

ALLUSION AND INTERTEXT

*dynamics of appropriation
in Roman poetry*



ROMAN
LITERATURE
AND ITS
CONTEXTS

Stephen Hinds

Allusion And Intertext Dynamics Of Appropriation In Roman Poetry

Felipe A. Masotti



Allusion And Intertext Dynamics Of Appropriation In Roman Poetry:

Allusion and Intertext Stephen Hinds, 1998-01-29 The study of the deliberate allusion by one author to the words of a previous author has long been central to Latin philology However literary Romanists have been diffident about situating such work within the more spacious inquiries into intertextuality now current This 1998 book represents an attempt to find or recover some space for the study of allusion as a project of continuing vitality within an excitingly enlarged universe of intertexts It combines traditional classical approaches with modern literary theoretical ways of thinking and offers attentive close readings innovative perspectives on literary history and theoretical sophistication of argument Like other volumes in the series it is among the most broadly conceived short books on Roman literature to be published in recent years *The Dynamics of Intertextuality in Plutarch*, 2020-05-11 The Dynamics of Intertextuality in Plutarch explores the numerous aspects and functions of intertextual links both within the Plutarchan corpus itself intratextuality and in relation with other authors works genres or discourses of Ancient Greek literature interdiscursivity intergenericity as well as non textual sources intermateriality Thirty six chapters by leading specialists set Plutarch within the framework of modern theories on intertextuality and its various practical applications in Plutarch's *Moralia* and *Parallel Lives* Specific intertextual devices such as quotations references allusions pastiches and other types of intertextual play are highlighted and examined in view of their significance for Plutarch's literary strategies argumentative goals educational program and self presentation

Intertextuality and the Reading of Roman Poetry Lowell Edmunds, 2003-05-01 How can we explain the process by which a literary text refers to another text For the past decade and a half intertextuality has been a central concern of scholars and readers of Roman poetry In *Intertextuality and the Reading of Roman Poetry* Lowell Edmunds proceeds from such fundamental concepts as author text and reader which he then applies to passages from Vergil Horace Ovid and Catullus Edmunds combines close readings of poems with analysis of recent theoretical models to argue that allusion has no linguistic or semiotic basis there is nothing in addition to the alluding words that causes the allusion or the reference to be made Intertextuality is a matter of reading **The Cambridge Companion to Virgil** Charles Martindale, 1997-10-02 Virgil became a school author in his own lifetime and the centre of the Western canon for the next 1800 years exerting a major influence on European literature art and politics This Companion is designed as an indispensable guide for anyone seeking a fuller understanding of an author critical to so many disciplines It consists of essays by seventeen scholars from Britain the USA Ireland and Italy which offer a range of different perspectives both traditional and innovative on Virgil's works and a renewed sense of why Virgil matters today The Companion is divided into four main sections focussing on reception genre context and form This ground breaking book not only provides a wealth of material for an informed reading but also offers sophisticated insights which point to the shape of Virgilian scholarship and criticism to come *Does the New Testament Imitate Homer?* Dennis R. MacDonald, 2008-10-01 In this provocative challenge to prevailing views of New Testament

sources Dennis R MacDonald argues that the origins of passages in the book of Acts are to be found not in early Christian legends but in the epics of Homer MacDonald focuses on four passages in the book of Acts examines their potential parallels in the Iliad and concludes that the author of Acts composed them using famous scenes in Homer's work as a model Tracing the influence of passages from the Iliad on subsequent ancient literature MacDonald shows how the story generated a vibrant mimetic literary tradition long before Luke composed the Acts Luke could have expected educated readers to recognize his transformation of these tales and to see that the Christian God and heroes were superior to Homeric gods and heroes Building upon and extending the analytic methods of his earlier book *The Homeric Epics and the Gospel of Mark* MacDonald opens an original and promising appreciation not only of Acts but also of the composition of early Christian narrative in general

