

# An Intertextual Analysis Of The Novel Girl Meets Boy And

Intertextuality, Adaptation and Appropriation in Michael Cunni[n]gham's Novel The Hours

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## FINLEY NICHOLSON

**Intertextuality, Adaptation and Appropriation in Michael Cunni[n]gham's Novel The Hours** Edward Elgar Publishing

In *What Writing Does and How It Does It*, editors Charles Bazerman and Paul Prior offer a sophisticated introduction to methods for understanding, studying, and analyzing texts and writing practices. This volume addresses a variety of approaches to analyzing texts, and considers the processes of writing, exploring textual practices and their contexts, and examining what texts do and how texts mean rather than what they mean. Included are traditional modes of analysis (rhetorical, literary, linguistic), as well as newer modes, such as text and talk, genre and activity analysis, and intertextual analysis. The chapters have been developed to provide answers to a specified set of questions, with each one offering: \*a preview of the chapter's content and purpose; \*an introduction to basic concepts, referring to key theoretical and research studies in the area; \*details on the types of data and questions for which the analysis is best used; \*examples from a

wide-ranging group of texts, including educational materials, student writing, published literature, and online and electronic media; \*one or more applied analyses, with a clear statement of procedures for analysis and illustrations of a particular sample of data; and \*a brief summary, suggestions for additional readings, and a set of activities. The side-by-side comparison of methods allows the reader to see the multi-dimensionality of writing, facilitating selection of the best method for a particular research question. The volume contributors are experts from linguistics, communication studies, rhetoric, literary analysis, document design, sociolinguistics, education, ethnography, and cultural psychology, and each utilizes a specific mode of text analysis. With its broad range of methodological examples, *What Writing Does and How It Does It* is a unique and invaluable resource for advanced undergraduate and graduate students and for researchers in education, composition, ESL and applied linguistics, communication, L1 and L2 learning, print media, and electronic media. It will also be useful in all social sciences and humanities that place importance on texts and textual practices, such as English, writing, and rhetoric.

*Je E(s)t Un Autre* Language of Classical Lite

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. 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.

'[Opening Up! to Intertexts](#) Springer Nature

In this dissertation, I analyze five feature films directed by, and one teleplay produced by, movie and television star George Clooney. I argue that traditional critical frameworks for analyzing the work of film directors are not sufficient in approaching the movie-star director. The director who is also a popular screen actor has a signifying function as a star, a function we must add to an auteurist analysis. To analyze the films of a movie-star director, we must take into account that director's star image, primarily because of the opportunities his or her star image offers for

intertextual analysis. In this dissertation, such analysis includes other motion pictures and television shows in which George Clooney has starred, plus additional movies that I identify as not only related to Clooney-directed films, but that also illuminate those films via thematic and formal similarities. My overarching objective is to demonstrate that my approach here will be ideal for future analysis of directorial work by other film and television stars.

**Quantitative Intertextuality** Bloomsbury Publishing

In this dissertation, I analyze five feature films directed by, and one teleplay produced by, movie and television star George Clooney. I argue that traditional critical frameworks for analyzing the work of film directors are not sufficient in approaching the movie-star director. The director who is also a popular screen actor has a signifying function as a star, a function we must add to an auteurist analysis. To analyze the films of a movie-star director, we must take into account that director's star image, primarily because of the opportunities his or her star image offers for intertextual analysis. In this dissertation, such analysis includes other motion pictures and television shows in which George Clooney has starred, plus additional movies that I identify as not only related to Clooney-directed films, but that also illuminate those films via thematic and formal similarities. My overarching objective is to demonstrate that my approach here will be ideal for future analysis of directorial work by other film and television stars.

Springer

The graduation thesis presents Michael Cunningham's *The Hours*. The novel is a Postmodernist work, based on Virginia Woolf's modernist novel *Mrs Dalloway*. The thesis explores the intertextual relations between the two works and discovers features of adaptation and appropriation. The intertextual analysis is based on several original intertexts: *Mrs Dalloway*, Woolf's letters and her life itself. The characteristics of *The Hours* as an intertextual work, as adaptation and appropriation are supported with examples from the text and with theories by Gerard Genette, Julie Sanders and Linda Hutcheon. Intertextuality is divided into quotation, allusion and paratextuality in the thesis; adaptation is illustrated with specific examples, and appropriation is discussed within the frames of a riff and other imitation features of *The Hours*. The thesis deals with several elements of *The Hours*, such as motifs, themes, names of the characters, imitation of Woolf's style and settings which are presented as intertextual examples or/and as characteristics of adaptation and appropriation. In accordance with Postmodernist principles, the importance of the reader is stressed in order for him/her to perceive the intertextual, adaptive and appropriated features of the novel. *The Hours* can be perceived as intertextual work or as adaptation and/or appropriation. *Messianism in the Old Greek of Isaiah* GRIN Verlag

