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Ольга ЛЯШКО

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INTRODUCTION

The MANUAL is intended as a guide to interpreting intertextuality in modern English Internet communication for senior students of foreign languages departments.

This manual is aimed at improving students' English-language competence by developing the skill of deep and thoughtful reading and listening. Analysing and discussing the texts of modern English Internet communication, students are expected to enlarging their vocabulary and master their speaking and writing skills.

Structurally, the manual consists of two sections.

Part I represents the general information about intertextuality, its broad and narrow approaches as well as linguistic and multimodal manifestations, different types of intertextual relationships, i.e. intertextuality as direct and indirect citation, metatextuality, architextuality, paratextuality and hypertextuality, which are accompanied with a range of activities.

Part II focuses on intertextuality and related concepts such as interdiscursivity, intericonicity, precedentedness, multimodality and intermediality, which are also accompanied with a range of activities.

The manual includes 12 units, each one is structured in the following way: 1) **theoretical issues** of intertextuality, its types, means and related concepts; 2) **reading assignment** based on online articles or its extracts, together with archpastoral message, fairy tale and track review, after which students will find task, making connections with the theoretical material of each unit; 3) **listening and viewing comprehension** (TED talks, advertisement, animated cartoon, short film, inspirational videos, etc.) preceded with background information about the speaker and the contents of the video followed by task that will enable students to come to grips with theoretical framework and terminology; 4) **discussion** (work in pairs or team work), which develops skills of critical analysis; 5) **writing** activities make use of the formats of short posts for a social network, comments or reviews; 6) **self-study work** utilises the format of a project that develops skills of critical analysis and academic research.

PART ONE

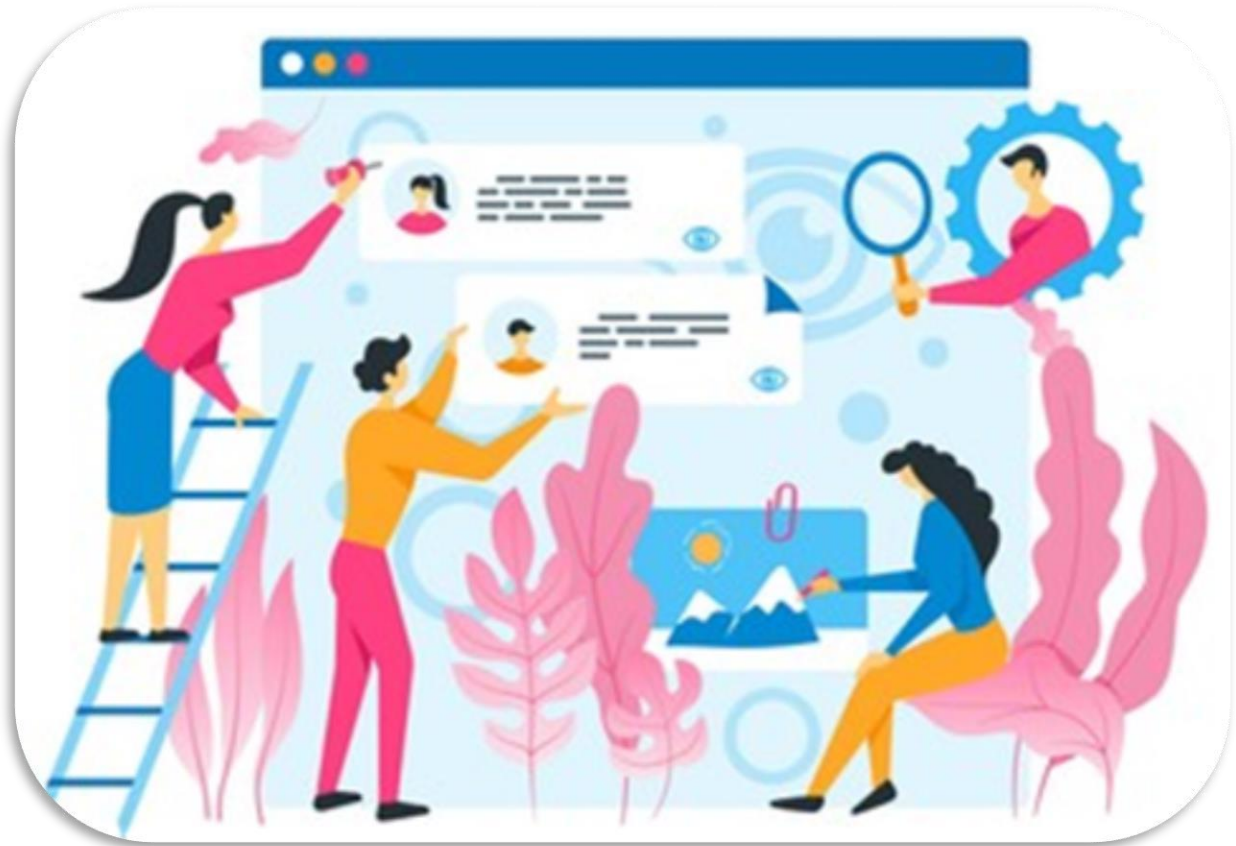
History merely repeats itself. It has all been done before.

Nothing under the sun is truly new.

Sometimes people say, "Here is something new!"

But actually it is old; nothing is ever truly new.

Ecclesiastes (1:9-10)



UNIT 1. Linguistic and Multimodal Manifestations of Intertextuality in Modern English Internet Communication

What is Intertextuality?



Intertextuality is “a mosaic of quotations; any text is the absorption and transformation of another” text (*Julia Kristeva*).

Every text is an intertext; other texts are present within it to varying degrees and in more or less recognisable forms. < > Every text is a new tissue of recycled citations. Fragments of codes, formulae, model rhythms, bits of social discourse pass into the text and are redistributed within it. < > The intertext is a field of anonymous formulae whose origin is rarely recoverable, of unconscious or automatic citations without speech marks (*Roland Barthes*).

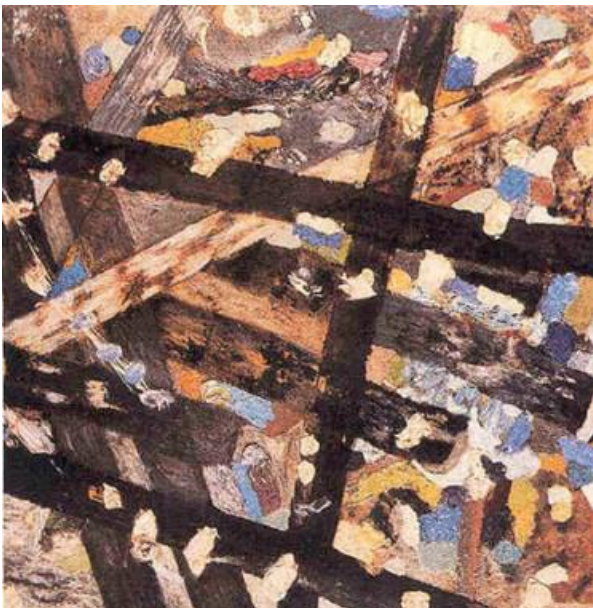


Figure 1 Carl Buchheister: *Komposition Textem (text composition)* (Available at: [chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://lartis.s.k/wp-content/uploads/2020/06/Panasenko_Issue-1_2020.pdf](https://lartis.s.k/wp-content/uploads/2020/06/Panasenko_Issue-1_2020.pdf))

“We can think of texts as unities woven together from different strands or threads. Texts, like textiles, come in different shapes and sizes and have different functions in human life. If we look at the picture attentively, we will see light and dark, thick and thin lines leading us to the outer space. They may be considered as positive and negative characters (evaluation), cumulative and supporting images; as lines connecting us with other texts (intertextuality); dark dots may symbolize context, light – artistic details, stylistic devices, etc.”¹

According to the *broad approach of intertextuality (cultural-semiotic and post-structuralism approach)*, the focus is not so much on texts as on the relationships between them. In a broad postmodern understanding, the text is considered as culture and culture as text, that is, works of art are also texts.

¹ Panasenko, N. (2020), p.186-187

According to the *narrow approach of intertextuality* (philological), the types of relationships between a specific text and other texts or between a text and its fragments are analyzed. The focus is on the problem of literary influences, borrowings or dialogue of authors, internal motifs of the work (such as stylisation, parody and collage), quotations, different forms of indirect speech, allusions, reminiscences, precedent texts and phenomena.

What are Linguistic and Multimodal Manifestations of Intertextuality?

Linguistic manifestations of intertextuality correlate to a narrow approach mentioned above, while *multimodal manifestations* can be traced from the perspective of a philosophical poststructuralism or broad cultural-semiotic approach of intertextuality i.e. as the interaction of a text with fragments of "texts" of other arts, music, films, mass media, etc., that is, it is framed by



various additional relations or semiotic systems (modes): linguistic, visual, aural, gestural, spatial, gustatory and olfactory. Multimodal means include not only verbal, but also nonverbal², paraverbal³, and iconic⁴ components.

What are the Types of Intertextual Relationships?

In addition to the term *intertextuality*, similar terms are used, such as *transtextuality*, or the textual transcendence of the text as "all that sets the text

² graphic effects; different fonts and colours

³ punctuation, diacritical and typographic marks, mathematical symbols

⁴ emblems, emoticons, caricatures, comics, logos, images, icons

in a relationship, whether obvious or concealed, with other texts."⁵, which is a broad notion and includes five types of transtextual relationships⁶:

- 1) *intertextuality* as a relationship of copresence between two texts or among several texts (quoting, plagiarism, allusion);
- 2) *paratextuality* as a relationship that binds the text to a title, a subtitle, intertitles; prefaces, postfaces, notices, forewords, etc.; marginal, infrapaginal, terminal notes; epigraphs; illustrations; blurbs, book covers, dust jackets, etc.;
- 3) *metatextuality* as the relationship most often labeled "commentary" (as a comment on the previous text);
- 4) *hypertextuality* as relationship uniting a text B to an earlier text A (i.e., a text derived from another preexistent text): transformation, parody, translation;
- 5) *architextuality* as a genre connection of texts (determining the generic status of the text).

What are the Most Common Sources of Intertextuality?

The most common *sources of intertextuality* include *religious* (biblical quotations and allusions), *literary* (prosaic and poetic quotations and allusions by authors of different periods), *folklore* quotations and allusions (proverbs, fairy tales), *historical*, *mythological*, *cinematic*, *musical*, *political*, *psychological*, etc.

How to Identify and Analyse Intertextuality in Modern English Internet Communication?

1. Read *the passage / watch the video, etc.* to identify the type of communication (*verbal, non-verbal, written, visual, listening*) and the way to communicate over the Internet (*Email, Instant messaging, VoIP and Internet Phone System, Internet Relay Chat, Video Calls and Conferences, Social Networks, Forums*).
2. Find any clear intertextual references to religion, literature, music, art, film, or another text type.

⁵ Genette, G. (1997), p.1

⁶ Genette, G. (1997), p.1-5

3. Research or use your own knowledge of the text you have identified and find any themes or messages that can be linked to your current text.
4. Recognise the type of transtextual / intertextual relationships (*five types by Gérard Genette*).
5. Discover the linguistic (*quotations, different forms of indirect speech, allusions, reminiscences, precedent texts and phenomena, etc.*) and multimodal (*verbal, nonverbal, paraverbal, iconic*) manifestations of intertextuality.
6. Determine the sources of intertextuality.
7. Analyse the significance of using intertextual reference.

Task 1. Reading



1. Read the online article by **Piotr Kowalczyk**⁷, paying attention to the linguistic and multimodal manifestations of intertextuality.

WHO IS J.W. EAGAN, THE AUTHOR OF ONE OF THE MOST POPULAR BOOK QUOTES?

“Never judge the book by its movie” is one of the most popular book quotes on the web. Do you know its author?

She or he must be a writer. Or maybe a literary critic. A screenwriter? Hollywood-based reporter? A charismatic lecturer or passionate librarian?

Sorry, the web, including Google and Wikipedia, doesn't know this clever person.

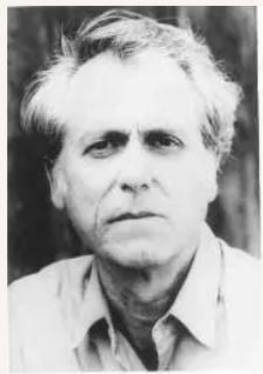
It's interesting that one of the most quoted persons on the Internet is so astonishingly anonymous. The quote is shared hundreds of times each day on social media. It's being

reused on posters, t-shirts, mugs, and on an endless number of quote pictures.



⁷ <https://ebookfriendly.com/who-is-j-w-eagan/>

Millions of people imagine J.W. Eagan, but no one (including me – later in a post you’ll read my guess, not proof) knows how she/he looks like.



When you want to find J.W. Eagan, a portrait of Don DeLillo appears in Google web image search

When you search for “J.W. Eagan” using **Google image search**, first face you’ll see looks like this is the guy – intelligent, thoughtful, most likely the author.

The picture shows Don DeLillo, an American novelist and short story writer. Google associates this picture with Mr Eagan (“Mr” could stand for “mysterious” in this case) because the quote appears at the bottom of the same page.

I bet many people ended up here, quite pleased they found a confirmation of their inkling J.W. Eagan is an important author about whom by some strange coincidence they haven’t heard about.

Based on my Google research, the probable answer to J.W. Eagan mystery, is that this is (or was)

someone with initials J.W., living in Eagan city, Minnesota.

Filtering Google search results by the time allowed me to analyze how the quote was spreading across the web. It started to conquer the internet in 2007. Most interestingly, the first appearance of the quote dates back to October 1996. It was posted on a **website of Shaffe Mohd. Daud, of Institut Perguruan Darulaman, Malaysia**, and was a part of a selection of author’s favorite quotes from Reader’s Digest. The post’s date can be seen in view-source mode.



Never judge the book by its movie. (J.W. Eagan, quoted in The New Dictionary of thought, compiled by Tryon Edwards (J.G. Ferguson). In Reader’s Digest, April 1992, p. 42)

So, the issue of Reader’s Digest from April 1992 was the essential part of making this quote famous. On page 42, there is an editorial column “Notes From All Over”, quoting *The New Dictionary of Thought*, originally compiled by Tryon Edwards, and published by J.G. Ferguson Publishing.

The fact that it involves Reader’s Digest, and the “Notes From All Over” column led me to one of the possible answers.

Many color magazines publish most interesting passages from readers’ letters to the editor. Now, imagine someone from Eagan, Minnesota, writing the

quote and sending it to the editor of her/his favorite magazine. The editor likes it, it's being published as:



Never judge the book by its movie.

–J.W., *Eagan*

Other editors like it as well, and somehow in the editorial process for a magazine or dictionary, the coma is being dropped, most probably being treated as a typo (a typo in the name of such a smart arse, what a shame).

The rest is just spreading the brilliant thought here and there.

Obviously, I'm only guessing, but this possible explanation would prove the conclusion I'd like to make.

What we know about J.W. Eagan is:

- this person is unknown (unknown writer, unknown critic, unknown librarian)
- this person is famous

In times of the Internet, you don't have to be as recognizable as J.K. Rowling or Stephen King. If you say something smart people will appreciate it. I could conclude that in times of the Internet:



Never judge the quote by its author.

–P.K., *Warsaw*



2. Find intertextual references in the text above, recognise their types and determine the sources of intertextuality. Fill in the table.

No	An example from the text	The type of intertextuality	The source of intertextuality
1			
2			
...			

Task 2. Listening and Viewing Comprehension

In a culture where being social and outgoing are prized above all else, it can be difficult, even shameful, to be an introvert. But, as **Susan Cain** argues in this passionate talk, introverts bring extraordinary talents and abilities to the world, and should be encouraged and celebrated.



Watch the **TED talk**⁸ given by **Susan Cain** entitled “**The power of introverts**”, paying attention to the linguistic and multimodal manifestations of intertextuality. Define the types and sources of intertextuality. Fill in the table.

No	An example from the video	The type of intertextuality	The source of intertextuality
1			
2			
...			

Task 3. Discussion. Work in pairs



The following comments refer to the previous video “**The power of introverts**” by **Susan Cain**. Read, discuss and comment on them in pairs. What types and sources of intertextuality are recognized in them? Do you agree with these comments? Why or why not? Justify your point of view.

@destineydenasiarobinson1766

“Everyone always tells introverts to speak up and talk more, no one ever tells extroverts to shut up and listen more” – unknown

@quynhanhle710

I deeply appreciate the last message that she delivered in her speech: the

⁸ https://www.ted.com/talks/susan_cain_the_power_of_introverts

introvert, occasionally, should open up their 'suitcase' for others to see because the world needs you and needs the thing you carry

@boboneto8603

The "Please think what's inside your suitcases and why is it there" have a deep meaning in so many ways. Thanks a lot for this video and I learned a bunch of things and lessons in life. I hope I can show others what my suitcase is carrying soon ❤️

@lydiaolamibo7643

Problem introverts have with society.

