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"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.

"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

Drawing on his work in Iceland, Ireland, Scotland, North America, Ghana, and Fiji, linguistic anthropologist and folklorist Richard Bauman presents a series of ethnographic case studies that offer a sparkling look at intertextuality as communicative practice. A fascinating perspective on intertextuality: the idea that written and spoken texts speak to one another, e.g. through genre or allusions. Presents a series of ethnographic case studies to illustrate the topic. Draws on a broad range of oral performances and literary records from across the world. The author's introduction sets a framework for the analysis of genre, perform and intertextuality. Shows how performers blend genres, e.g., telling stories about riddles or legends about magical verses, or constructing sales pitches.

Intertextuality is a matter of reading.

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

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. Tradi-

tions, 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.

Dynamic textual interplay: inherent and inherited

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.

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).

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. 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.

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.

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, organized 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.

This successful introduction to intertextuality deftly introduces this crucial area and relates its signifi-

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

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 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.

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.

Dealing with five significant works of the American-Revolution era (1776-1820), the book crystallizes strategies of subversion in an intertextual war by authors reformulating the histories of other revolutions they believed shaped the American Revolution. The book exhumes the covert revolutionary histories, both Patriot and Loyalist, which underwrote their dialogue.

The Greek and Roman novels of Petronius, Apuleius, Longus, Heliodorus and others have been cherished for millennia, but never more so than now. The *Cambridge Companion to the Greek and Roman Novel* contains nineteen original essays by an international cast of experts in the field. The em-

phasis is upon the critical interpretation of the texts within historical settings, both in antiquity and in the later generations that have been and continue to be inspired by them. All the central issues of current scholarship are addressed: sexuality, cultural identity, class, religion, politics, narrative, style, readership and much more. Four sections cover cultural context of the novels, their contents, literary form, and their reception in classical antiquity and beyond. Each chapter includes guidance on further reading. This collection will be essential for scholars and students, as well as for others who want an up-to-date, accessible introduction into this exhilarating material.

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 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.

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.

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 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.

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. .embed-container { position: relative; padding-bottom: 56.25%; height: 0; overflow: hidden; max-width: 100%; } .embed-container iframe, .embed-container object, .embed-container embed { position: absolute; top: 0; left: 0; width: 100%; height: 100%; }

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.

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 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.

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 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

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.

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.

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.

This volume includes a series of 17 selected essays, preceded by a methodological introduction, whose purpose is to offer a fresh outlook 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 practice, 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 it 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.

Why was the term 'intertextuality' coined? Why did its first theorists feel the need to replace or complement those terms - of quotation, allusion, echo, reference, influence, imitation, parody, pastiche, among others - which had previously seemed adequate and sufficient to the description of literary relations? Why, especially in view of the fact that it is still met with resistance, did the new concept achieve such popularity so fast? Why has it retained its currency in spite of its inherent paradoxes? Since 1966, when Kristeva defined every text as a 'mosaic of quotations', 'intertextuality' has become an all-pervasive catchword in literature and other humanities departments; yet the notion, as commonly used, remains nebulous to the point of meaninglessness. This book seeks to shed light on this thought-provoking but treacherously polyvalent concept by tracing the theory's core ideas and emblematic images to paradigm shifts in the fields of science, philosophy, psychoanalysis, and linguistics, focusing on the shaping roles of Darwin, Nietzsche, Freud, Saussure, and Bakhtin. In so doing, it elucidates the meaning of one of the most frequently used terms in contemporary criticism, thereby providing a much-needed foundation for clearer discussions of literary relations across the discipline and beyond.

Proceeding by means of intensive readings of passages from the early midrash on Exodus The Mekil-

ta, 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 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.

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