Diploma Thesis from the year 2010 in the subject English Language and Literature Studies - Literature, grade: 1,3, Martin Luther University (Institut für Anglistik und Amerikanistik), language: English, abstract: With the growth in popularity due to series like Anne Rice's *The Vampire Chronicles* and the motif's recurring presence in cinematic adaptations of *Stoker's Dracula* as well as various TV formats public interest has never ceased to the present day. As the most significant characteristic of the vampire is its being multi-faceted and changing, its potential to be also of great intertextual value can be thereupon considered. Consequently, it can be assumed that Meyer's tetralogy clearly evokes these instances of intertextuality through the adoption of patterns and themes that have already proved productive in earlier literary works. However, in Meyer's work these sources are remarkably extended and sometimes even altered as she relies to a large part on her pretexts to tell her narrative and construct a postmodern vampire figure. In order to achieve a comprehensive analysis it is necessary to incorporate all four volumes - *Twilight*, *New Moon*, *Eclipse*, and *Breaking Dawn* - of the *Twilight* series in the discussion. Meyer's just recently published work *The Short Second Life of Bree Tanner: An Eclipse Novella* will only engage a marginal part of the analysis as it largely concentrates on the subplot of *Eclipse*, hence not being particularly significant for the main events of the story. On the other hand, Meyer's *Midnight Sun*, although until the present day a yet unfinished and unpublished manuscript, is of great importance for the subsequent analysis. Meyer dwells on a number of themes, structures, and characters that have intertextual potential. One can distinguish between pretexts that are apparently marked in Meyer's work and sources that only bear non-literal intertextual references. Pretexts that are overtly marked and are thus explicitly intertextual in the *Twi*

**The Tele-visual Melodrama** Routledge

Thesis (M.A.) from the year 2001 in the subject English Language and Literature Studies - Linguistics, grade: 1.7 (A-), LMU Munich (Institute for English Philology), language: English, abstract: Introduction 1.1. Foreword Intertextuality is a term that has often been discussed in the

linguistic analysis of literature texts. More recently it has become a popular term in media research, especially the analysis of advertisements. But what about Intersemioticity?

Intersemioticity is a term that was coined only recently by Lipka (personal note). Like intertextuality, it deals with the relationship of texts to each other but refers not only to textual and verbal messages but also to non-verbal information such as pictures or sounds. It can simply be seen as a web of references that link the textual, visual and aural elements of a primary message with textual, visual and aural elements from other messages. Even the interaction of semiotic modes within a message marks a form of intertextuality which can be referred to as intra-semioticity. In modern TV advertising, both intra- and intersemioticity play an important role as visual and verbal information continually overlap each other and consequently can no longer be defined as independent referential systems. Prestige is a relatively broad term that, according to the Cambridge Online Dictionary (dictionary.cambridge.org/), is used to refer to the "respect and admiration given to someone or something, usually because of a reputation for high quality, success or social influence". In advertising, it is often associated with luxurious goods or prestige items such as expensive cars or watches but also with personal prestige. Celebrated public characters often advertise for a product, which enhances the value of both the product and sometimes the celebrity. In a more cultural context, prestige refers to the respect and admiration that is given to a cultural group because of its positive values and qualities. In the opinion of most Australians, Australian culture stands for: friendliness, liberal thinking, personal independence, naturalness, openness, good humour, sportsmanship, nature loving and national pride. Advertisers who wish to boost the sales of an Australian product to Australian consumers often address their target group by making references to these highly estimated "national characteristics". [...]