Society: be who you are. Do whatever you think makes you happy.

Introvert: sure.

Society: no, not that way. Like this. It's only like this.

@beldonhuang

As an introvert myself, I very much agree with a lot of statements that Susan made in her brilliant talk. Growing up, you're often being told to be verbal, sociable and to "put yourself out there and glow". However, not all of us are capable of radiating the room like how the sun never stops shining, so it is empowering when Cain highlights the strengths of introverts and how we can use that to our advantage and contribute to our environment

@sparkzy2846

To anyone who has not read it, I would absolutely recommend Cain's book, 'Quiet'. It's excellent and incredibly well-researched.⁹

Task 4. Writing



Write a comment (or a short post for a social network) to the video **"The power of introverts"** by **Susan Cain**, using quotations, different forms of indirect speech, allusions, reminiscences, etc. to support your point of view, agree or disagree with the speaker.

⁹ https://www.youtube.com/watch?v=c0KYU2j0TM4&ab_channel=TED

SELF-STUDY WORK. Project

Anne Converse Willkomm (Assistant Clinical Professor and Department Head of Graduate Studies at Goodwin College, Drexel University) in her online article **“Five Types of Communication”**¹⁰ encourages us to think about how we communicate.



Read this article, then look through your social networks, instant messengers and other types of Internet communication, find intertextuality there, determine its types and

sources. What role does intertextuality play for effective Internet communication? Give examples of linguistic and multimodal manifestations of intertextuality in different types of communication (verbal, non-verbal, written, visual and listening). Present the results of your research in class.



¹⁰ <https://drexel.edu/graduatecollege/professional-development/blog/2018/July/Five-types-of-communication/>

UNIT 2. Intertextuality as Direct Citation

What is Intertextual Explicit (Direct) Citation?



Intertextuality is a relationship of copresence between two texts or among several texts, the actual presence of one text within another.



the traditional practice of *quoting* (with quotation marks, with or without specific references).



the practice of *plagiarism*, which is an undeclared but still literal borrowing; the practice of *allusion*, when the composer alludes to the another text through ideas, symbols, genre or style.

(G. Genette)¹¹

What are the Means of Intertextual Direct (Explicit) Citation?

Means of **intertextual direct citation**

(or the exact words of an author or speaker) include:

1) quotation-word; 2) quotation-phrase; 3) quotation-sentence; 4) quotation-fragment of the text.

Intertextuality as **direct citation** falls into:

- *precedent* quotations which are recognized by a wide range of people: social precedent; national precedent; universal precedent.
- *unprecedented* quotations which are unique, unknown or rarely used.

¹¹ Genette, G. (1997), p.1-2

- *marked* (references in brackets, quotation marks, font change or other graphic means);
- *unmarked* (the lack of graphic or other emphasis of the intertextual devices).

Task 1



Match the quotations to the authors / sources. Choose one you would refer to in online communication. Explain your choice.

	Quotation			Author / source
1	<i>For those to whom much is given, much is required.</i>		a	Forrest Gump (character)
2	<i>Elementary, my dear Watson.</i>		b	William Shakespeare
3	<i>Life is like riding a bicycle. To keep your balance, you must keep moving.</i>		c	Rene Descartes
4	<i>I think therefore I am.</i>		d	Terminator (character)
5	<i>I'll be back.</i>		e	J. R. R. Tolkein
6	<i>Life is like a box of chocolates. You never know what you're gonna get.</i>		f	Sherlock Holmes (character)
7	<i>You must be the change you wish to see in the world.</i>		g	the Bible
8	<i>What doesn't kill us makes us stronger.</i>		h	Mahatma Gandhi
9	<i>To be or not to be, that is the question.</i>		i	Friedrich Nietzsche
10	<i>Not all those who wander are lost.</i>		j	Albert Einstein

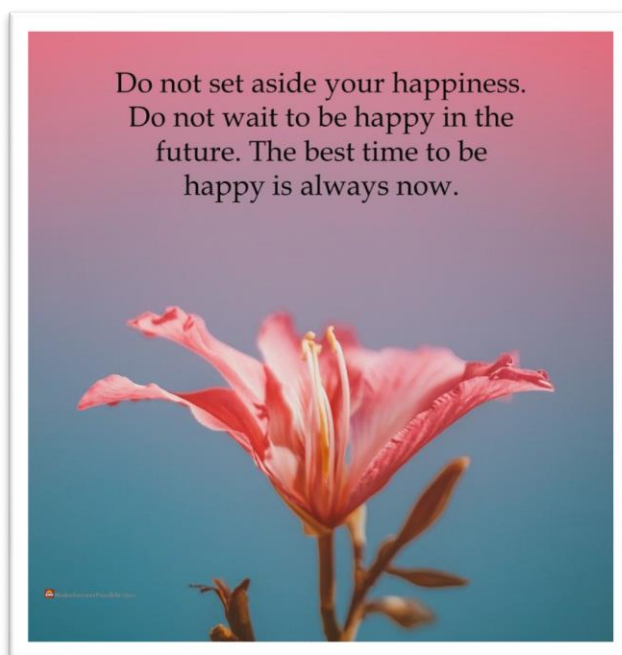
Task 2



Who is the author of these quotes? Choose one, explain your choice, agree or disagree with it:

1. *All the world's a stage, and all the men and women merely players.*

2. *The truth will set you free.*
3. *To err is human; to forgive, divine.*
4. *Whatever you are, be a good one.*
5. *The only way to do great work is to love what you do.*
6. *The best and most beautiful things in the world cannot be seen or even touched – they must be felt with the heart.”*
7. *Don't walk in front of me; I may not follow. Don't walk behind me; I may not lead. Walk beside me; just be my friend.*
8. *You may think I'm small, but I have a universe inside my mind.*



Task 3. Reading



1. Read an excerpt from the online article by **Piotr Kowalczyk**¹², paying attention to the linguistic and multimodal manifestations of intertextuality.

50 MOST INSPIRING LITERATURE QUOTES OF ALL TIME

Get inspired by the world's most recognized book quotes – and make sure to read or re-read the books they come from.

Internet users share hundreds of thousands of quotes every day. Not too many people know that many of these great thoughts come from books. Even fewer know which books.

A single iconic sentence from a classic novel is not only a shot of positive energy. It's proof that reading the remaining thousands of sentences will give the same level of pleasure and inspiration.

Want great quotes direct you to great reads? We list our 50 favorites below. For more inspiration, you can explore two quote collections.

¹² <https://ebookfriendly.com/most-inspirational-book-quotes/>



First of all, you should check out [Goodreads Quotes](#) catalog – a section of the popular book recommendation site where users add their favorite quotes found in books.

By default, the book quotes on Goodreads are sorted by popularity (and this means the number of likes), so right away you'll get inspired by the most powerful thoughts.

If you are looking for well-researched and attributed quotes, make sure to

visit [Wikiquote](#). Literary quotes are grouped by title, so it's the easiest way to research the most interesting thoughts from specific books. What's also very helpful, each detail page includes info about which chapter the particular quote comes from.

If there is a quote you believe should be added to the list, please share it in the comments below.

And now, take your time and get inspired!



There is some good in this world, and it's worth fighting for.

– J.R.R. Tolkien, [The Two Towers](#)



It is better to be hated for what you are than to be loved for what you are not.

– André Gide, [Autumn Leaves](#)



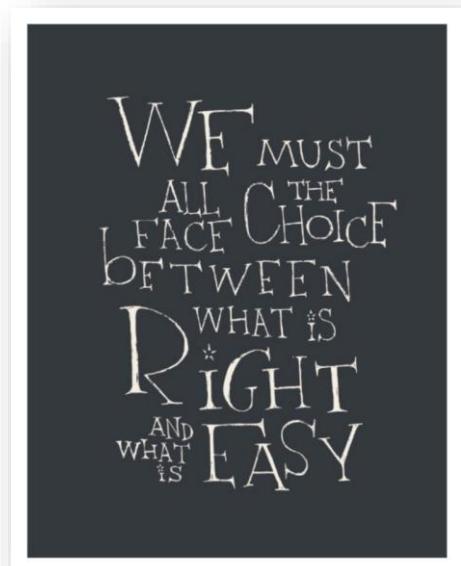
Who, being loved, is poor?

– Oscar Wilde, [A Woman of No Importance](#)



Every human life is worth the same, and worth saving.

– J.K. Rowling, [Harry Potter and the Deathly Hallows](#)





Most people are nice when you finally see them.
 – **Harper Lee**, *To Kill a Mockingbird*



Don't panic.
 – **Douglas Adams**, *The Hitchhiker's Guide to the Galaxy*



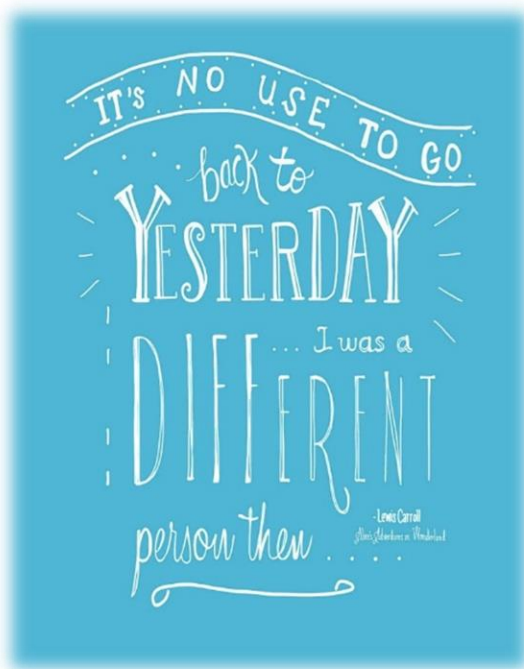
All endings are also beginnings. We just don't know it at the time.
 – **Mitch Albom**, *The Five People You Meet In Heaven*



We must all face the choice between what is right and what is easy.
 – **J.K. Rowling**, *Harry Potter and the Goblet of Fire*



It's no use going back to yesterday, because I was a different person then.
 – **Lewis Carroll**, *Alice's Adventures in Wonderland*



2. Find means of intertextual direct citation in the text above, recognise whether they are precedent or unprecedented, marked or unmarked. Fill in the table.

№	An example from the text	Intertextual direct citation
1		
2		
...		

Task 4. Listening and Viewing Comprehension

Stories help you make sense of your life – but when these narratives are incomplete or misleading, they can keep you stuck instead of providing clarity. In an actionable talk, psychotherapist and advice columnist **Lori Gottlieb** shows how to break free from the stories you've been telling yourself by becoming your own editor and rewriting your narrative from a different point of view.

Lori Gottlieb asks: What if the stories we tell ourselves are wrong?



Watch the **TED talk**¹³ given by **Lori Gottlieb** entitled “**How changing your story can change your life**”, paying attention to the linguistic and multimodal manifestations of intertextuality. Define the types and sources of intertextuality. Fill in the table.

No	An example from the video	The type of intertextuality	The source of intertextuality
1			
2			
...			

Task 5. Discussion. Work in pairs



The following comments refer to the previous video “**How changing your story can change your life**” by **Lori Gottlieb**. Read, discuss and comment on them in pairs. What types and sources of intertextuality are recognized in them? Do you agree with these comments? Why or why not? Justify your point of view.

¹³ https://www.ted.com/talks/lori_gottlieb_how_changing_your_story_can_change_your_life

@Author_Alyssa_Taylor

Just finished her book, "Maybe You Should Talk to Someone". It's, literally, the most 'AHA!' book I've ever read. The stories of her going through therapy and those of several clients lives are SO engrossing. I had to see who this woman is!

@happynaturalist1793

Such a quotable talk!

- We are all unreliable narrators of our own lives.
- To tell a story is inescapably to take a moral stance.
- Stories are the way we make sense of our lives.
- The way we narrate our lives shapes what they become.
- Change, even really positive change, involves a surprising amount of loss.
- What would happen if you looked at your story and wrote it from another person's point of view?
- Life is about choosing which stories to listen to, and which ones need an edit.
- There's nothing more important to the quality of our lives than the stories we tell ourselves about them.

What do you want your story to be? Go write your masterpiece!

@hananbahy4484

"The next time you're struggling with something. Remember that we're all going to die. And then pull out your editing tools and ask yourself: what do I want my story to be? And then go write your masterpiece." Lori Gottlieb

@reneeca5696

So good! Proverbs 23:7 "For as a man thinks in his heart, so is he"

@cathleenpowell8037

Hi Lori. Thank you for this inspiring talk. I am reading your book now and loving it... the therapist me is taking notes.. the soul inside is savoring each chapter, each story... the Lit major in me has the sinking feeling I get when I realize I am coming to the end in a short while. Guess I will have to read the 'Dear Therapist' column to get more doses of your wit and sublime wisdom. So happy I found your work.¹⁴

¹⁴ https://www.youtube.com/watch?v=O_MQr4IHm0c&ab_channel=TED

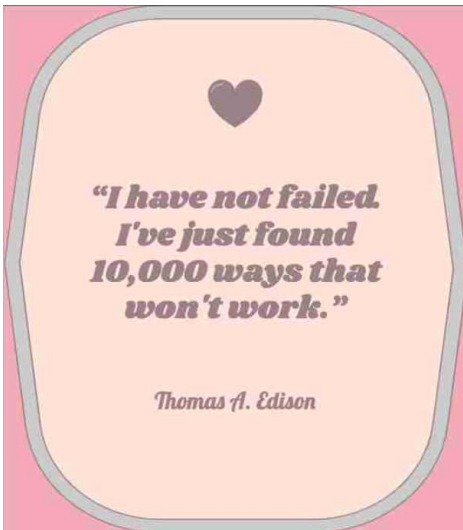
Task 6. Writing



Write a comment to the video **“How changing your story can change your life”** by **Lori Gottlieb**, using intertextual direct (explicit) quotations as well as different forms of indirect speech, allusions, reminiscences, etc. to support your point of view, agree or disagree with the speaker.

SELF-STUDY WORK. Project

SOCIAL MEDIA QUOTES: WHY DO THEY MATTER?



Gone are the days when people used to treat quotes like ‘fillers’ on their social media calendar. Social media quotes are now an essential element that has massive potential to convey messages. And because there are a plethora of options available on the Internet, it’s almost impossible to run out of quotes to take inspiration from! Did you know that quotes can act as the catalyst when forming new ideas? Here are the best social media quotes you can take inspiration from in 2023!¹⁵



Check out the suggested article, then examine your social networks (or other types of Internet communication), find examples of direct citation (quotation-word, quotation-phrase, quotation-sentence, quotation-fragment of the text). Define whether they are precedent or unprecedented, marked or unmarked. Determine their sources. Present the results of your research in class.



¹⁵ <https://simplified.com/blog/social-media/social-media-quotes/>

UNIT 3. Intertextuality as Indirect Citation

What is Intertextual Implicit (Indirect) Citation?



"The intertext," writes Michael Riffaterre <...> "is the perception, by the reader, of the relationship between a work and others that have either preceded or followed it." Riffaterre goes as far as equating intertextuality <...> with literariness itself: "Intertextuality is ... the mechanism specific to literary reading. It alone, in fact, produces significance, while linear reading, common to literary and nonliterary texts, produces only meaning."¹⁶

In another less explicit and canonical form, it is the practice of *plagiarism* <...>, which is an undeclared but still literal borrowing. Again, in still less explicit and less literal guise, it is the practice of *allusion*: that is, an enunciation whose full meaning presupposes the perception of a relationship between it and another text, to which it necessarily refers by some inflections that would otherwise remain unintelligible.¹⁷

What are the Types of Intertextual Indirect Citation?