Literature and Ethics Daniel K. Jernigan, 2009 *Literature and Ethics* covers a wide gamut of literary periods and genres including essays on Victorian literature and modernism as well as several studies on narrative but the central ethos emerges from considerations of issues of responsibility and irresponsibility as they find expression in literary study and in ethics Students and academics who are interested in literary theory ethics narrative form and issues of authorial responsibility and how such matters inform the reading of literary texts will find that this collection offers a wide array of approaches and viewpoints by major figures from the relevant sub disciplines in literary studies The collection offers much timely critical observation on a variety of contemporary authors but also provides critically adventurous commentaries on Victorian literature and on Indian African Irish and Australian literature The volume assembles a collection of essays that would illustrate the great diversity of methods by which considerations of responsibility can and do offer insight into a range of literary texts and theoretical discourses while also making a contribution to the philosophical question of responsibility and irresponsibility in the contemporary world The collection as a whole testifies to the human fascination with issues of responsibility just as it testifies to the necessity of posing questions of responsibility as questions of ethics and literature the necessity of recognizing in other words that responsibility names a concept whose only ground is the history of those fictional narratives of responsibility and irresponsibility that modern civilization would do well to continue inventing and reflecting upon critically So whether ethical discourses find expression in theoretical debate or in and through the sophisticated fictions that constitute an imaginative culture what is clear both from wider discussions related to the value of literary texts that are such a central part of contemporary literary studies and from the varied and nuanced arguments that are made in this collection is that questions of responsibility are central to literature philosophy and the arts just as they are to the social realities that spawned them in the first place *Literature and Ethics* is an important book for all literature and literary theory collections It has specific resonance for students and teachers who are interested in the value of literary study and in questions of ethics and narrative

LUX: Studies in Greek and Latin Literature Myrto Aloumpi, Antony Augoustakis, 2024-10-21 This volume of essays in honor of Lucia Athanassaki offers a great variety of chapters on a number of

topics in Greek and Latin literature and genres from Greek epic and lyric poetry to Greek drama and late antiquity Greek historiography and Latin lyric poetry But the Wise Shall Understand Felipe A. Masotti ,2025-02-17 Using Bakhtin s theory Felipe A Masotti examines how ancient prophecies are reused to shape ideas of divine intervention and the passing of time It reveals a blend of traditional and innovative elements in Daniel s eschatological narrative reflecting a deep theological engagement with prophetic traditions

Sustaining Fictions Lesleigh Cushing Stahlberg,2009-05-01 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

Imitating Authors Colin Burrow,2019 People learn by imitating other people Authors do the same This book explains how authors from the earliest stages of Western literature to the present day have imitated each other

Reading Virgil and His Texts Richard F. Thomas,1999 Dynamic textual interplay inherent and inherited

Atomism in the Aeneid Matthew M. Gorey,2021 Atomism in the Aeneid investigates allusions to Lucretian atomism in descriptions of indecision violence and disorder in Virgil s epic Drawing upon a long tradition of anti atomist discourse in Greek philosophy Gorey argues that atomic imagery functions as a metaphor for cosmic and political anarchy in the Aeneid

Ovid's Changing Worlds Raphael Lyne,2001 Ovid s Changing Worlds looks at the four most important English imitations of Ovid s Metamorphoses in the English Renaissance It sheds new light on dealings with the classics in the period and shows that the emergence of English literature from the shadows was a complex and fascinating process

Irony and Misreading in the Annals of Tacitus Ellen O'Gorman,2006-12-14 This 2000 book examines Tacitus Annals as an ironic portrayal of Julio Claudian Rome through close analysis of passages in which characters engage in interpretation and misreading By representing the misreading of signifying systems such as speech gesture writing social structures and natural

phenomena Tacitus obliquely comments upon the perversion of Rome's republican structure in the new principate. Furthermore, this study argues that the distinctively obscure style of the *Annals* is used by Tacitus to draw his reader into the ambiguities and compromises of the political regime it represents. The strain on language and meaning both portrayed and enacted by the *Annals* in this way gives voice to a form of political protest to which the reader must respond in the course of interpreting the narrative.