**Intertextual References in "Roderick Or The Education of a Young Machine" by John Sladek** Manchester University Press

This book introduces quantitative intertextuality, a new approach to the algorithmic study of information reuse in text, sound and images. Employing a variety of tools from machine learning, natural language processing, and computer vision, readers will learn to trace patterns of reuse across diverse sources for scholarly work and practical applications. The respective chapters share highly novel methodological insights in order to guide the reader through the basics of intertextuality. In Part 1, "Theory", the theoretical aspects of intertextuality are introduced, leading to a discussion of how they can be embodied by quantitative methods. In Part 2, "Practice", specific quantitative methods are described to establish a set of automated procedures for the practice of quantitative intertextuality. Each chapter in Part 2 begins with a general introduction to a major concept (e.g., lexical matching, sound matching, semantic matching), followed by a case study (e.g., detecting allusions to a popular television show in tweets, quantifying sound reuse in Romantic poetry, identifying influences in fan fiction by thematic matching), and finally the development of an algorithm that can be used to reveal parallels in the relevant contexts. Because this book is intended as a "gentle" introduction, the emphasis is often on simple yet effective algorithms for a given matching task. A set of exercises is included at the end of each chapter, giving readers the chance to explore more cutting-edge solutions and novel aspects to the material at hand. Additionally, the book's companion website includes software (R and C++ library code) and all of the source data for the examples in the book, as well as supplemental content (slides, high-resolution images, additional results) that may prove helpful for exploring the different facets of quantitative intertextuality that are presented in each chapter. Given its interdisciplinary nature, the book will appeal to a broad audience. From practitioners specializing in forensics to students of cultural studies, readers with diverse backgrounds (e.g., in the social sciences, natural language processing, or computer vision) will find valuable insights.

**An Intertextual Analysis of D.M. Mothoagae's Poetry** Princeton University Press

The books we've read, the films we've seen, the stories we've heard - and 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 of existing research, 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.

**James Thomson's Defence of Poetry** The Interface between Intellectual Property and Investment Law

This original book presents a critical analysis of the interface between international intellectual property law and international investment law through the lens of intertextuality. It argues that a structuralist approach to intertextuality can be useful in the context of legal interpretation, especially in relation to the interpretation of treaties.

**Literature as Dialogue** Walter de Gruyter GmbH & Co KG

This study presents a contextual and intertextual reading of James Thomson's (1700--1748) poem »The Seasons«, taking into consideration some of the presuppositions and habitus of the text's cultural community and the function of the poem's many intertextual allusions. Contemporary assumptions about processes of perception, reading and the practice of virtue call for an approach to the poem that takes literary pre-texts into account. An intertextual reading reveals »The Seasons«, though heterogeneous on its surface, as coherent in its cultural functionality: It aims to train readers into virtuous habits and asserts the powers of poetic discourse as a culturally relevant force especially in relation to the discourse of natural philosophy. With the emergence of natural philosophy as a cultural activity of considerable market value, poetry had to legitimise itself as a culturally relevant pursuit. An analysis of the poem's intertext, in particular allusions to Virgil, Ovid and Milton, but also to genre conventions such as pastoral, romance, sermon and panegyric, uncovers textual strategies that attempt to re-legitimise poetry on the one hand by transposing scientific method into a poetic environment. On the other hand, the text demonstrates, using its intertext, that poetry has powers which reach beyond the rational and empirical agenda of natural philosophy and that poetry has a distinctive cultural function as a provider of vision, insight and moral knowledge. Diese Studie legt eine historisch kontextualisierte Interpretation von James Thomson's (1700--1748) Gedicht »The Seasons« vor, die Präsuppositionen und Habitus zeitgenössischer Leserschaft sowie die Funktion seiner zahlreichen intertextuellen Anspielungen mit einbezieht. Diese Lesart erhellt »The Seasons« als einen, trotz heterogener Textoberfläche, in seiner kulturellen Funktionalität kohärenten Text. Die Analyse des Intertexts deckt Textstrategien auf, die den dichterischen Diskurs insbesondere in Relation zum neu privilegierten Diskurs der Naturphilosophie als kulturell relevante Kraft relegitimieren.

**The Art Symbol as Root Metaphor** Walter de Gruyter

By for the first time systematically analyzing all Amazon-episodes in Graeco-Roman epic, Penthesilea und ihre Schwestern demonstrates that Amazon-episodes are a gender-sensitive structural element of heroic poetry. The intertextual analysis offers a new perspective on the epic construction of gender. Penthesilea und ihre Schwestern untersucht erstmals systematisch alle Amazonenepisodes des antiken Epos und weist nach, dass Amazonenepisodes eine genderrelevante Bauform des Heldenepos sind. Die innovative intertextuelle Analyse bietet eine neue Perspektive auf die Konstruktion von Gender im Epos.