Implicit (sometimes entirely hypothetical) presence of the intertext is represented as *intertextual indirect citation*, namely:

- 1) *paraphrase* is used to repeat something written or spoken using different words, often in a humorous form or in a simpler and shorter form that makes the original meaning clearer¹⁸;
- 2) *intertext-retelling* is a free paraphrase (retelling) of another text;
- 3) *reminiscence* is a direct / indirect comparison or reminder of a precedent text. In a **broad** sense, reminiscences are identified as an interaction between texts, as a dialogicity of the whole culture and syncretism of arts. In a **narrow** sense, they are expressed by specific phrases that function as triggers and codes for suggesting, reminding or comparing with previous texts;

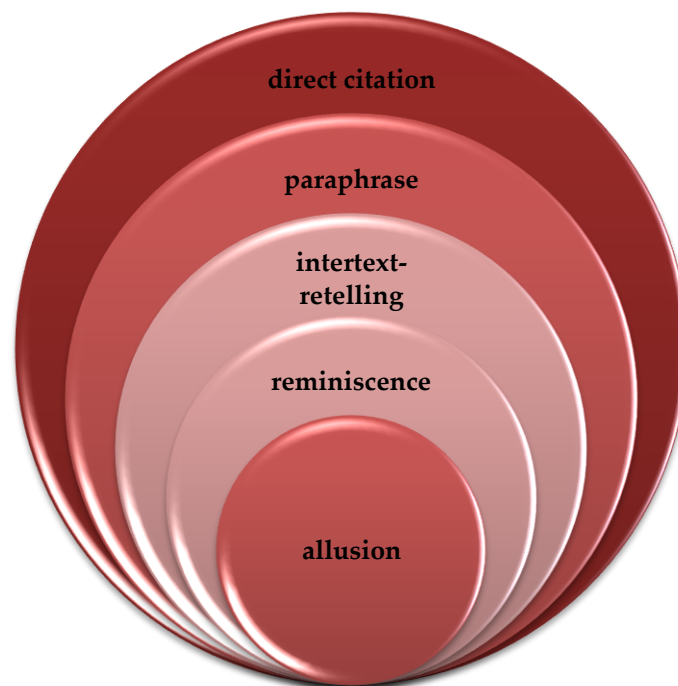
¹⁶ Genette, G. (1997), p.1-2

¹⁷ Genette, G. (1997), p.1-2

¹⁸ <https://dictionary.cambridge.org/dictionary/english/paraphrase>

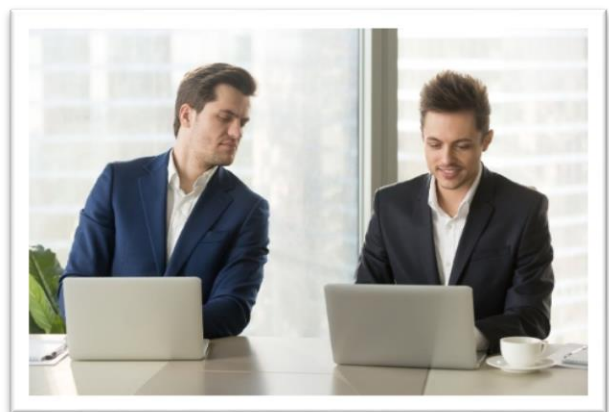
4) *allusion* is one of the ways of expressing reminiscence, a hint to a precedent text, it is not always marked in the text and may be unrecognizable to the addressee. Allusions are distinguished as direct, which contain an obvious (explicit) hint, represented by words or phrases referring to the precedent text, and indirect (implicit), which are hidden, veiled, ironic, enigmatic, or completely unrecognizable in the text.

The scheme below illustrates a certain gradation of fidelity or proximity to the source material in indirect citation.



What is Plagiarism?

Plagiarism is the process or practice of using another person's ideas or work and pretending that it is your own¹⁹



¹⁹ <https://dictionary.cambridge.org/dictionary/english/plagiarism>

Task 1. Reading



1. Read an excerpt from the online article by **Charlotte Ahlin** (Sep. 20, 2019)²⁰, paying attention to intertextuality as indirect citation.

15 'HAMLET' RETELLINGS THAT AREN'T 'THE LION KING'

So I don't know if you heard, but this past summer, Disney went and made another *Lion King*. And whether or not you enjoyed seeing Beyoncé and her friends as singing lions, I think the hype around the movie made one thing clear: people still care *a lot* about *The Lion King*. I mean, the original movie came out 25 years ago and it's still regularly voted the most popular Disney flick in the U.S. The musical has been on Broadway for 22 years with no sign of closing. Even with mixed reviews, the remake made a truly sickening amount of money.



And yes, this is still the lion cartoon based on Shakespeare's *Hamlet*. Simba's story has a far less tragic ending, of course, and Nala is a tad more proactive than Ophelia, but the story still follows the plot of Shakespeare's existential tragedy, right down to the whole thing where Simba's ghost dad

²⁰ <https://www.bustle.com/p/15-hamlet-retellings-that-arent-the-lion-king-18361518>

has to remind his procrastinating son to murder his evil uncle and take back the kingdom. It's *Hamlet*! And the fact that *Hamlet-but-with-lions* is such an enduring classic is a testament to both the universality of Shakespeare's work and Disney's ability to Disney-fy *anything*.

If 25 years of *Lion King* just isn't enough, here are a few more modern stories based on *Hamlet* (although they might not contain quite so many lions):

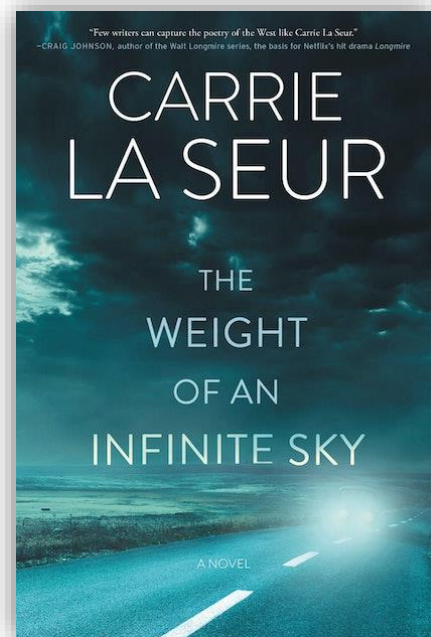


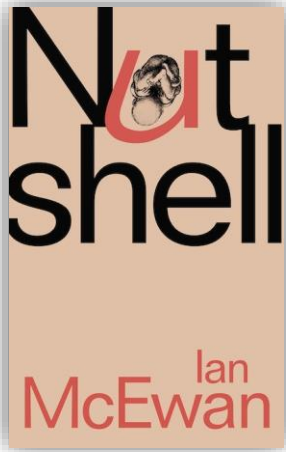
'Ophelia' by Lisa M. Klein

Look, Shakespeare has lots of interesting, well-rounded, fully-realized female characters. Ophelia is not one of them. Because *Hamlet* is about Hamlet, and Hamlet is a grade A douche who doesn't treat his girlfriend all that well, poor Ophelia doesn't really get a chance to tell her side of the story in the original play. Lisa M. Klein's *Ophelia* beautifully retells the story from Ophelia's perspective: she's a witty, rowdy, mother-less girl growing up and falling in love in the midst of the dark, unfolding drama of Elsinore castle.

'The Weight of An Infinite Sky' by Carrie La Seur

Anthony Fry has finally escaped his family's cattle ranch in the Middle of Nowhere, Montana for New York City and a life in the theater. But (shockingly) carving out a career in the arts isn't all that easy... and then the sudden death of his father calls him back home. Now his dreams are dead, he's back on the ranch, his mom's acting strange, and his weird uncle wants to move his mining company onto the family land. *The Weight of An Infinite Sky* is a beautiful, atmospheric retelling of *Hamlet* set against the big sky of rural Montana.





'Nutshell' by Ian McEwan

Hamlet but... narrated by a talking fetus? *Nutshell* is weird, for sure. It's also beautifully written, as our *very* young narrator kills time waiting for his life to begin. All he can do is float, ruminate, and eavesdrop, and soon all that thinking and listening starts to unfold as the plot of *Hamlet*, with a protagonist who's even *less* active than usual.



2. Find means of intertextual indirect citation in the text above. Fill in the table.

No	An example from the text	The type of intertextual indirect citation	The source of intertextuality
1			
2			
...			

Task 2. Listening and Viewing Comprehension

Follow the romantic paths of Audrey Tautou on a night train to Istanbul. With Audrey Tautou and Travis Davenport, directed by Jean-Pierre Jeunet. Music: "I'm a fool to want you" (Frank Sinatra, Jack Wolf, Joel Herron) performed by Billie Holiday.





Watch Chanel's legendary commercial **Train de Nuit with Audrey Tautou – CHANEL Fragrance**²¹, paying attention to the linguistic and multimodal manifestations of intertextuality. Define the types and sources of intertextual indirect citation. Fill in the table.

№	An example from the video	The type of intertextual indirect citation	The source of intertextuality
1			
2			
...			

Task 3. Discussion. Work in pairs



The following comments refer to the previous video **Train de Nuit with Audrey Tautou – CHANEL Fragrance**. Read, discuss and comment on them in pairs. What types and sources of intertextuality are recognized in them? Do you agree with these comments? Why or why not? Justify your point of view.

@stellatocca

This is probably one of the most intriguing and artistic campaign Chanel did for No. 5. It evokes "Amelie" vibes for me. Remember the scene where Amelie goes into the haunted house and has that quirky yet sensual moment with Nino? I personally liked this one better than Nicole's version inspired by "Moulin Rouge" because it mixes the quirky charm of "Amelie" with the elegance, luxury, suspense, and mystery of Agatha Christie's "Orient Express." Plus, the cinematography and styling is absolutely gorgeous.



²¹ https://www.youtube.com/watch?v=f5r5PXBiwR0&ab_channel=CHANEL

@emilybiroschak9937

We've got Audrey Tautou, great visuals, Billie Holiday playing in the background, and a fantastic two minutes and twenty-one seconds.

@JacobSmith-yh7yo

I really love that scene where we see the bottle of No. 5 vibrating whilst the hypnotic sound effect reverberates into chymes that is very reminiscent of the "swimming pool" soundtrack... it's like the sound hints to the heritage of our amazing Chanel. Xo

@somewhereonthisplanet2721

Love the song
Love the colors in this film
Love the mystery and beautifully creepy in this film
Love the genuine beautiful of Turkey
Love that beautiful crowded market scene
Love that simple-vintage beautiful train station
Love that hug with passion and great acting
Love Audrey that looks mysterious in this film
Love the team who brought the ideas
...
Greetings, from Thailand :)
...



@smn7239

Even among Chanel's legendary commercials, this one is simply the best. You can feel the scent of the wood in old train or spices of the oriental market, cold air of the fall, loneliness of travelling alone, wealthy of sleeping in bed compartment altogether.. and all those make you feel what it is like to live as women wearing Chanel.

@elenaKS230

The details in this ad are gorgeous. In 00:25, when Audrey puts down the perfume bottle you can see her necklace chain shaped like a 5 (and I think the handsoap is a Camelia, Coco Chanel's favourite flower)²²

Task 4. Writing

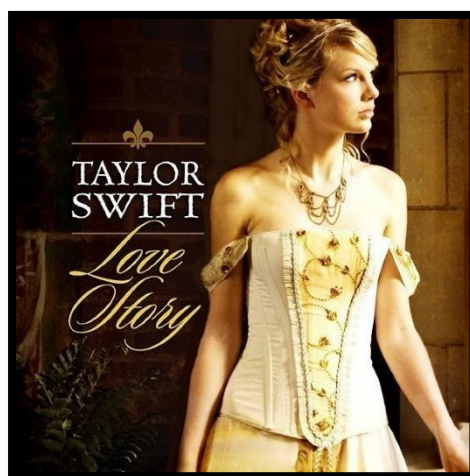


Write a comment to the video **Train de Nuit with Audrey Tautou – CHANEL Fragrance**, using intertextual direct (explicit) quotations as well as different forms of indirect speech, allusions, reminiscences, etc. to support your point of view.

SELF-STUDY WORK. Project

EXPLORING ALLUSION EXAMPLES IN MUSIC

Music is one of the most powerful forms of art that can transport us to different times and places. Often, music artists make references to other works of art or historical events through allusions in their lyrics. These allusions are not only a way for the artist to pay homage but also an opportunity for listeners to connect with the song's meaning on a deeper level.²³



Collect several striking examples of allusions and other types of intertextual indirect citation in music (songs) and analyse the effect they create. Present the results of your research in class.

²² https://www.youtube.com/watch?v=f5r5PXBiwR0&ab_channel=CHANEL

²³ <https://tychr.com/from-shakespeare-to-beyonce-exploring-allusion-examples-in-music-art-and-film/>

UNIT 4. Metatextual Means of Intertextuality

What is Metatextuality?

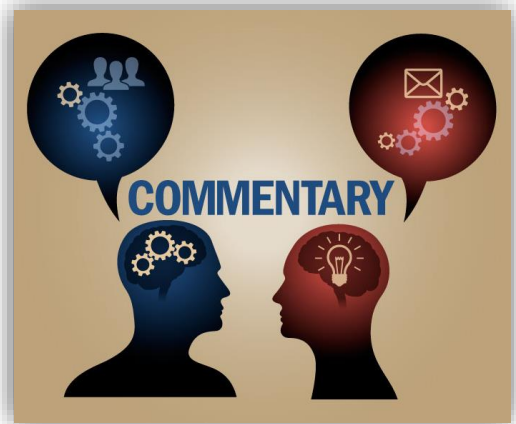


Metatextuality is the relationship most often labeled "commentary." It unites a given text to another, of which it speaks without necessarily citing it (without summoning it), in fact sometimes even without naming it.²⁴

What are the Metatextual Means of Intertextuality?

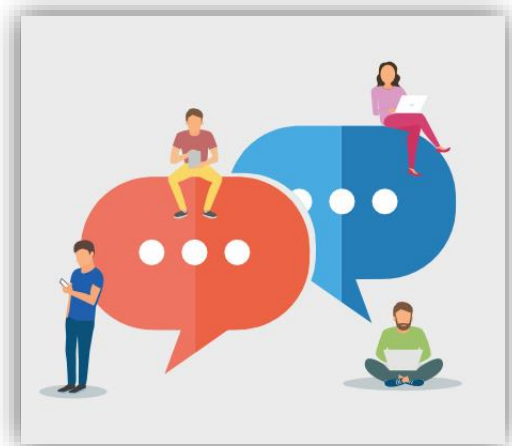
Means of *metatextuality*
(as the explicit or implicit critical
commentary of one text to another one)
include:

- interpretation;
- comment;
- question / answer;
- contrast;
- metatext-addition.



According to the reference
of one text to another
metatextuality falls into:

- commentative;
- critical;
- evaluative;
- analytical;
- interpretative;
- explanatory.



²⁴ Genette, G. (1997), p.4

Task 1. Reading



1. Read the online article by **Sam Ramsden**²⁵ (Sep. 26, 2023), paying attention to metatextual means of intertextuality.

BRIDGERTON FANS PREDICT WHAT WILL HAPPEN TO THE SHOW'S "FORGOTTEN SIBLING"

Ahead of Season 3, the role was recast.

With Season 3 on the horizon, *Bridgerton* fans have been busy theorizing what might be in store for the show's next chapter and beyond. In doing so, they've turned their attention to the story arc of Francesca Bridgerton, who some fans have begun calling the franchise's "forgotten sibling."

One viewer on Reddit pointed out that Francesca had minimal screen time during the first two seasons, despite having an entire book dedicated to her



story in Julia Quinn's *Bridgerton* novel series, on which the drama is based. "Are they planning on reintroducing her in Season 3?" asked one curious fan. "I think they'll start trickling her in so people can start getting to know her character."

Many fellow

Redditors agreed that the sixth Bridgerton child will indeed have a greater presence in the forthcoming third chapter, especially after the character of Francesca was recast ahead of Season 3, with Hannah Dodd taking over the role from Ruby Stokes.

"The recast means we should be getting to know her a lot more in Season 3," one viewer commented. Another predicts wedding bells are in her future: "I

²⁵ <https://www.bustle.com/entertainment/bridgerton-fans-predict-francesca-season-3-storyline>

think she'll make her debut in Season 3 and will most likely marry John, so she's definitely going to have a bigger role!"

As for her absence in Seasons 1 and 2, some fans noted that Francesca also had a minimal presence in the books until her story was the focus, meaning



her lack of screen time thus far shouldn't come as a surprise. "I think it makes sense given her story in the book series, so I don't mind if the show follows that," another fan chimed in.

Bridgerton showrunner Chris Van Dusen previously addressed Francesca's absence in

the show's earlier seasons, revealing that Stokes' had scheduling conflicts during filming, which led to her not being heavily featured.

"I love Francesca, but we lost her midway through Season 2," he explained to TV Line. "After exhausting all other options, she unfortunately had to come out due to reasons beyond our control. Perhaps Season 3 will be the charm."



2. Find metatextual means of intertextuality in the text above. Fill in the table.

№	An example from the text	Means of metatextuality	The source of metatextuality
1			
2			
...			

Task 2. Listening and Viewing Comprehension

What if your attachment to being a "good" person is holding you back from actually becoming a better person? In this accessible talk, social psychologist



Dolly Chugh explains the puzzling psychology of ethical behavior – like why it's hard to spot your biases and acknowledge mistakes – and shows how the path to becoming better starts with owning your mistakes. "In every other part of our lives, we give ourselves room to grow – except in this one, where it matters most," Chugh says.



Watch the TED talk²⁶ given by **Dolly Chugh** entitled **“How to let go of being a "good" person – and become a better person”**, paying attention to metatextual means of intertextuality. Define the means and sources of metatextuality. Fill in the table.

No	An example from the video	Means of metatextuality	The source of metatextuality
1			
2			
...			

Task 3. Discussion. Work in pairs



The following comments refer to the previous video **“How to let go of being a "good" person – and become a better person”** by **Dolly Chugh**. Read, discuss and comment on them in pairs. What

²⁶

https://www.ted.com/talks/dolly_chugh_how_to_let_go_of_being_a_good_person_and_become_a_better_person

types and sources of intertextuality are recognized in them? Do you agree with these comments? Why or why not? Justify your point of view.