A Financial History of the Netherlands Marjolein C. 't Hart, Joost Jonker, Jan Luiten van Zanden, 1997-09-11 Overview of the financial history of the Netherlands from the sixteenth century onwards

The Staying Power of Thetis Maciej Paprocki, Gary Patrick Vos, David John Wright, 2023-04-27 In 1991 Laura Slatkin published *The Power of Thetis*. Allusion and Interpretation in the *Iliad* in which she argued that Homer knowingly situated the storyworld of the *Iliad* against the backdrop of an older world of mythos by which the events in the *Iliad* are explained and given traction. Slatkin's focus was on Achilles' mother Thetis, an ostensibly marginal and powerless goddess. Thetis nevertheless drives the plot of the *Iliad*, being allusively credited with the power to uphold or challenge the rule of Zeus. Now, almost thirty years after Slatkin's publication, this timely volume re-examines depictions and receptions of this ambiguous goddess in works ranging from archaic Greek poetry to twenty-first century cinema. Twenty authors build upon Slatkin's readings to explore Thetis and multiple roles she played in Western literature, art, material culture, religion, and myth. Ever the shapeshifter, Thetis has been and continues to be reconceptualised: supporter or opponent of Zeus' regime, model bride or unwilling victim of Peleus' rape, good mother or child murderer, figure of comedy or monstrous witch. Hers is an enduring power of transformation resonating within art and literature.

The Oxford Handbook of Chaucer Suzanne Conklin Akbari, James Simpson, 2020 This Handbook addresses Chaucer's poetry in the context of several disciplines, including late medieval philosophy and science, Mediterranean culture, comparative European literature, vernacular theology, and popular devotion.

amor : roma Susanna Morton Braund, Roland Mayer, 2020-08-30 Eleven essays and a poem by leading Latinists presented to E. J. Kenney on his seventy-fifth birthday.

Flavian Poetry and its Greek Past Antonios Augoustakis, 2014-01-16 *Flavian Poetry and its Greek Past* breaks new ground by investigating the close interaction between Flavian poetry and Greek literary tradition and by evaluating the meaning of this affiliation in the socio-political and cultural context of the late first century CE. Authors examined include Martial, Silius Italicus, Statius, and Valerius Flaccus. Their interaction with Greek literature is not just thematic or geographical; the Greek literary past is conceived as the poetic influence of a variety of authors, periods, and genres, such as Homer, the Cyclical tradition, Greek lyric poetry, Greek tragedy, Hellenistic poetry, and aesthetics, and Greek historiography.

Genres Rediscovered Anna Maria Wasył, 2011 A reader of the *epyllion* by Dracontius, the *elegy* by Maximianus, and the *epigram* by Luxorius should not expect that these works and these new embodiments of the old genres will be wholly identical with their archetypes. Were it so, it would mean that we read but second-rate versifiers. Indeed, we may expect rather that thanks to the reading of Dracontius's *epyllion*, Maximianus's *elegy*, and Luxorius's *epigram*, our

understanding of these very genres may become fuller and deeper than if it was narrowed only to the study of the classical phase of the Roman literature Therefore I have decided to employ in the title of my book the expression genres rediscovered I have found it fair to emphasize that the poets whose works have been studied here merit appreciation for their creativity and indeed courage in reusing and reinterpreting the classical and truly classic literary heritage In addition I have found it similarly fair to stress that for the students of Latin literature the borderline between the classical and the post classical is and should be flexible It is not my intention of course to imply that aesthetic and poetological differences should be ignored or blurred Quite the reverse these differences are profound and multidimensional and as such must be properly understood and explained The main issue is the fact that studies of Latin literature or rather of literature in general and especially generic studies require a proper i e diachronic perspective A description of a certain genre based merely on its most important or generally known representative representatives will always risk becoming incomplete and limited In genology one must be utterly prudent in defining the main and the marginal the relevant and the negligible In this sense an insight into a few genres practiced by some classical and classic Roman poets from the perspective of their post classical followers may be also for a genologist an intriguing rediscovery

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