative architecture of the texts.

Imagining the Ideal

Reader Walter de Gruyter

For the translator, intertexts are among chief problems posed by the source text. Often unmarked typographically, direct or altered, not necessarily well-known and sometimes intersemiotic, quotations and references to other writings and culture texts call for erudition and careful handling, so that readers of the translation stand a chance of spotting them, too. For the reader, the rich intertextuality of Terry Pratchett's Discworld series is among its trademark features. Consequently, it should not be missed in translations whose

success thus depends significantly on the quality of translation of the intertexts which, as is highlighted here, cover a vast and varied range of types of original texts. The book focuses on how to deal with Pratchett's intertexts: how to track them down, analyse their role, predict obstacles to their effective translation, and suggest translation solutions - complete with a discussion of the translation of selected intertextual fragments in the Polish version, *Świat Dysku*, a concise overview of intertextual theories, and an assessment of the translator's work. Intertextual and Interdisciplinary Approaches to Cormac McCarthy Indiana University Press "Scott's subtle and

adventurous analysis breaks new ground in textual understanding, while his translations radically challenge established orthodoxies. As he crosses back and forth between French and English poetry, he has illuminating encounters with a wide range of poets, from Labe and Shakespeare to Auden and Jaccottet. The embodiment of gender in the sonnet; the performance of the dramatic voice; the inflexions of the self in the voice of lyric verse; the 'landscaping' of nature in the line of verse; the interventions of the translator in the peculiar lives of the prose poem and free verse; the tasks of the translator and the comparatist in a new age - these are some

of the issues addressed by Clive Scott in a sequence of essays as absorbing as they are original. ""Channel Crossings"" is the recipient of the R. H. Gapper Prize for 2004. The Prize, which is judged by the Society for French Studies, recognises the best publication of its year by any French studies scholar working in the United Kingdom or Ireland. The citation noted: In his book, Clive Scott gives a subtle and adventurous account of how processes of cultural exchange have played an active and enduring role in the development of the language of poetry in French and English over a period of several centuries...Clive Scott's book was one of a

number of very impressive works published in 2002. The judges' choice was made in the light of the book's originality and its likely impact on wider critical debate on the language of poetry and on questions of method and approach in comparative literature."

Women's Writing in English in a European Context IGI Global

This collection offers a fresh approach to the work of Cormac McCarthy, one of the most important contemporary American authors. Essays focus on his work across the genres and/or in constellation with other writers and artists, presenting not only a different "angle" on the work, but setting him within a

broader literary and artistic context. Such an approach offers a view of McCarthy that is strikingly different to previous collections that have dealt with the work in an almost exclusively "single author" and/or "single genre" mode.

McCarthy's novels are increasingly regarded as amongst the most rich, the most complex, and the most insightful of all recent literary responses to prevailing conditions in both the USA and beyond, and this collection recognizes the intertextual and interdisciplinary nature of his work.

Contributors draw back the curtain on some of McCarthy's literary ancestors, revealing and analyzing some of the fiction's key contemporary

intertexts, and showing a complex and previously underestimated hinterland of influence. In addition, they look beyond the novel both to other genres in McCarthy's oeuvre, and to the way these genres have influenced McCarthy's writing.

Influence and Intertextuality in Literary History Indiana University Press
Theories of intertextuality suggest that meaning in a text can only ever be understood in relation to other texts; no work stands alone but is interlinked with the tradition that came before it and the context in which it is produced. This idea of intertextuality is crucial to understanding literary studies today. Graham Allen deftly

introduces the topic and relates its significance to key theories and movements in the study of literature. The second edition of this important guide to intertextuality: outlines the history and contemporary use of the term incorporates a wealth of illuminating examples from literature and culture includes a new, expanded conclusion on the future of intertextuality examines the politics and aesthetics of the term relates intertextuality to global cultures and new media. Looking at intertextuality in relation to structuralism, post-structuralism, deconstruction, postcolonialism, Marxism, feminism and

psychoanalytic theory, this is a fascinating and useful guide for all students of literature and culture.

Sexual and Textual Errancy in T.S Eliot, James Joyce, and Marcel Proust Springer Nature

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.

Intertextual Pursuits

Popular Press

Papers presented at a two day national seminar on "Globalization : a challenge to educational management."

Baudelaire and Intertextuality

Cambridge Scholars Publishing

The first book-length consideration of questions relating to music and meaning. *Intertextuality, Intersubjectivity, and Narrative Identity*

Routledge
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.