@ozzyfromspace

I have this quote: "You're better off always improving than momentarily being the best."
So if you have to choose: be better, not good.

@asd2640

So you're saying it's better to be born a psychopathic serial killer and then become a better person, rather than being born a good person and stay the same? Stupidest thing I've ever read.

@serena7819

@asd2640 where did u get that from- ;-;

@constantinezoelayman3132

@serena7819 "be better, not good" seriously, this quote can misunderstand some people like asd.

@constantinezoelayman3132

@asd2640 I agree with you and disagree with you at the same time. I think Ozzy Explains have good ideas of what he wants to comment on, but he should make his comment longer and explain the phrase with more details. Other than that, I surprisingly agree with your comment.

Because it is really cluelessly stupid that being better instead of being good can lead to people improving super cruel choices to just a bad choice. FOR Example, such as firstly, you kidnapped and drugged someone to death. BUT, the next 3 years after got out of jail, You somehow still steal some drinks and foods from any store nearby.

So yeah, that is how I agree with you that it is in someway stupid to just get an advice

"Be better, not good." and it can lead to indirect conflicts that could eventually lead to death from just an advice o improving something instead of being directly good.

BUT from my understanding related to this video, It also means try to improve as much as possible on your daily basis in life and have self initiativeness rather than only sticking to only what you know all the time.

So, that is my agreement with your comment and my disagreement. Hopefully, you can take my comment as a solution of help for yourself.²⁷

Task 4. Writing



Write a comment to the video **"How to let go of being a "good" person – and become a better person"** by **Dolly Chugh**, using metatextual means of intertextuality to support your point of view, agree or disagree with the speaker.

SELF-STUDY WORK. Project

HOW REVIEW-BOMBING CAN TANK A BOOK BEFORE IT'S PUBLISHED

The website Goodreads has become an essential avenue for building readership, but the same features that help generate excitement can also backfire.

Cecilia Rabess figured her debut novel, *"Everything's Fine,"*²⁸ would spark criticism: The story centers on a young Black woman working at Goldman Sachs who falls in love with a conservative white co-worker with bigoted views.



Jim Wilson/The New York Times

²⁷ https://www.youtube.com/watch?v=s2cixaL9H3U&ab_channel=TED

²⁸ <https://www.ceciliarabess.com/everythings-fine>

Cecilia Rabess was floored to see her debut novel, *“Everything’s Fine,”* flooded with one-star reviews six months before it was even published.²⁹



Explore the database of books, annotations, quotes, and reviews in the website **Goodreads**.

Choose a book, find examples of metatextual means of intertextuality in book reviews. Define the means and sources of metatextuality. Present the results of your research in class.



²⁹ <https://www.nytimes.com/2023/06/26/books/goodreads-review-bombing.html>

UNIT 5. Architextual Means of Intertextuality

What is Architextuality?



"*Architextuality*," writes Gerard Genette "is the most abstract and most implicit of all. It involves a relationship that is completely silent, articulated at most only by a paratextual mention, which can be titular (as in *Poems*, *Essays*, *The Romance of the Rose*, etc.) or most often subtitled (as when the indication *A Novel*, or *A Story*, or *Poems* is appended to the title on the cover), but which remains in any case of a purely taxonomic nature. When this relationship is unarticulated, it may be because of a refusal to underscore the obvious or, conversely, an intent to reject or elude any kind of classification. In all cases, however, the text itself is not supposed to know, and consequently not meant to declare, its generic quality: the novel does not identify itself explicitly as a novel, nor the poem as a poem. Even less – since genre is only one aspect of the architext – does verse declare itself as verse, prose as prose, narrative as narrative, etc. One might even say that determining the generic status of the text is not the business of the text but that of the reader, or the critic, or the public. Those may well choose to reject the status claimed for the text by the paratext: thus, it is frequently argued that a given "tragedy" by Pierre Corneille is not a true tragedy, or that *The Romance of the Rose* is not a romance. But the fact that this relationship should be implicit and open to discussion (e.g., to which genre does *The Divine Comedy* belong?), or subject to historical fluctuations (long narrative poems such as epics are hardly perceived today as pertaining to "poetry," whose definition has been progressively narrowed down to that of lyrical poetry), in no way diminishes its significance; generic perception is



known to guide and determine to a considerable degree the readers' expectations, and thus their reception of the work."³⁰

What Is Architextuality in the Internet Communication?

Architextuality is the designation of a text or type of the Internet communication as a part of a genre or genres.

On the one hand, architextuality in the Internet Communication is a genre connection of homogeneous and heterogeneous texts or the types of the Internet communication resources, a dialogue and genre syncretism, which manifests itself in the form of a text within a text or a genre within a genre.



And on the other hand, architextuality can be observed in the Internet Communication as the intersection and interconnection of the most popular types of the

Internet communication: Email, Discussion groups or forums, Web conferencing, Chats, Blogs, Social networks etc. (e.g. Microsoft Teams)

Task 1. Listening and Viewing Comprehension

Want to learn a new language but feel daunted or unsure where to begin? You don't need some special talent or a "language gene," says **Lýdia Machová**. In an upbeat, inspiring talk, she reveals the secrets of polyglots (people who speak multiple languages) and shares four principles to help unlock your own hidden language talent – and have fun while doing it.



³⁰ Genette, G. (1997), p.4-5



Watch the TED talk³¹ given by **Lýdia Machová** entitled “**The secrets of learning a new language**”, paying attention to architextuality. Define the means and sources of architextuality. Fill in the table.

№	An example from the video	Means of architextuality	The source of architextuality
1			
2			
...			

Task 2. Discussion. Work in pairs



The following comments refer to the previous video “**The secrets of learning a new language**” by **Lýdia Machová**. Read, discuss and comment on them in pairs. What types and sources of intertextuality are recognized in them? Do you agree with these comments? Why or why not? Justify your point of view.

@AhmedalHijazi

- 1- Make the learning fun.
 - 2-Don't compare yourself with other learners.
 - 3- Be Patient (Don't say when I learn the language like a native, make it step by step)
 - 4- Make a suitable method for you, there're thousands of methods to learn a language choose a fun method.
 - 5-Discipline, you have to practice the language every single day
 - Listen at least for 30 minutes.
 - Read a novel or a news or anything you are interested in for 30 minutes.
 - Speak with yourself or a partner if you have, discuss different topics, or before you go to sleep talk with yourself about what happened in your day.
 - Learn 5 new words or sentences and repeat them every day day, use them in your conversations.
- Remind yourself about the benefits of learning this language, That will motivate you.
- Read this quote out load every day “If some professional in something remember he/she was beginner”

³¹ https://www.ted.com/talks/lydia_machova_the_secrets_of_learning_a_new_language

@user-jf2ol3ny9o

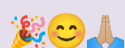
After watching this video, I changed my mind. I always thought I wouldn't be able to learn a new language because it was difficult and difficult, but after watching this video, I also gained confidence that I could learn a language enough. Also, I thought that learning a new language after watching this video is a really beautiful and wonderful opportunity to meet new people, cultural traditions, etc. I am very grateful to Lydia for eliminating the prejudice that learning a language is always difficult and requires special tips. I also want to try learning many languages and find my own way to learn my own language and become a wonderful polyglot like Lydia.

@user-bx9vr5ix5u

Thanks for your experience as a polyglot! It's ugly truth that nowadays we're all so busy, and there's no any time to learn foreign languages, but u can make language learning a part of your life and enjoy it. As for me, the best methods are listening to podcasts and talking to myself. When I stay at home alone, I often discuss plans with myself in English. Also I like to learn the lyrics of my favourite foreign songs. Your video is very motivating! It's difficult for me to systematise studying, but now I understand that's really important, so I want to practice it!

@dianacelis9200

Hi, I'm Diana from Mexico City! I enjoyed a lot this Ted talk because I think that thought describes how I fell with the process of learning a language, I have started learning English since I was a child and at the beginning it was too difficult for me, by the time passed I have started learning more and more and I think nowadays I have more fluently, because I need more practice and as Lydia says there are many kinds of methods to learn as podcasts, TV programs, books, follow influencers also I am used to have all my gadgets in English in order to get used to the language in my daily life, also I have lost the fear of how others look or think about me and that helps me a lot in order to dare me to use more the language. So yes, I'm totally agree with Lydia we live in a time where it's more easy to learn a language you only have to try it and really enjoy the process!!



@elianamarin9775

I loved this video, I agree with Lydia's way to learn and I think that could be a good guide if you want to start to work in new languages. I did try to learn English on my time in the school, but the methods used always were boring, so I finished frustrated all the time. Despite that, I am used to listen to music and watching movies with subtitles in English and during a long time I didn't know that I've been improving some skills while I enjoyed a good movie or while travel to my job, so now I believe this is really important in any process of learning. I have been taking classes since a some months and the more fun the class was or when more relax you felt, it was more easy put in practice the new concepts, therefore I am convinced that I will improve more with this approach on mind.

@abeeraz7926

Learning another skills in general tends to be a little bit difficult at the beginning, but once we recognize our improvements the enjoyment starts. I've been learning English two years ago by writing a daily memos, and I still do. it's very helpful method, cause I can see my improvement. Also, watching Ted videos and A LOT of English series help too. I hope that one day I can speak English Language fluently with error free 🧚‍♀️³²

Task 3. Reading



1. Read the online article³³ posted on APRIL 27, 2016, paying attention to architextuality.

THE JOY OF GENRE MASHING: 5 TIPS FOR WRITING CROSS GENRE

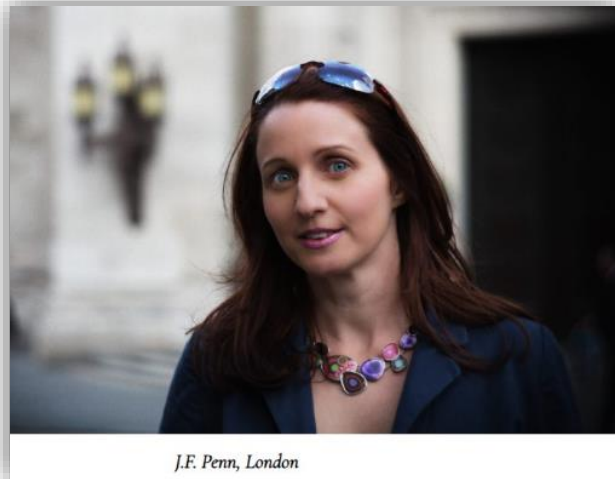
Genre is a difficult word as many authors resist being 'put in a box.' But the reality is that, when you self-publish, you have to choose three categories for your book. And if you want a traditional publisher, they will have to put you somewhere too.

³² https://www.youtube.com/watch?v=o_XVt5rdpFY&ab_channel=TED

³³ <https://www.thecreativepenn.com/2016/04/27/writing-cross-genre/>



So I tend to think of genre as category these days. The problem is ... which do you choose!



*As **J.F.Penn**, I write across the boundaries of supernatural thriller, action adventure, dark fantasy, and crime with an edge of horror. When I first started out writing fiction in Australia, I met **Alan Baxter**, because he writes books that I enjoy with similar cross-genre themes. In today's article, Alan explains how we can make the most of writing genre-mashing.*

I am unashamedly a genre writer. But I find it hard to answer when people ask *what genre*.

Generally, I tend to write speculative fiction, which is the umbrella term for science fiction, fantasy and horror. Most of my stuff is dark urban fantasy and horror. But it's rarely *only* those things. I include a lot more than just SFF tropes in my stories. I'm a huge fan of crime, noir,



mystery, thrillers – in all honesty, I've never met a genre I didn't like.

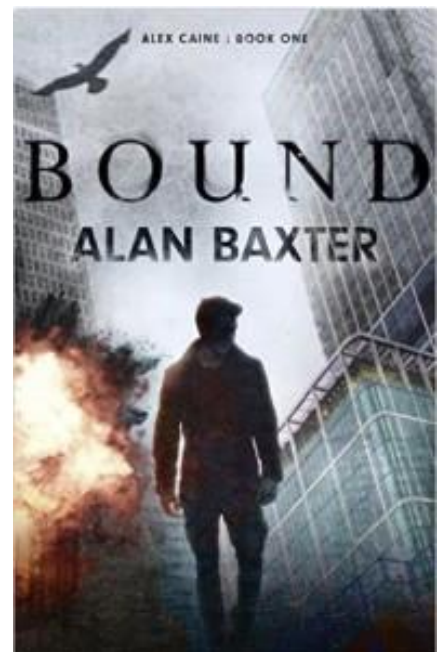
I've written a weird western ghost story, a novella that turns sweltering Sydney into a noir landscape where supernatural beings are dealing with mental illness, a historical pirate yarn with a cosmic horror threat looming over the world. My novels are paced like thrillers, dive through realms of crime and mystery, but are thick with magic and monsters and mayhem. And often a lot of martial arts, as I'm a martial arts instructor too and that's the only other thing I've been doing as long as I've been a writer.

So how do we genre-mash without our stories becoming a mess? Here are 5 tips that I like to keep in mind:

1) Write the stories you want to read

The reason I like to mash genres together is because they're the kind of stories I like to read. And you should always write, first and foremost, what you want to read. That's where your particular passion lies.

The beauty of a genre mash is that you surprise your readers. If they go into a story thinking, *Ah, this is a police procedural!* but they come out of it thinking, *I was not expecting a monster and sword-wielding Gregorian monk to appear!* then you've really done your job well. (Note to self: Write a police procedural that's solved by a sword-wielding Gregorian monk.) So don't think about what genres you want to mash. Instead think about what crazy stories you'd like to read and then use whatever genres are required.



2) Don't mash for the sake of it

Any time we do something for the sake of doing it – in this case, cramming in tropes because we want to genre mash – it comes off hackneyed and try hard. That's a terrible way to tell a story. But if you start by deciding what kind of story you want tell and then make sure you're not averse to any strange occurrence coming along, you open yourself to all kinds of possibilities.

So take a step back and look at what you're really doing. If you want a story about a magic-wielding urban mage, but you need him to go on a quest, find yourself a catalyst. Entanglement with an organised crime boss, maybe. Or on the run from the law. Or a vengeful ex-lover. Take those other tropes and slap them onto your urban fantasy and see where it takes you.

3) Never only tell one story at a time

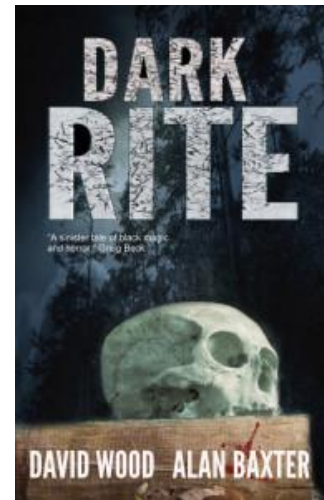
Some of the best writing advice I ever got was, “The best stories are the ones where something else is happening.” Unpack that advice and it means don’t only focus on your protagonist and their current predicament.

Look at what else is happening. Maybe they’re going through a divorce at the time. Maybe they’re fighting a law suit. Perhaps they’re trying to be there for a terminally ill friend while not telling that friend about battling demons from the Ninth Plane of Hades. Layers happen when you tell more than just the one central story, and sometimes you have to cross genres to do that.

4) Everyone is the hero of their own story

This is another piece of invaluable writing advice and it’s particularly important for antagonists and villains. Don’t make them cardboard cut-out evil-doers. They have a history, they have personal motivations, they have things happening in their lives that are real and important to them.

So follow those up, think about what part of their story you want to tell and then have a think about what genres that might open. Horror? Mystery? Romance? It’s all there for the taking.



5) Don't write for an audience

This is a bit of a return to the first rule, but there’s more to it than that. While you should always tell the kind of stories you want to read, you should also avoid being swayed by what’s currently hot. Especially so if you’re in traditional publishing, as that can move so slowly that by the time your book is written and in front of editors, the current hot trend is over. Even for indies who can move fast, you might miss the peak of the trend.

But more importantly, if you’re writing for a genre trend, you’re not writing your passion.

Don’t blinker yourself. Just because there’s not currently a trend for a hard-boiled detective investigating crimes that can only have been committed by a shapechanging alien, that doesn’t your book won’t find readers. And maybe your crazy, exciting, interesting genre-mash might just be the start of a new trend in publishing.

There are no boundaries except those you impose on yourself. Be free and create!



2. Find architextuality in the text above. Fill in the table.

№	An example from the text	Means of architextuality	The source of architextuality
1			
2			
...			

Task 4. Discussion. Work in pairs



The following comments refer to the previous online article “**The Joy of Genre Mashing: 5 Tips for Writing Cross Genre**”. Read, discuss and comment on them in pairs. What types and sources of intertextuality are recognized in them?

Peter says

My story has a man finding a time machine to enable him to travel backwards 1,000 years to find his ancestors, A lot of it in the 1800s where he decides to live for a while to learn about the era. He brings back a woman from 1841 to 21st century who, through what he learns on other trips to the past turns out to be is six-time great-aunt. A villain from the 25th century tries to steal the time machine for his own use. Another antagonist stabs his wife and is saved by transporting her to the 25th century by “Traveller’s” who have been observing them trying to apprehend the 25th century villain. There’s also a lot of underlying romance. So Science Fiction/Time Travel, Romance, Historical drama, Crime.