**Early Modern Intertextuality** Peter Lang GmbH, Internationaler Verlag Der Wissenschaften

This volume explores the fundamentals of intertextual methodology and summarizes recent scholarship on studies of intertextuality in the deuterocanonical books. The essays engage in comparison and analysis of text groups and motifs between canonical, deuterocanonical and non-biblical texts. Moreover, the book pays close attention to non-literary relationships between different traditions, a new feature of research in intertextuality.

**An Intertextual Analysis of the Myth of Antigone in Three Latin American Plays** John Benjamins Publishing Company

The meaning of Paul's comments about the new creation in 2 Corinthians 5:17 and Galatians 6:15 has long been obscured. Debate has raged for years, with some arguing that the phrase new creation solely refers to the inward transformation believers have experienced through faith in Jesus Christ, and others that this phrase should be understood cosmologically and linked with Isaiah's new heavens and new earth. Still more advocate an ecclesiological interpretation of this phrase that centres Paul in the new community formed around Jesus Christ. In *As It Was in the Beginning*, Mark Owens argues that the concept of new creation should be understood within the realm of Paul's anthropology, cosmology, and ecclesiology. Paul's understanding of new creation belongs within an Urzeit-Endzeit typological framework, especially within 2 Corinthians 5-6 and Ephesians 1-2. Owens's reading of new creation gives due weight to the use of Isaianic traditions in Paul's letters, and to demonstrate that the vision of new creation in 2 Corinthians and Galatians is in striking harmony with that of Ephesians.

**And It's All There - Intertextual Structures, Themes, and Characters in Stephenie Meyer's Twilight Series** Frank & Timme GmbH

The essays in this volume focus on one of the most influential yet confusing concepts in modern critical thinking, that of intertextuality.

**Penthesilea und ihre Schwestern** GRIN Verlag

By dividing the reading process into two parts: a naïve primary reading, devoid of interrogation into academic criticism, and an informed secondary reading which utilises said criticism and theory; this thesis analyses the effects of 'informed' intertextuality on the interpretations and perceptions constructed by a reader. The texts I have chosen to analyse are *Fire and Hemlock* (1985) and *Deep Secret* (1997) by Diana Wynne Jones, and Neil Gaiman's *Stardust* (1999). Patterns of intertextuality observed during the initial naïve reading are the focus of the following chapters. Focus is placed on relationships between literary texts, connections to genre and culture, as well as the transformation of texts through adaption and changes in medium. The relationship between an author and his text is also a concern of intertextuality, and is discussed throughout the thesis, but specifically during a chapter dealing with the effects of intertexts upon originality and the power of the author. The reader's importance is also emphasised. Theorists such as Kristeva and Barthes, as well as Genette and Bloom, all inform my perception of intertextuality, giving me a frame-work through which to approach the texts. I have concluded that reading intertextual connections 'opens' up the reading process. A discussion about intertextuality has led to an appreciation of the amount of subversion and renewal which such relationships bring in terms of genre and characterisation, and even specific narratives. Areas of further study indicated by my discussions include the effect of the internet on originality and plagiarism, and the effect of

consumerism on narrative.

*Reason and the Lover* James Clarke & Company

The Interface between Intellectual Property and Investment Law Edward Elgar Publishing

**Complexity in Architecture** Vandenhoeck & Ruprecht

This book is an exploration of the viability of applying the post structuralist theory of intertextuality to early modern texts. It suggests that a return to a more theorised understanding of intertextuality, as that outlined by Julia Kristeva and Roland Barthes, is more productive than an interpretation which merely identifies 'source' texts. The book analyses several key early 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 Peele, 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.

Written on the Body Greenwood

Seminar paper from the year 2020 in the subject American Studies - Literature, grade: 1,7, University of Wuppertal, language: English, abstract: Are there intertextual text passages in the work of John Sladek's "Roderick or The Education of a Young Machine" and what are their dominant characteristics? To answer this question, there is a general, theoretical introduction to the topic of intertextuality. Subsequently, a model of intertextual analysis will be presented which will serve as

the basis for my methodological investigation. Thereafter, in chapter four, the analysis of exemplary text passages follows. In the last chapter the author will answer the research question and explain my findings.

*An Intertextual Analysis of John 15-17 in Light of Ezekiel 17*

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.

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