Theories and

Practices Sarup &
Sons

Grenzen, ihre
Überschreitung, ihre
Auflösung und ihre
Wiederherstellung sind
ein bisher nicht
systematisch
erforschtes
Schlüsselkonzept für
das Verständnis
romantischer Literatur.
Diese semiotisch-
komparatistische
Grundsatzstudie
analysiert über drei
Kulturräume hinweg

vergleichend eine
Vielfalt heterogener
literarischer
Entgrenzungsphänome
ne in der Romantik und
entwickelt auf der
Basis der romantischen
Zeichentheorie ein
Modell für die Analyse
transepocharer
Entgrenzungsphänome
ne. Dabei geht sie über
bekannte Konzepte des
paradoxen Subjekts
hinaus, indem
Entgrenzung als
Interdependenz von
Subjekt, Raum und
Zeichen umfassend in
detaillierten Lektüren
literarischer Texte aus
Deutschland, den USA
und Großbritannien
sowie in theoretischen
Exkursen untersucht
wird - von Novalis und
Coleridge über Melville
bis hin zu Deleuze und
Guattari. Die Arbeit ist
somit nicht nur ein
Beitrag zur
Romantikforschung,

sondern lotet auch die methodologischen Möglichkeiten derselben neu aus. Die Studie wurde 2012 mit dem von der Ernst-Reuter-Gesellschaft der Freunde, Förderer und Ehemaligen der Freien Universität Berlin e.V. gestifteten Ernst-Reuter-Preis als herausragende und zukunftsweisende Promotionsarbeit ausgezeichnet. Boundaries constitute a key concept in Romanticism: their transgression, their elimination, but also their reconstruction. By analyzing the triad of sign, subject, and space, this study provides a comprehensive analysis of boundaries in German, English, and American Romanticism. Its trans-epochal approach

reveals a shared dynamic of a multiplicity of heterogeneous boundary phenomena ranging from the late 18th century to postmodern Romantic texts and constructs a model for the examination of limits: a theory of a-limitation. The known concept of the transgressive Romantic subject is integrated into this triadic model whose primordial site of a-limitation, however, is the semiotics of Romanticism. With a creative theoretical design that allows the reader to survey readings of individual texts as well as broader theoretical frameworks, "Liminal Semiotics" offers a new perspective on a variety of literary texts and theories ranging

from Novalis and Coleridge to Melville and finally to Deleuze and Guattari. The thesis was awarded the Ernst-Reuter-Prize 2012 for outstanding dissertations at Freie Universität Berlin.

Intertextual Weaving in the Work of Linda Lê

Indiana University Press
Playing in the Shadows considers the literature engendered by postwar Japanese authors' robust cultural exchanges with African Americans and African American literature. The Allied Occupation brought an influx of African American soldiers and culture to Japan, which catalyzed the writing of black characters into postwar Japanese literature. This same influx fostered the creation of organizations such as

the Kokujin kenkyu no kai (The Japanese Association for Negro Studies) and literary endeavors such as the Kokujin bungaku zenshu (The Complete Anthology of Black Literature). This rich milieu sparked Japanese authors'—Nakagami Kenji and Oe Kenzaburo are two notable examples—interest in reading, interpreting, critiquing, and, ultimately, incorporating the tropes and techniques of African American literature and jazz performance into their own literary works. Such incorporation leads to literary works that are “black” not by virtue of their representations of black characters, but due to their investment

in the possibility of technically and intertextually black Japanese literature. Will Bridges argues that these “fictions of race” provide visions of the way that postwar Japanese authors reimagine the ascription of race to bodies—be they bodies of literature, the body politic, or the human body itself.

University of Michigan Press

The book comprises a selection of 14 papers concerning the general theme of cultural conceptualizations in communication and translation, as well as in various applications of language. Ten papers in first part Translation and Culture cover the topics of a cognitive approach to conceptualizations of Source Language -

versus Target Language - texts in translation, derived from general language, media texts, and literature. The second part Applied Cultural Models comprises four papers discussing cultural conceptualizations of language in the educational context, particularly of Foreign Language Teaching, in online communication and communication in deaf communities.