How should I categorize it?

Joanna Penn says

If it has a time machine, I’d say it’s Sci-Fi 😊

ALAN says

I'd sell that as science fiction/crime to genre fans and as SF/romance to romance fans.

ICY SEDGWICK says

I've done weird Westerns and my other series of books is a weird mash up of horror (classic monsters like mummies) and fantasy (people can use magic) but it's set in a weird Gaiman-esque landscape that's part Victorian London-part Venice! It's often precisely the things that make stories difficult to categorise that makes them most popular with readers – most of my reviews reference the world-building in some way! I do think categories are more for marketing than they are for readers, and luckily indie publishing makes it easier to reach more readers by not being so strict 😊

ALAN says

Categories, really, are mostly for bookshops!

SAM FLINT says

I've written my first cross genre novel, science fiction with a political power play that explains how we got to this. I describe it to puzzled friends as 'Tom Clancy meets Michael Crichton' and the light goes on, but it is a bit reductionist. How do you get over the problem of describing a cross genre novel?

John says

Thanks for the encouragement! I'm three novels into a cross genre series. I'm of the opinion I should have three to four in the pipeline before launch, so I am close. I was motivated in a similar fashion. I couldn't find very much of what I wanted to read, so I am writing it now. I hope there is an audience for it. I was a James Bond junkie as a kid, and graduated from the films to Fleming's novels. But I always wanted Bond to encounter the supernatural. So now I have a counter-intelligence operative confronting terrorists who are vampires with geopolitical ambitions. I call it Vince Flynn meets Anne Rice. Surely there's an audience for that.

STEVEN M. MOORE *says*

Joanna and Alan,

I saw a summary of this on Goodreads, so I'm taking the opportunity to comment here.

I've written blog articles for some time mentioning genres directly or indirectly. Here's a summary of points I think are important: (1) I've always considered them artificial constraints and only conveniences for book retailers—they really have nothing to do with storytelling per se. (2) I write mysteries, thrillers, and sci-fi according to most pundits, but I'm really just a storyteller. One YA title could be considered a sci-fi mystery, and I have several books that could be called sci-fi thrillers. My latest novel could be classified a mystery/thriller—it begins like a Christie-style mystery and ends a thriller as events almost overtake the sleuths, if you will, but it's all one story. (3) Genres are dangerous. My new book was found in the Art section at a bookstore: the title is Rembrandt's Angel, the person doing the shelving just focused on the title, and s/he didn't even bother to read the blurb on the back. Good discussion. (And I apologize for using my own books as examples. I know them better than other books, of course.)

r/Steve³⁴

Task 5. Writing



Write a comment to the video “**The secrets of learning a new language**” by **Lýdia Machová**, using intertextuality to support your point of view, agree or disagree with the speaker.

SELF-STUDY WORK. Project

When it comes to movies, there's nothing quite like the feeling of being transported to a different world. Whether it's the gritty streets of a crime-ridden metropolis, the distant reaches of outer space, or the fantastical realm of a fairy tale, the power of cinema is in its ability to immerse us in a story

³⁴ <https://www.thecreativepenn.com/2016/04/27/writing-cross-genre/>

and make us forget our own reality for a little while. But what happens when a movie doesn't fit neatly into one specific genre?

Enter the world of genre-blending. These films take elements from multiple genres and weave them together to create something truly unique and beautiful. Imagine a love story set against the backdrop of a high-stakes heist, or a coming-of-age tale with a hint of horror. The possibilities are endless, and the results can be nothing short of magical.³⁵



What is your attitude to the genre-blending films or books? Do you always find them captivating? Choose a genre-blending film, study critics reviews (e.g. explore **Rotten Tomatoes** (an American review-aggregation website for film and television)) and the effect they produce. Define the means and sources of architextuality. Present the results of your research in class.

³⁵ <https://movieweb.com/best-movies-that-blend-genres/#colossal-2017>

UNIT 6. Paratextual Means of Intertextuality

What is Paratextuality?



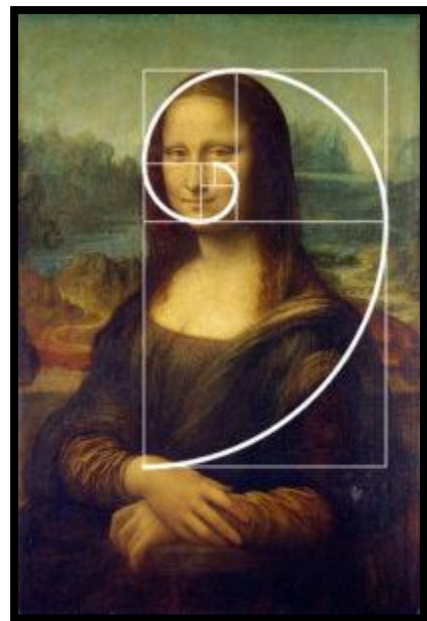
Paratextuality “is the generally less explicit and more distant relationship that binds the text properly speaking, taken within the totality of the literary work, to what can be called its *paratext*: a title, a subtitle, intertitles; prefaces, postfaces, notices, forewords, etc.; marginal, infrapaginal, terminal notes; epigraphs; illustrations; blurbs, book covers, dust jackets, and many other kinds of secondary signals, whether allographic or autographic. These provide the text with a (variable) setting and sometimes a commentary, official or not, which even the purists among readers, those least inclined to external erudition, cannot always disregard as easily as they would like and as they claim to do.”³⁶

What Are the Paratextual Means of Intertextuality in the Internet Communication?

Paratextuality in the Internet Communication is the relation between one text and its paratext that surrounds the main body of the text.

Means of *paratextuality* include:

- intertextual headings, titles, subtitles;
- epigraphs;
- illustrations, visualisation, book covers;
- foregrounding (used to draw the reader's attention to specific points or details in the text);
- the compositional technique of the "Golden Ratio";³⁷
- afterword, postscript.

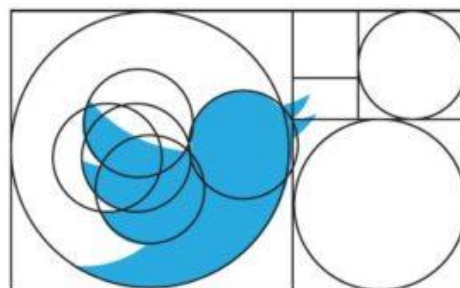


³⁶ Genette, G. (1997), p.3-4

³⁷ <https://idfive.com/agency/insights/instantly-improve-brand-designs-golden-ratio/>

Task 1. Listening and Viewing Comprehension

The Golden Ratio is a mathematical ratio. It is commonly found in nature, and when used in a design, it fosters organic and natural looking compositions that are aesthetically pleasing to the eye. But what exactly is **the Golden Ratio** and how can you use it to improve your own designs?



Watch the **video**³⁸ given by **Jesse Showalter** entitled “**The Golden Ratio in Design**”, paying attention to paratextuality. Define the means and sources of paratextuality. Fill in the table.

№	An example from the video	Means of paratextuality	The source of paratextuality
1			
2			
...			

Task 2. Reading



1. Look through **Archpastoral Message of His Beatitude Metropolitan Tikhon (Pascha 2019³⁹)**, paying attention to paratextual means of intertextuality.

³⁸ https://www.youtube.com/watch?v=j5HsX5K1X4c&ab_channel=JesseShowalter

³⁹ <https://www.oca.org/holy-synod/statements/his-beatitude-metropolitan-tikhon/the-resurrection-of-christ-2019>



ARCHPASTORAL MESSAGE OF HIS BEATITUDE
METROPOLITAN TIKHON
PASCHA 2019

To the Venerable Hierarchs, Reverend Clergy, Monastics, Distinguished Stewards, and the entire family of the Orthodox Church in America:

CHRIST IS RISEN! INDEED HE IS RISEN!

*Let no one fear death
For the Savior's death has set us free.*

With these words, and the other powerful and inspiring words of his paschal homily, Saint John Chrysostom reminds us of that which Christ has accomplished on this bright and glorious feast of Holy Pascha: the conquering of death, the revelation of the universal Kingdom, and the reign of eternal life. Death has lost its sting and hades has been abolished, mocked, and slain. Christ is risen and life reigns.



*Let no one fear death
For the Savior's death has set us free.*

Life reigns and yet, on this bright and saving day, Saint John does not say that it is the Savior's resurrection that has set us free but rather His death that has done so. We manifest this reality by unceasingly singing that Christ has trampled down death *by His death*. It is precisely by his voluntary death upon the Cross that Christ now lifts all things unto Himself, as the resurrection

icon indicates by depicting the Lord raising Adam and Eve—the whole human race—out of hades with His hands outstretched in the form of a cross.

*Let no one fear death
For the Savior's death has set us free.*

Yet, as we know too well, our existence remains full of corruption, illness, and passion, and ends in physical death. So, in what way have we been set free by the Savior's death? We are set free because, though we suffer, though we endure illness, though we die, we need not fear death. Death is no longer a dark abyss of nothingness, but rather becomes the very place where we behold the risen Lord in all His glory, a glory that today pierces even to the depths of hades. We are free because the grave is no longer our final dwelling place but has become an entrance into *another life which is eternal*, an entrance into the life which Christ Himself has given to us, 'to those in the tombs.'

In this new life, we not only come before the presence of the Lord but we gain Him for ourselves. As the Apostle Paul cries out: *For to me to live is Christ and to die is gain* (Philippians 1:21). If we have Christ, we live in Him and our physical death is merely the final veil to true and authentic communion with Him. How could one fear this? What we experience on the bright and radiant day of Pascha is not simply an external light and a passing jubilation but a transformation of our fear, our pain, and our sorrow into a taste of the freedom of everlasting life.

To be free, we need to gain Christ, not in a philosophical or abstract manner, but through our concrete participation in His death and His resurrection: *Yesterday, O Christ, I was buried with Thee, and today I rise again with Thee, in Thy rising*. By our baptism, all the painful realities of our existence—illness, despair, corruption, and death—are buried in Christ and we rise with Him who has voluntarily borne our human weakness, voluntarily endured our suffering, and voluntarily died. But by so doing, He has, with Himself, lifted up to life eternal all those who become His Body through communion with Him.

Christ is risen and not one dead remains in the grave.

The resurrection is universal—it is bestowed on all of humanity and all of creation—and therefore you and I are now free to enter into that experience in a very real way. But we need to receive that experience in the very same manner in which the Apostles received and transmitted it: *That which was from the beginning, which we have heard, which we have seen with our eyes, which we have looked upon and touched with our hands, concerning the word of life—the life was made manifest, and we saw it, and testify to it, and proclaim to you the eternal life which was with the Father and was made manifest to us—that which we have seen and heard we proclaim also to you, so that you may have fellowship with us; and our fellowship is with the Father and with his Son Jesus Christ. And we are writing this that our joy may be complete.* (I John 1:1-4).

Today, all of us—both those who have fasted and those who have disregarded the fast, both the rich and the poor, both the sober and heedless, both the sick and the healthy, both the stable and the confused—are offered this life. It is now our turn to make this joy complete by casting off the fear of death, by voluntarily dying to ourselves and living for others, by burying our passionate desires in the tomb of love, by holding back from rebuking others and by spreading our cloak over those who are falling, by rejoicing with those that rejoice and weeping with those that weep, by suffering with the sick and mourning with sinners, and by strengthening those who repent. In so doing, we will indeed enjoy this fair and radiant triumphal feast, receive our recompense, and enter into the joy of the Lord.



Christ is Risen!

† TIKHON

Archbishop of Washington

Metropolitan of All America and Canada



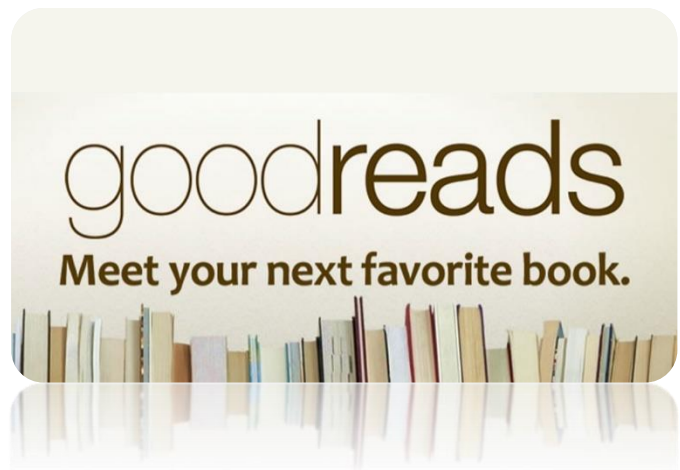
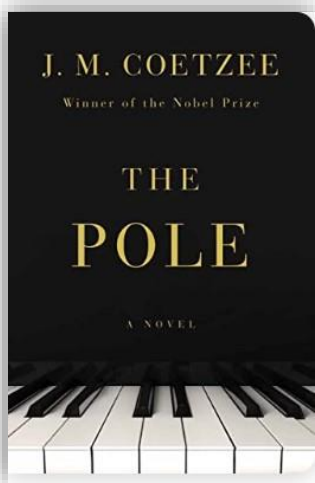
2. Find means of paratextual means of intertextuality in the text above. Fill in the table.

№	An example from the text	Means of paratextuality	The source of paratextuality
1			
2			
...			


Task 3. Discussion. Work in pairs



The following Goodreads Community review refers to “The Pole” by J.M. Coetzee.⁴⁰ Read, discuss and comment on it in pairs. What means and sources of paratextuality are recognized in it? Do you agree with this review? Why or why not? Justify your point of view.



October 6, 2023



Helga
995 reviews
178 followers

Follow

★★★★★ 4.5

To understand, you must be silent and listen. Let the music speak...

You pick up a book because you love its cover. You are not sure if you'll like the story or not. You tell yourself, what is the worst that could happen? Good thing the book isn't very long. You start reading. The beginning is a bit confusing but after a while you grab the book a little tighter, your heart starts beating faster...you

⁴⁰ <https://www.goodreads.com/book/show/125484660-the-pole>

cannot stop reading...one more page...one more paragraph...you have to know...you have to...

Between a man and a woman, between two poles, electricity either crackles or does not crackle. So it has been since the beginning of time.

The story is about a man and a woman.

She is in her forties; intelligent, well-educated, well read, a good wife and mother.

He is a man of seventy. He is a Pole (his name is too difficult to pronounce).

He is a concert pianist and a controversial interpreter of Chopin.

He is dry and severe. In the matters of soul, he is extremely opaque but at the piano he plays with all his soul.

For the lover the desired body is a soul.

The Pole is invited by a Circle that stages monthly recitals in Barcelona to perform. The woman, Beatriz is a member of the board.

And that is how they meet.

What is time? Time is nothing. We have our memory. In memory there is no time. I will hold you in my memory. And you, maybe you will remember me too.

The Pole performs his recital and leaves Spain only to write to Beatriz, confessing his love for her.

I am not a poet. I can only say, since I met you my memory is full of you...always you are with me. You protect me. I have peace inside me. I say to myself, I must find her, she is my destiny.

But she is implacable. For her who is a realist and not much of a romantic, what the Pole declares is all nonsense.

I am not the answer to the riddle of your life.

She declares most vehemently that she is not in love with him. She is only

sorry for him; sorry for his being a lonely old man...but if so...but if so...
why does her mind keep going back to the Pole?

*As for me, I had no luck,
came too late, lived too far away
had only her image to close my eyes on
poor fluttering little thing in the chambers of memory.*

nobel-prize-winner romance south-africa

55 likes • 11 comments

👍 Like 💬 Comment ⋮

Task 4. Writing



Write a comment to the video “**The Golden Ratio in Design**” by **Jesse Showalter**, using intertextuality to support your point of view, agree or disagree with the speaker.

SELF-STUDY WORK. Project

INSTANTLY IMPROVE YOUR BRAND DESIGNS WITH THE GOLDEN RATIO

You may remember learning about the Golden Ratio in your high school geometry class, but did you know that if you use those proportions (ratio) you can create more harmonious and proportionate marketing assets?

That’s right, designers use math too! And it helps us create better

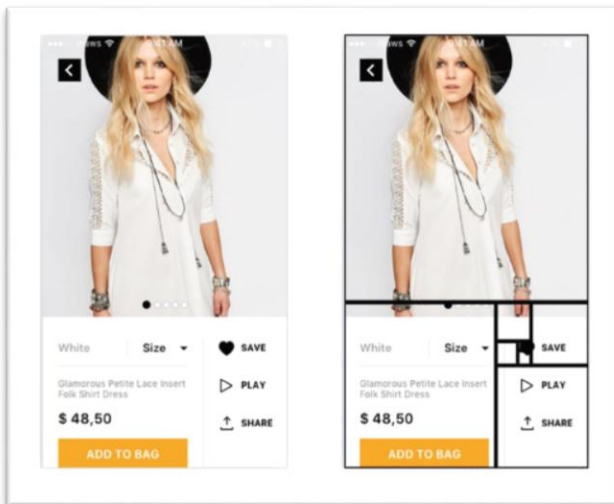


websites, advertisements, social media posts, and more—and can help you too.



Scan through the online article “Instantly Improve Your Brand Designs With the Golden Ratio”⁴¹

Create social media posts or improve your websites with the Golden Ratio and other paratextual means of intertextuality. Present the results of your designs in class.



⁴¹ <https://idfive.com/agency/insights/instantly-improve-brand-designs-golden-ratio/>

UNIT 7. Hypertextual (Hypotextual) Means of Intertextuality

What is Hypertextuality / Hypotextuality?



Hypertextuality (also known as *hypotextuality*) is “any relationship uniting a text B (<...> the *hypertext*) to an earlier text A (<...> the *hypotext*), upon which it is grafted in a manner that is not that of commentary”⁴² like in metatextuality.

Hypertextuality is the relation between texts in which one text (*the hypertext*) derives “from another preexistent text” (*the hypotext*) and then it (*the hypertext*) transforms, modifies, elaborates or extends the preceding text (*the hypotext*).

What is Hypertextuality in the Internet Communication?

On the one hand, *hypertextuality* in the Internet Communication can be observed as *transformation, translation, modification, elaboration* or *extension* of an earlier text, e.g. parody, spoof, sequel. And, on the other hand, *hypertextuality* in the Internet Communication is a text that takes the reader directly to other texts as so called “method of organizing and



accessing text or other data, such as tables, presentational content and images, through the use of **hyperlinks**. Anyone who's been on **Internet** is familiar with **hypertext** as it's in every link they **click** or **tap** on their screen”.⁴³

Alternatively known as a **link** and **web link**, a **hyperlink** is an icon, graphic, or text that links to another file or object. The **World Wide Web** is comprised of hyperlinks linking trillions of pages and files to one another.⁴⁴

⁴² Genette, G. (1997), p.5

⁴³ <https://www.computerhope.com/jargon/h/hypertext.htm>

⁴⁴ <https://www.computerhope.com/jargon/h/hyperlink.htm>

Task 1. Reading



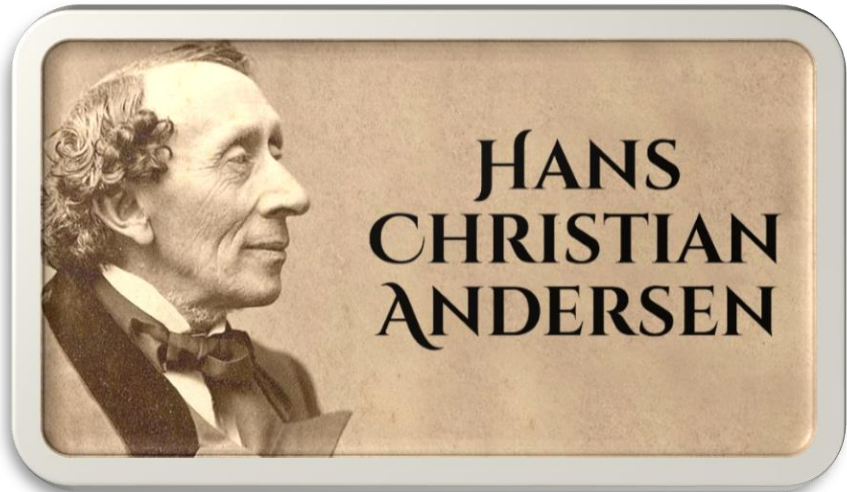
1. Read the Fairy Tale by **Hans Christian Andersen**⁴⁵ thoroughly, paying attention to all details in this hypotext. Be ready to compare the Fairy Tale with the following hypertext (animated cartoon).

THE JUMPER

The Flea, the Grasshopper, and the Skipjack once wanted to see which of them could jump highest; and they invited the whole world, and whoever else would come, to see the grand sight. And there the three famous jumpers were met together in the room.

„Yes, I'll give my daughter to him who jumps highest,“ said the King, „for it would be mean to let these people jump for nothing.“

The Flea stepped out first. He had very pretty manners, and bowed in all directions, for he had young ladies' blood in his veins, and was accustomed to consort only with human beings; and that was of great consequence.



Then came the Grasshopper: he was certainly much heavier, but he had a good figure, and wore the green uniform that was born with him. This person, moreover, maintained that he belonged to a very old family in the land of Egypt, and that he was highly esteemed there. He had just come from the field, he said, and had been put into a card house three stories high, and all made of picture cards with the figures turned inwards. There were doors and windows in the house, cut in the body of the Queen of Hearts.

„I sing so,“ he said, „that sixteen native crickets who have chirped from their youth up, and have never yet had a card house of their own, would become thinner than they are with envy if they were to hear me.“

Both of them, the Flea and the Grasshopper, took care to announce who they were, and that they considered themselves entitled to marry a Princess.

⁴⁵ <https://www.childstories.org/en/the-jumper-1915.html>

The Skipjack said nothing, but it was said of him that he thought all the more; and directly the Yard Dog had smelt at him he was ready to assert that the Skipjack was of good family, and formed from the breastbone of an undoubted goose. The old councillor, who had received three medals for holding his tongue, declared that the Skipjack possessed the gift of prophecy. One could tell by his bones whether there would be a severe winter or a mild one; and that's more than one can always tell from the breastbone of the man who writes the almanac.

„I shall not say anything more,“ said the old King. „I only go on quietly, and always think the best.“

Now they were to take their jump. The Flea sprang so high that no one could see him; and then they asserted that he had not jumped at all. That was very mean. The Grasshopper only sprang half as high, but he sprang straight into the King's face, and the King



declared that was horribly rude. The Skipjack stood a long time considering; at last people thought that he could not jump at all.

„I only hope he's not become unwell,“ said the Yard Dog, and then he smelt at him again.

„Tap!“ he sprang with a little crooked jump just into the lap of the Princess, who sat on a low golden stool.

Then the King said, „The highest leap was taken by him who jumped up to my daughter. For therein lies the point; but it requires head to achieve that, and the Skipjack has shown that he has a head.“

And so he had the Princess.

„I jumped highest, after all,“ said the Flea. „But it's all the same. Let her have the goose-bone with its lump of wax and bit of stick. I jumped to the highest; but in this world a body is required if one wishes to be seen.“

And the Flea went into foreign military service, where it is said he was killed. The Grasshopper seated himself out in the ditch, and thought and considered how things happened in the world. And he too said, „Body is required! body

is required!” And then he sang his own melancholy song, and from that we have gathered this story, which they say is not true, though it’s in print.

Task 2. Listening and Viewing Comprehension



Watch **animated adaptation** of Hans Christan Andersen's classic fairy tale⁴⁶ entitled **“The Jumper”**⁴⁷, paying attention to the linguistic and multimodal manifestations of intertextuality. Define the types and sources of hypertextual (hypotextual) means of intertextuality. Compare the hypotext with the hypertext. Fill in the table.



№	An example from “The Jumper”	The hypotext	The hypertext
1			
2			
...			

⁴⁶ The series celebrates his 200th birthday using a narrative style and wit updated to suit present day audience

⁴⁷ <https://www.youtube.com/watch?v=NSICrDzvU1Q>

Task 3. Discussion. Work in pairs



1. Read critic reviews for **EMMA. (2020 film)** from the Critics Consensus at **Rotten Tomatoes**⁴⁸, discuss and comment on them in pairs. What types and sources of intertextuality are recognized in them? Do you agree with these critic reviews? Why or why not? Justify your point of view.



EMMA.
PG 2020, Romance/Drama, 2h 5m

86%
TOMATOMETER
261 Reviews

72%
AUDIENCE SCORE
1,000+ Verified Ratings



Laura Potier
Outtake Mag



A witty, candy-coloured and charmingly unassuming big-screen adaptation of Austen's novel.

[Full Review](#) | Original Score: 4/5 | Aug 16, 2021



Robin Holabird
KUNR (Reno, NV)



The universal acknowledgement continues: Jane Austen knew how to write a fun movie.

[Full Review](#) | Jul 23, 2021



Jennie Kermode
Eye for Film



What the film does have is that sweetness: sugary yet crisp rather than cloying.

[Full Review](#) | Original Score: 3/5 | Apr 30, 2021



Hagan Osborne
FILMINK (Australia)




...a wondrous retelling of a timeless literary masterpiece...

[Full Review](#) | Original Score: 18/20 | Apr 1, 2021

⁴⁸ https://www.rottentomatoes.com/m/emma_2020

CRITIC REVIEWS FOR *EMMA*.


All Critics (261) | Top Critics (63) | Fresh (224) | Rotten (37)

 Very witty and well-acted... Emma has been adapted a number of times, but this has enough intelligence in its adaptation to stand out from the crowd.

August 12, 2022 | Rating: 4/5 | [Full Review...](#)




Victoria Luxford
BBC.com
★ TOP CRITIC

 If anyone were to push Emma Woodhouse into a less straitened age, why not the woman who captured Childish Gambino in a palm-tree polyblend?

February 14, 2021 | Rating: B+ | [Full Review...](#)




Leah Greenblatt
Entertainment Weekly
★ TOP CRITIC

 While the story's sturdy, familiar structure remains resonant, this version never feels particularly inspired or revelatory, despite some lovely moments scattered throughout.

February 14, 2021 | [Full Review...](#)




Tim Grierson
Screen International
★ TOP CRITIC

 Austen's genius lay in turning one girl's interior world into the whole universe, and transforming the pettiest of social interactions into microcosms with global moral significance.

September 18, 2020 | [Full Review...](#)




Jo Livingstone
The New Republic
★ TOP CRITIC

 The movie is handsomely mounted and consistently engaging. Yes, the story is familiar but part of the charm is seeing how key scenes have been re-envisioned by the filmmakers.

April 14, 2020 | Rating: 3/4 | [Full Review...](#)




James Berardinelli
ReelViews
★ TOP CRITIC

 There's a real energy to this adaptation.

April 3, 2020 | [Full Review...](#)




tt stern-enzi
WXIX-TV (Cincinnati, OH)
★ TOP CRITIC

 Sumptuously designed, elegantly appointed and spectacularly costumed and coiffed, de Wilde's fresh rendition has a piquant flavor complemented as much by self-aware sexiness as the abundant pastel hues on display.

September 22, 2023 | [Full Review...](#)



Greg Carlson
Vague Visages

 Lacks surprising elements, making the existence of this new adaptation a bit questionable. Why make another film if there's nothing unique about it? Predictable from the get-go, confusing first act, and very hard to feel invested before the one-hour mark.

July 24, 2023 | Rating: C+ | [Full Review...](#)



Manuel São Bento
MSB Reviews

Films that have an elegant feel and take place hundreds of years in the past usually don't draw me in. For that reason alone, take this review with a grain of salt. Based on the Jane Austen novel of the same name, of which I have never read, I went into this film blindly, as I haven't even seen the previous adaptations either. Although I will be admitting some great things about this film as a whole, I personally found it to be average overall. Here's why you'll probably love this movie if you're into these types of films, but also why it won't win you over if you're not. *Emma* follows Emma Woodhouse (Anya Taylor-Joy) as she observes the ongoing relationships of her friends and family. Becoming too involved in certain areas, she begins to disrupt those relationships. In particular, she complicates things with her friend Harriet (Mia Goth) when she convinces her to make certain decisions. This made for a slightly frustrating experience for me, as I wasn't too fond of her actions. With that said, Anya Taylor-Joy as the titular character was fantastic, as she always is. Although I haven't seen tons of movies featuring Taylor-Joy in a meaty role like this, I have to admit that her being in a film does pique my interest. Her, along with the supporting cast of this movie, all do a great job in sucking you into this time period. I felt like I was transported back into the 1800s, which is no small feat. Movies like this simply don't work unless the production design is flawless and this film was pretty close to perfect in that regard. Being in the business as a production designer for over 25 years, Kave Quinn did some great work here. This brings me to whether or not you should watch the movie in general. Fans of stories from this time period that are prone to liking movies like this from time to time will probably love this film, because all the elements that these movies usually bore me with are extremely well done, admittedly. There is a flip side to that though. I've never been interested in movies like this unless they broke new ground and made a fresh new spin as *The Favourite* did in 2018. This movie was very well done though, so I definitely feel a positive grade is warranted. In the end, *Emma* may not break any new ground for the genre, but it will more than please those who have been eager to see it. For anyone else, I fear it will either mildly entertain you or leave you bored. The 2-hour run time definitely felt its length for me and I didn't feel that the story went in many interesting directions. I've never exposed myself to this story in the past though, so perhaps this wasn't the best version to start with. Overall, it's a well-made period piece that just didn't interest me all that much.

2. Define the types and sources of hypertextual (hypotextual) means of intertextuality. Compare the hypotext with the hypertext. Fill in the table.

№	An example from "EMMA"	The hypotext	The hypertext
1			
2			
...			

Task 4. Writing

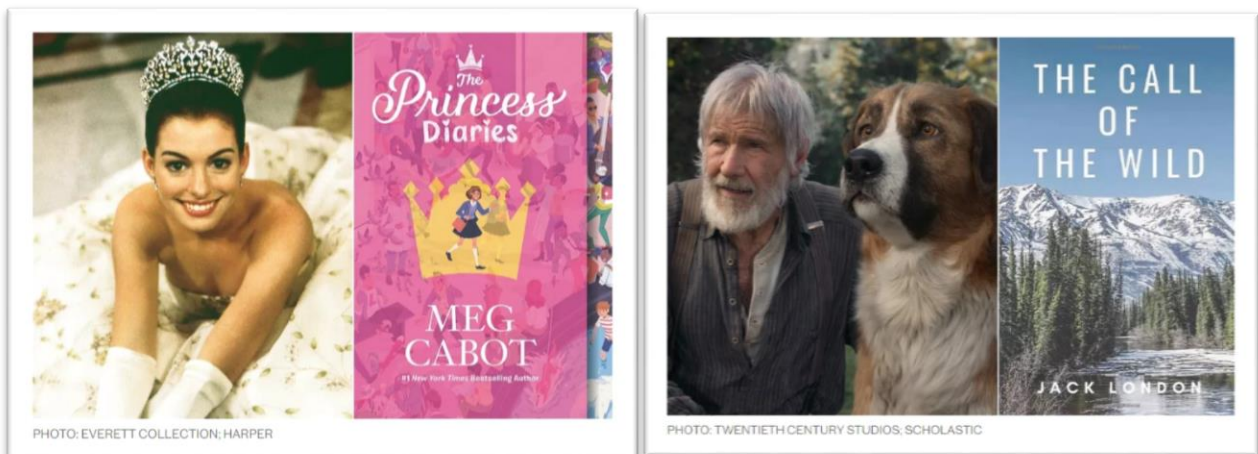


Write a review comparing and contrasting Jane Austen's novel "Emma" with its adaptation "EMMA." (2020 film), using intertextuality to support your point of view.

SELF-STUDY WORK. Project

THE BEST BOOK ADAPTATIONS OF ALL TIME⁴⁹

What is your attitude to the book and its screen adaptation?



⁴⁹ <https://ew.com/books/best-adaptations/>



Choose a famous book or fairy tale and its adaptation. Is it essentially the same story or a totally new one? Define the types and sources of hypertextual (hypotextual) means of intertextuality. Compare the hypotext with the hypertext. Present the results of your research in class.



PART TWO

“How it is that animals understand things I do not know, but it is certain that they do understand. Perhaps there is a language which is not made of words and everything in the world understands it. Perhaps there is a soul hidden in everything and it can always speak, without even making a sound, to another soul.”

Frances Hodgson Burnett, *A Little Princess*



UNIT 8. Precedentedness vs Intertextuality

What is Intertextuality in the Internet Communication?



Intertextuality in the Internet communication is defined as a text- and meaning-making category that forms various genres of Internet communication through the paratextual manifestations, metatextual interpretations, architextual and hypertextual connections of the texts, as well as by means of verbal and non-verbal textual borrowings belonging to numerous discursive practices and cultural traditions.

What is Precedentedness?

Precedentedness in a broader interpretation is actualized into a precedent phenomenon. *Precedent phenomena* are identified as well known to a wide range of people and are important to a certain culture.

Precedent phenomena fall into:

- precedent word / name;
- precedent phrase;
- precedent sentence;
- precedent fragment of the text;
- precedent situation;
- non-verbal precedent phenomena: works of art, sculpture, architecture, music, etc.

Moreover, there is *Multimodal Precedentedness*, encompassing the verbal and nonverbal parts.