Boundary Phenomena in Romanticism

Cambridge Scholars Publishing

This original study re-evaluates central texts of the modernist canon - Eliot's early poetry including *The Waste Land*, Joyce's *Ulysses* and Proust's *Remembrance of Things Past* - by examining sexual

energies and identifications in them that are typically regarded as perverse. According to modern cultural discourses and psychosexual categorizations, these deviant desires and identifications feminize men, or tend to render them homosexual. Colleen Lamos's analysis of the operations of gender and sexuality in these texts reveals conflicts, concerning the definition of masculine heterosexuality, which cut across the aesthetics of modernism. She argues that canonical male modernism, far from being a monolithic entity with a coherently conservative political agenda, is in fact the site of errant impulses and unresolved

struggles. What emerges is a reconsideration of modernist literature as a whole, and a recognition of the heterogeneous forces which formed and deformed modernism. Border Crossing
Routledge
Yayoi Uno Everett focuses on four operas that helped shape the careers of the composers Osvaldo Golijov, Kaija Saariaho, John Adams, and Tan Dun, which represent a unique encounter of music and production through what Everett calls "multimodal narrative." Aspects of production design, the mechanics of stagecraft, and their interaction with music and sung texts contribute significantly to the semiotics of operatic storytelling.

Everett's study draws on Northrop Frye's theories of myth, Lacanian psychoanalysis via Slavoj Žižek, Linda and Michael Hutcheon's notion of production, and musical semiotics found in Robert Hatten's concept of troping in order to provide original interpretive models for conceptualizing new operatic narratives.

Intertextuality and Victorian Studies

Routledge

Each time a border is crossed there are cultural, political, and social issues to be considered. Applying the metaphor of the 'border crossing' from one temporal or spatial territory into another, *Border Crossing: Russian Literature into Film* examines the way classic Russian texts

have been altered to suit new cinematic environments. In these essays, international scholars examine how political and economic circumstances, from a shifting Soviet political landscape to the perceived demands of American and European markets, have played a crucial role in dictating how filmmakers transpose their cinematic hypertext into a new environment. Rather than focus on the degree of accuracy or fidelity with which these films address their originating texts, this innovative collection explores the role of ideological, political, and other cultural pressures that can affect the transformation of literary narratives into cinematic offerings.

*Religion in Cormac
McCarthy's Fiction* Yale
University Press
Uniquely blending
theories of literary and
filmic intertextuality
with issues of race and
gender, and written by
an experienced author
trained both in early
modern and film
studies, this book can
easily find its place in
any syllabus in
Shakespeare or in
media studies, as well
as in a wide range of
cultural and literary
courses.

Poetry at the
Crossroads A&C Black
This groundbreaking
anthology represents
the critical inquiry of
literary scholars into
the trope of loss and
mourning in the work
of women writers from
the Caribbean
archipelago. There is a
great deal of recent
scholarly interest in the

relationship of loss and
mourning yet there are
no books specifically
devoted to an
examination of this
trope in the works of
Caribbean women
writers. To fill this gap,
this collection of
original essays
examines subjects that
encompass the
brutality of slavery,
oppressive
dictatorships, AIDS,
and the catastrophe of
the Mount Pele volcano
that appear in the
writings of women from
the English, Spanish
and French speaking
Caribbean. It is an
important addition to
the contemporary
discourse on loss and
mourning. The project
is an exciting and vital
one because it brings
together a multiplicity
of perspectives and
critical approaches to
examine the works of

writers such as Jean Rhys, Jamaica Kincaid, Julia Alvarez and Maryse Condé. What emerges is a complex portrait of loss, mourning and remembrance that both enriches and challenges customary discourses of loss, mourning and melancholia.

Deviant Modernism

Routledge

The concept of intertextuality – namely, the meaning generated by interrelations between different texts – was coined in the 1960s among literary theorists and has been widely applied since then to many other disciplines, including music. Intertextuality in *Music: Dialogic Composition* provides a systematic investigation of

musical intertextuality not only as a general principle of musical creativity but also as a diverse set of devices and techniques that have been consciously developed and applied by many composers in the pursuit of various artistic and aesthetic goals. Intertextual techniques, as this collection reveals, have borne a wide range of results, such as parody, paraphrase, collage and dialogues with and between the past and present. In the age of sampling and remix culture, the very notion of intertextuality seems to have gained increased momentum and visibility, even though the principle of creating new music on the basis of pre-existing music has a long history both inside

and outside the Western tradition. The book provides a general survey of musical intertextuality, with a special focus on music from the second half of the twentieth century, but also including examples ranging from the nineteenth century to the second decade of the twenty-first century. The volume is intended to inspire and stimulate new work in intertextual studies in music.

The Riddle of Creativity Orient
Blackswan
Intertextual and Interdisciplinary
Approaches to Cormac McCarthy
Borders and Crossings
Routledge
Apocryphal Borderlands
Purdue University Press
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 literary-critical
adventure in the enterprise.

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- Rocky Horror Picture Show Audience

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