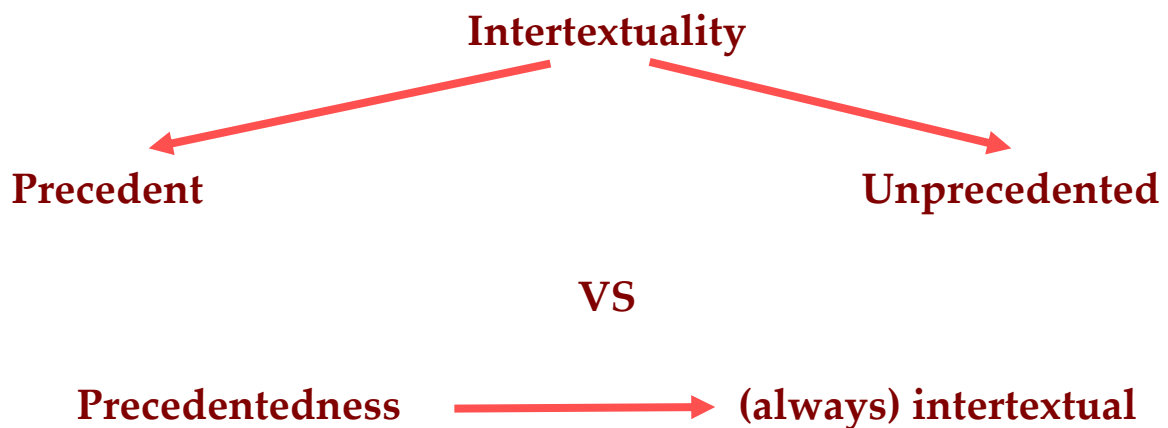
Guided by *the prevalence criterion*,

the following types of precedent phenomena are defined:

- social precedent;
- national precedent;
- universal precedent.

What is the difference between Precedentedness and Intertextuality?

Precedentedness in the Internet communication is considered as an intertextual device and one of the aspects of studying intertextual relations. Precedentedness is always intertextual, and intertextuality is a broader notion, because it can be both precedent when the signs of intertextuality are recognized by a wide range of people and unprecedented when the unique, unknown or rarely used quotations, unrecognized allusions and reminiscences are used.



Task 1



Read the following quotations. Recognise whether they are precedent or unprecedented. Explain your choice. Fill in the table below.

"A rose by any other name would smell as sweet." William Shakespeare

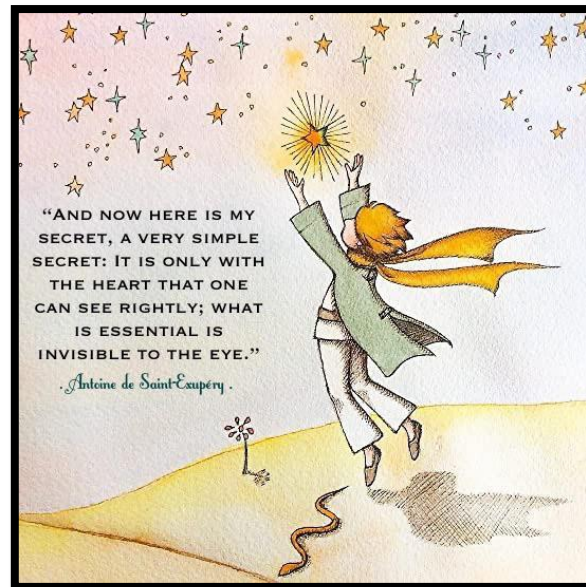
"Houston, we have a problem." Jim Lovell (character)

"They start of as blizzard buddies with benefits but it soon turns into something more when they start to realize that they're actually perfect for each other." sil ♥ the book voyagers⁵⁰

⁵⁰ <https://www.goodreads.com/book/show/103488821-snowed-in-for-christmas>

"The best way to find out if you can trust somebody is to trust them." Ernest Hemingway

"A big snow storm with no power, forced proximity and a second chance romance." MissBecka Gee⁵¹



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"Your time is limited, don't waste it living someone else's life." Steve Jobs

"The songs that came from this time in my life were marked by their brutal honesty, unfiltered diaristic confessions and wild wistfulness." Taylor Swift⁵³

"If your actions inspire others to dream more, learn more, do more and become more, you are a leader." John Quincy Adams

"Her acceptance of his silence also makes him step up and do a better job of expressing his thoughts." Madison Warner Fairbanks⁵⁴

"A compulsive, dark and strikingly well-written novel that grips from the first page until long after the last." Nathan Filer⁵⁵

⁵¹ <https://www.goodreads.com/book/show/103488821-snowed-in-for-christmas>

⁵²

https://www.reddit.com/r/QuotesPorn/comments/ygoe6k/and_now_here_is_my_secret_a_very_simple_secret_it/

⁵³ <https://www.facebook.com/TaylorSwift/>

⁵⁴ <https://www.goodreads.com/book/show/103488821-snowed-in-for-christmas>

№	Precedent quotation	Unprecedented quotation
1		
2		
...		

Task 2. Reading



Who is your favourite iconic fictional character of all time?



1. Read an excerpt from the online article by **Megan Oosthuizen** (July 26, 2023 in Comics, Gaming, Movies, Toys, TV)⁵⁶, paying attention to precedentness and intertextuality.

THE 23 MOST ICONIC FICTIONAL CHARACTERS OF ALL TIME

It is almost impossible to decide when trying to determine who are the most famous fictional characters of all time. Hundreds of unforgettable fictional characters have become iconic, and favourites will forever be subjective. Rather than making a list, or a ranking, here are some of the most iconic fictional characters of all time from all walks of life, be it cartoon, comic, movie, or series. See if you can find your favourite on this list and learn something new about them that you might not have discovered before.

⁵⁵ <https://annmorgan.me/books>

⁵⁶ <https://www.fortressofsolitude.co.za/the-23-most-iconic-fictional-characters-of-all-time/>

Bugs Bunny

A prominent member of the *Looney Tunes* collection, Bugs Bunny first originated in the late 1930s. His flippant personality and anthropomorphic grey and white hair glance became popular, along with his iconic phrase, “Eh...What’s up, doc?”

Created through Warner Bros. Cartoons, he appeared in the beloved *Looney Tunes* as well as animated series like *Merrie Melodies*; Bugs didn’t exist as a named character until after 1940, and the character’s creation is accredited to Bob Givens, Chuck Jones and Robert McKimson.

Thanks to his quirky personality, the popularity of the character rose. Bugs quickly became a cultural icon and was even Warner Bros.’s official mascot for a moment. Most of his appearances in media were considered “guest” or short appearances. Still, he is so well-known worldwide and considered so iconic that he has his own star on the Hollywood Walk of Fame.



Elizabeth Bennet

Few people don’t know the prolific female writer of the 1800s, Jane Austen. One of her most loved novels, *Pride and Prejudice*, features the female protagonist Elizabeth Bennet, often nicknamed Eliza or Lizzy by her closest family and friends.



Elizabeth is a rare breed of woman, born when society and family recommend that women marry for convenience and to ensure that they have an economically secure future, but Elizabeth has something else in mind. Instead of bending to the whims of society, she wishes to marry for love.

When her father dies, she or her four sisters will not inherit his magnificent estate. Still, it will go to the nearest male relative, pushing Mrs Bennet to implore her daughters to marry for financial gain.

Eventually, everyone gets what they want as Elizabeth Bennet eventually falls in love with Mr Darcy, a wealthy young gentleman with more than enough income to sustain her.

Elizabeth Bennet has been brought to life by many actresses over the years, including Greer Garson in the 1940 film version of the book, Celia Bannerman in the 1967 version, Elizabeth Garvie in the 1980 version, Jennifer Ehle in the 1995 version, Kiera Knightley in the 2005 version, and Lily James in the 2016 version *Pride and Prejudice and Zombies*.

Sherlock Holmes

Known by many thanks to the movie adaptations starring Robert Downey Jr, Henry Cavill and the TV adaptation starring Benedict Cumberbatch, Sherlock Holmes is a fictional detective who appears as the protagonist of many of Sir Arthur Conan Doyle's novels.

Sherlock first appeared in *A Study in Scarlet* in 1887 and quickly became a beloved and iconic fictional character thanks to his wits in observation, deduction, logic and odd fascination with forensic science before it became a phenomenon in the world.

Disliked by many in his stories for his honest



outlook on life, his inability to keep his observations to himself, and the very clinical way in which he conducted himself, readers seemed to like him more than the people he had around him.

Sherlock had his vices, including alcohol and opium, which he sometimes used to quiet his otherwise loud and overactive mind. Despite his faults, no one can argue that he is one of the best-known fictional detectives ever and one of the most iconic characters ever.



2. Find precedent phenomena in the text above. Define their types. Fill in the table.

№	An example from the text	Type of precedent phenomenon
1		
2		
...		

Task 3. Listening and Viewing Comprehension



Jader Neto explains how fictional characters can come to form an essential part of someone's identity and character and how they lend so much more to us as individuals than just fantastical plots.

Jader is a senior at EAB. He has a passion about expressing one-self and of fictional characters. In his talk, he will show how one can be inspired by fictional characters to make changes in their own lives.





Watch the TEDx⁵⁷ given by Jader Neto entitled “How fictional characters can change the life of real people”, paying attention to precedent (social precedent; national precedent; universal precedent) and unprecedented intertextuality. Define the types and sources of intertextuality. Fill in the table.

№	An example from the video	Type of intertextuality	The source of intertextuality
1			
2			
...			

Task 4. Discussion. Work in pairs



The following comments refer to the YouTube video “Top 10 Most Iconic Movie Characters of All Time”⁵⁸. Read, discuss and comment on them in pairs. What types and sources of intertextuality are recognized in them? Do you agree with these comments? Why or why not? Justify your point of view.

@marvinstheman88

Bond is tough to argue against, being a main character in decades upon decades of movies, Darth Vader cannot be beaten. Even people who have never seen a Star Wars movie, which is an alarmingly high number of people lately, know the ins and outs of Vader. In my mind, Darth Vader is the only character that is instantly recognizable to an audience, whether they've seen a film involving him or not.

@ralphgambino7845

Without a doubt, George C. Scott's portrayal of General Patton is the finest movie performance in history. Following that would be Charlton Heston's performances as Judah Ben-Hur and Moses.

⁵⁷

https://www.ted.com/talks/jader_neto_how_fictional_characters_can_change_the_life_of_real_people

⁵⁸ https://www.youtube.com/watch?v=MTuOAsiGi_8&ab_channel=WatchMojo.com

@captainjacksparrow9715

I think Jack Sparrow deserves a place as well. He is the sole reason that franchise made over billion worldwide and over 1.5 billion in dvd sales. He was the most popular cosplay costume for many years. Singlehandedly resurrected the pirate genre and became the most famous pirate of recent years. Oh and also brought joy to millions worldwide.

@anjughosh753

in my opinion these characters have their places in the hearts of all movie lovers all around the globe for many years coming. Those are Harry Potter, Rocky Balboa, Captain Jack Sparrow – at least they should have a place in the Honorable mentions part if you count the species movie character as iconic one.

(besides all the superhero characters)

@JohnDanielTorrance

I always liked Michael Corleone better than Vito, maybe it is his slow transformation from good kid with a future into ruthless mob boss/business man or something else. He was smarter than Vito and his brothers and took the family empire into new heights, yet he ended up losing everything he held dear in the end. He is archetype of the tragic character.

@beowulfthedane

I would have included Rick Blaine from Casablanca. Bogart was known for playing gangsters Casablanca as different Rick was a guy that everyone could relate too. He was left at the train station heartbroken and now the love of his life shows up with a hero husband that you want to hate but you can't. You can't hate Ilsa either after you hear her story. Then just when you think he is going to get the girl they pull the rug out from under you. then comes the spoiler.

Task 5. Writing



Write a comment to the YouTube video “**Top 10 Most Iconic Movie Characters of All Time**” from the previous task, using precedent phenomena to support your point of view.

SELF-STUDY WORK. Project

THE MOST ICONIC MOVIE SCENES OF ALL TIME⁵⁹

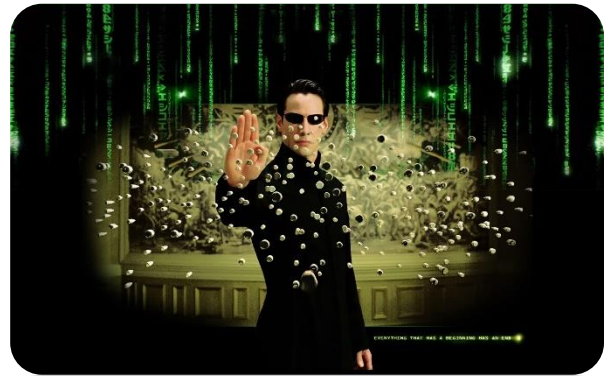
We all have our favorite iconic movie scenes — moments that either make us laugh out loud until it hurts, scream in horror, push us to the edge of our seats with adrenaline flowing, or cry tears of joy or reflection as we experience true catharsis.



Those iconic movie scenes we cherish are highly subjective, remembered not as much for their objective significance, but for how they applied to our wants and needs as movie lovers.

And then there

are those famous movie scenes that are objectively iconic — visuals that have stood the test of time, as well as geographical and cultural barriers. The types of movie scenes that you recognize even if you haven't even seen the movie yourself.



Think of the most recognizable and classic iconic scenes from movies, books, etc. Choose your favourite ones. Define the types and sources of precedent phenomena and intertextuality. Present the results of your research in class.

⁵⁹ <https://thescriptlab.com/blogs/34080-the-most-iconic-movie-scenes-of-all-time/>

UNIT 9. Multimodality vs Intertextuality

What is Multimodality?



Multimodality refers to the use of more than one mode of communication in a text to create meaning.

What are the Types of Multimodality?

Mode

Medium

MODE is a socially shaped and culturally given semiotic resource (such as image, writing, layout, music, gesture, speech, moving image, soundtrack and 3D objects) for making meaning.⁶⁰

People communicate in different ways, so it is important to be aware of the different modes used in communication to fully understand the meanings that are being conveyed.⁶¹ Semiotic modes are transmitted via different perceptual modes (= sensory modes):

- **linguistic mode** focuses on the meaning of written or spoken language in communication. *For example, this includes: choice of words, vocabulary, grammar, structure etc. It is the most commonly used and most recognised mode of communication;*
- **visual mode** focuses on the meaning of what can be seen by a viewer. *This includes: images, symbols, videos, signs, etc. It also includes aspects of visual design, such as colour, layout, font type and size, etc.;*
- **aural mode** focuses on the meaning of what can be heard by a listener. *This includes: sound effects, music, voice. This can be realised through tone, pitch, speed, volume, rhythm etc.;*

⁶⁰ Zhabotynska, S. (2022), p.9

⁶¹<https://www.hellovaia.com/explanations/english/key-concepts-in-language-and-linguistics/multimodality/>

- **gestural mode** focuses on the meaning of communication through movement. *This includes: facial expressions, gestures, body language, interactions between people. These are all examples of non-verbal communication, as meaning is conveyed without the use of speech;*
- **spatial mode** focuses on the meaning of communication through physical layout. *This includes: position, spacing, the distance between elements in a text, proximity between people / objects, etc.;*
- **olfactory mode** focuses on the meaning of communication through the ability to smell. *This includes smell as “a significant factor that affects our liking, hatred, bias against every person and every object, starting and lasting form of our communication even when we feel impassive. Smell obviously means influencing others and communicate with them. Although smell is an invisible element of non-verbal communication, it is very powerful.”⁶²;*
- **gustatory mode** focuses on the meaning of communication which describes how something tastes. *This can be realised to engage the memories and emotions.*

It is important to note that a text does not need to contain all of the above modes to be considered multimodal; it can contain two or more.

MEDIA are the forms in which the different modes are carried, i.e. the ways that modes can be accessed by people.

Modes are influenced by the type of medium they are carried by. The medium of a text can determine the purpose of a text and its target audience. Different types of media include, but are not limited to: **Books; Newspapers; Radio; Television/Film; Billboards; Theatre; Websites; Social media posts.**

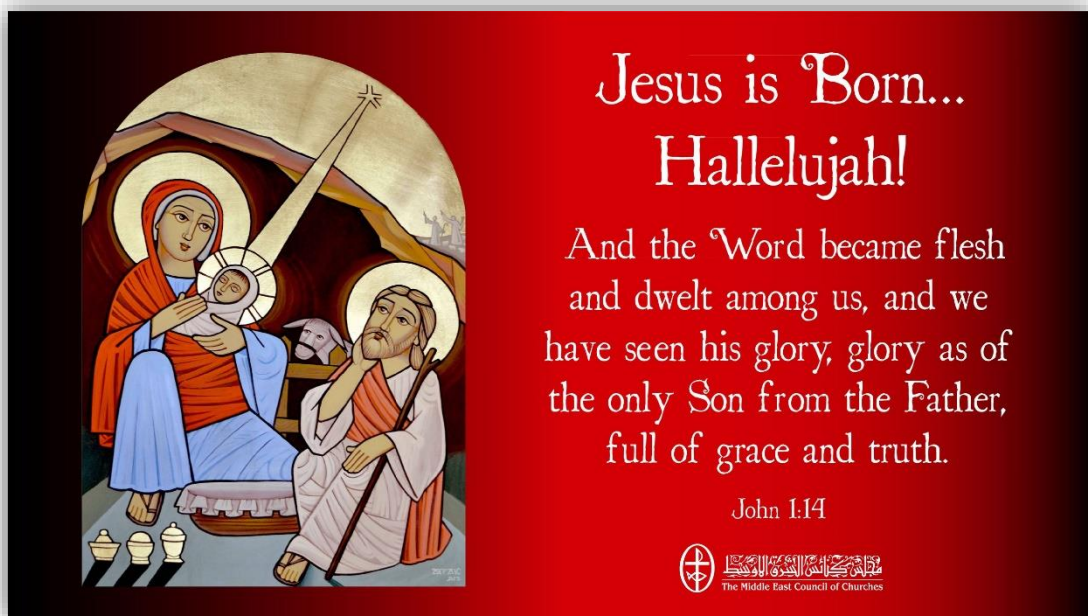
It is also important to note that there can be more than one medium for a text. For example, an online newspaper combines the form of a newspaper with the layout/features of a website for easy, global access. Also, online newspapers have the advantage of being updated with news in real-time, so news can be reported quickly.⁶³

⁶² Uygunkan, S. B. (2017), p.55

⁶³<https://www.hellovaia.com/explanations/english/key-concepts-in-language-and-linguistics/multimodality/>

Multimodality vs Intertextuality

Intertextuality (from the perspective of a philosophical poststructuralism or broad cultural-semiotic approach) is the interaction of a text with fragments of "texts" of other arts, music, films, mass media, etc., that is, it is framed by various additional relations or semiotic systems (*modes*): linguistic, visual, aural, gestural, spatial, gustatory and olfactory. These *multimodal* means include not only verbal, but also nonverbal⁶⁴, paraverbal⁶⁵, and iconic⁶⁶ components. *Intertextuality* can be expressed not only by means of direct, indirect citation, metatextual, architextual, paratextual or hypertextual means, but also by works / texts of visual, auditory or other origin.



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Task 1. Reading



1. Read an excerpt from the online article by **John Biebel**⁶⁸, paying attention to multimodal and intertextual means.

⁶⁴ graphic effects; different fonts and colours

⁶⁵ punctuation, diacritical and typographic marks, mathematical symbols

⁶⁶ emblems, emoticons, caricatures, comics, logos, images, icons

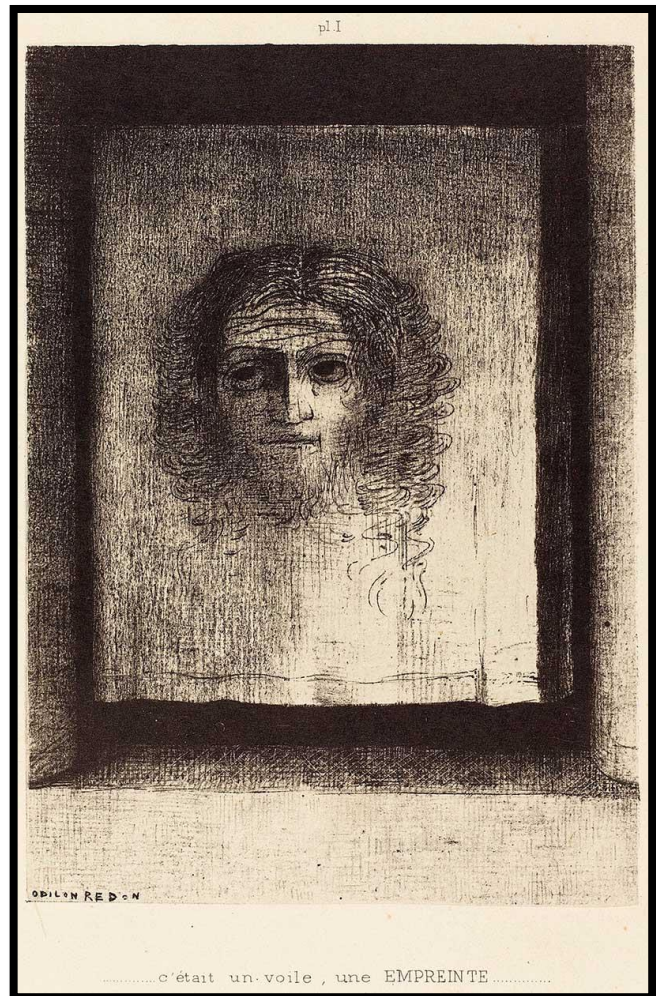
⁶⁷ <https://www.mecc.org/mecc/2023/1/6/christ-is-born-glorify-him-merry-christmas-from-the-mecc-general-secretariat-to-the-copticnbsporthodoxnbspchurch>

⁶⁸ <https://www.fragrantica.com/news/The-Symbolic-World-of-Scent-of-Odilon-Redon-12860.html>

THE SYMBOLIC WORLD OF SCENT OF ODILON REDON

Few artists have grabbed at form and color as fiercely or as sublimely as French painter and printmaker Odilon Redon. Considered one of the most important symbolist artists of the modern age, his work, made primarily within the nineteenth century and into the early twentieth, speaks with a boldness of form that shakes our senses awake, reminding us how our imaginations are boundlessly alive. He is one of those artists whose work evokes every possible sense of feeling. Looking at his images, marks and lines, it becomes second nature to connect his visual world with that of olfaction and scent.

"It was a veil, an imprinted image"
(C'était un voile, une empreinte),
44.8 cm x 31.3 cm, lithograph, 1891.
The Metropolitan Museum of Art,
New York City.



In his lifetime (1840-1916), his work was directly linked to literature and architecture: His drawings were the focal point of the novel *À Rebours* by Joris-Karl Huysmans in 1884, and his large-scale Japanese-style painted screens still decorate the interiors of the Château de Domency-sur-le-Vault in Burgundy, France. His works beg to be linked to smell and scent. The interplay of light and dark, seriousness and clarity, all point to a smell in the air, a composition of many parts that leave us certain that a fragrance has just been decanted nearby, a spray sent aloft in the air and left to waft down and mingle next to us as we contemplate his work.

I'm not alone in my thinking: The art critic Paul Richard wrote in the *Washington Post* in the late 1980s of Redon's work,

“You can almost hear his shadowed beings, his floating skulls and severed heads: They gibber and squeak. You can almost smell the flowers he painted in later life: His blood-red poppies and anemones carry in their perfume some underscent of spiders’ legs, and moth-wing dust, and death. [He] conjured the invisible, scents and sounds and mysteries.”

To dive headfirst into Redon’s work, you should begin with his flowers. Redon returned to the theme of flowers repeatedly in his career – small springboards from which his shimmering palette of color could either softly purr or explode. A typical theme of Redon’s pictorial composition was to arrange a small, almost nondescript vase with an overwhelming array of flowers. The flowers rise like buildings in the air, an imaginary city from a



tiny planet. In his pastel work “Bouquet of Anemones,” we witness how the humble is transformed into the fantastical. Flowers of deep, concentrated color float above the squat, saturated blue of a simply-shaped, handled pitcher. The flowers themselves are like sea sponges, soaked in color and water. They have the blackest of centers, like irises. They appear like eyes, these flowers, opening, but peering out as if in the dark, since the irises are fully opened, seeking light.

Bouquet of Anemones Pastel on paper, 1912. Petit Palais, Musée des Beaux-Arts de la Ville de Paris.

The shimmering quality of the endless background is something Redon worked most of his life to perfect: a kind of ocean floor quality where light is trying to reach the lower depths, occasionally breaking through the waves. Here it is quiet, and the accumulated light shines like the interior of a seashell, luminous and opalescent.

A perfect companion to this work of art is **Blackbird’s** perfume **Anemone** – both in title and in scent, the parallels are beautifully matched. Anemone is a

perfume that dwells in the same space as Redon’s Anemones... the terrestrial world, but somehow underwater as well. Blackbird describes Anemone as “...soft pink undersea flowers anchored to ancient boulders.” It makes a curious twisting of two themes (the marriage of fruit and floral, and the tartness of salt and tobacco.)

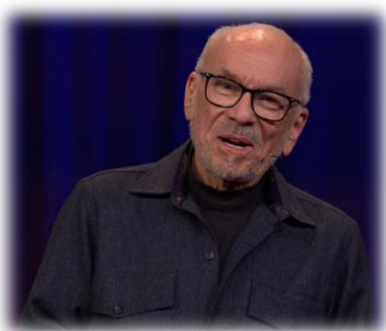
If you can imagine the sway and shifting that occurs with ocean plants as they rock back and forth in the waves, this describes the way that pink lotus, that very perfume-y and sharply fruited flower unfolds itself and peels back its petals. The rich profile of an amber-labdanum base becomes more of a plate on which dry tobacco leaves are served, with air between them, brought to us courtesy of champagne. The interplay of light and dark, of gentle movement as the top and middle notes ping with pointed prettiness and a distinct pink, magenta-tinged fluidity, all reflect with affection back to “Bouquet of Anemones.” Both are studies of paradoxes that we accept willingly: flowers in water; tobacco sprayed with honey; deep, richly-colored flowers that sing with such soft voices.



2. Find multimodal and intertextual means in the text above. Fill in the table.

№	An example from the text	Multimodal means	Intertextual means
1			
2			
...			

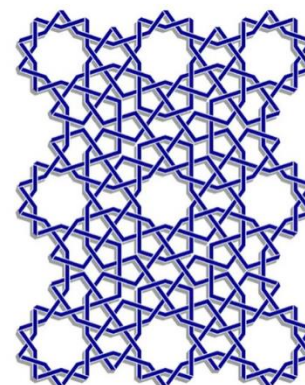
Task 2. Listening and Viewing Comprehension



What can we make of a design that shows up over and over in disparate cultures throughout history? Theorist **Terry Moore** explores "Penrose tiling" – two shapes that fit together in infinite combinations without ever repeating – and ponders what it might mean.



Watch the TED talk⁶⁹ given by **Terry Moore** entitled "A mysterious design that appears across millennia", paying attention to multimodality and intertextuality. Define the multimodal and intertextual means and sources. Fill in the table.



No	An example from the video	Multimodal / intertextual means	The source of multimodality / intertextuality
1			
2			
...			

Task 3. Discussion. Work in pairs



The following comments refer to the previous video "A mysterious design that appears across millennia" by **Terry Moore**. Read, discuss and comment on them in pairs. What types and sources of intertextuality and multimodality are recognized in them? Do you agree with these comments? Why or why not? Justify your point of view.

⁶⁹ https://www.ted.com/talks/terry_moore_a_mysterious_design_that_appears_across_millennia

@TheBigSavvyBoss

I was surprised he didn't mention the ZELLIJ!

The Moroccan zellij is the most obvious and most magnificent example of the patterns he talked about throughout this whole speech.

The craftsmen even talk explicitly about the spiritual charge and the symbolic/semiotic dimensions of their works.

Thankfully, they preserved this art and still make it to this day with the traditional and authentic methods. And you can even go onsite and watch them realizing it ❤️.

I was blessed to witness that, and believe me, the patterns and even the whole process where they take an "ugly" clay all the way to shape such marvelous masterpieces is just so captivating and would shake your spirit while also challenge your intellect 🧠🧠.

It's an experience I HIGHLY HIGHLY HIGHLY encourage people to go for, especially if you visit the Imperial Cities of Fes or Marrakech in the Kingdom of Morocco.

@DomenicCalabrese1980

"Wholeness and the implicate order" by David Bohem is an amazing book. Glad he mentions him.

@thomasraywood679

More like a mysterious designING than A mysterious design. It's not a single design, but the impulse TO design "along certain lines" is apparently universal. Oh, and the term 'implicate order' is as lovely as they come.

@simonrenaud9259

I understand his explanation that these patterns represent a unity, but I believe he could have forgot to mention that these patterns, which are found in pretty much every culture through time, for example if you take the flower/seed of life, and apply its maths to the physics of our world, you can observe that everything including us, emanates from this geometry 😊

@SumNumber

These type of patterns do send a message about structure and its strengths and weaknesses. The structure @4:00 is a repeating pattern and can be made

from a single line using duplicates at different angles. Many patterns of this nature can be formed without too much trouble. It is the interpretation that runs into some problems when filtered through most minds. :O)

@gravelrash4870

Plato, Spinoza and Whitehead are referring to the initial formation of our current universe with that terminology. I note to the Middle Eastern pattern also aligns with Chaldean and Eastern interpretations of the seven planes of matter and existence. Very interesting, hadn't realized its usage in architecture. The past has much to teach us, no wonder it was so ruthlessly scrubbed.

@AltevBaka

Ah this comment made something click in my mind.

The universe is like a Penrose tile where a few building blocks give way to an unpredictable pattern, but beneath that pattern there's an underlying 'form' that underpins the chaos, and that form is 'god'.

The Penrose tiling is a representation of the universe and life itself. As above, so below kind of thing 🤖⁷⁰

Task 4. Writing



Write a comment to the video **“A mysterious design that appears across millennia”** by **Terry Moore**, using multimodal and intertextual means to support your point of view, agree or disagree with the speaker.

⁷⁰ https://www.youtube.com/watch?v=XqUOgqLZ8bc&ab_channel=TED

SELF-STUDY WORK. Project

MULTIMODAL COMMUNICATION: WRITING IN A TECHNOLOGICAL SOCIETY⁷¹

In the digital age, we have more tools (or modes) than ever before to make communication multimodal, for example, using emojis and gifs when texting or posting a picture with a funny caption on social media. Using different modes of communication can add layers of meaning to a message and help you reach an audience in the best possible way.



There are many online tools to help you create multimodal artifacts. Here is a list of some of the most common websites and software: Canva, Audacity, iMovie (Mac) or Movie Maker (PC), Piktochart, Pixton.

There are countless other resources out there! With a simple Google search, you will be able to find a tool that best suits your needs.



Think of the most iconic perfumes of all time and what sets them apart. Do you have any special memories associated with a specific scent? What is your favourite perfume and why? Create a multimodal presentation entitled **“MY FAVOURITE PERFUME”**⁷², using as many intertextual and multimodal means as possible. Present the results of your research in class.



⁷¹ <https://twuwritesite.wordpress.com/2018/11/27/multimodal-communication-writing-in-a-technological-society/>

⁷² <https://www.fragrantica.com/>

UNIT 10. Intermediality vs Intertextuality

What is Intermediality?



Intermediality (also called *interart(s) studies*) is the synthesis (interaction) of arts or media, “the presence of more than one media, with the participation of which the encoding and transmission of a certain message is carried out”.⁷³

What is Medium?

(“The medium is a message”)

- 1) a communication channel intended for broadcasting information or entertainment content, i.e. the encoding of a message and its transmission using a certain code that is specific to this particular medium (television, radio, book, etc.);
- 2) a material or technical means of artistic expression, i.e. the means by which this message is created (paints, letters, musical instruments).⁷⁴

What are the Subcategories of Intermediality?

Irina O. Rajewsky proposes the following
*three subcategories of intermediality*⁷⁵:

1. Intermediality in the more narrow sense of **medial transposition** (as for example film adaptations, novelizations, and so forth): here the intermedial quality has to do with the way in which a media product comes into being, i.e., with the transformation of a given media product (a text, a film, etc.) or of its substratum into another medium.
2. Intermediality in the more narrow sense of **media combination**, which includes phenomena such as opera, film, theater, performances, illuminated manuscripts, computer or Sound Art installations, comics, and so on, or, to use another terminology, so-called multimedia, mixed

⁷³ Лещенко, Г. В. (2021), с.21

⁷⁴ Лещенко, Г. В. (2021), с.21

⁷⁵ Rajewsky, I. O. (2005), p.51-53

media, and intermedia. The intermedial quality of this category is determined by the medial constellation constituting a given media product, which is to say the result or the very process of combining at least two conventionally distinct media or medial forms of articulation. These two media or medial forms of articulation are each present in their own materiality and contribute to the constitution and signification of the entire product in their own specific way.

3. Intermediality in the narrow sense of **intermedial references**, for example references in a literary text to a film through, for instance, the evocation or imitation of certain filmic techniques such as zoom shots, fades, dissolves, and montage editing. Other examples include the so-called musicalization of literature, *transposition d'art*, *ekphrasis*, references in film to painting, or in painting to photography, and so forth.



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Intermediality vs Intertextuality

There are two basic understandings of intertextuality:⁷⁷

- 1) the expansive, universalist understanding of *intertextuality* as a fundamental condition that encompasses all cultural practices;

⁷⁶ <https://ojs.unica.it/index.php/between/issue/view/156>

⁷⁷ Rajewsky, I. O. (2005), p.48

- 2) the more narrow conception of *intertextuality* as a category for the analysis of specific texts, an understanding which conceives intertextuality as a communicative-semiotic concept, in the sense of a text's concrete and apprehensible strategies.

There are two basic understandings of intermediality:

- 1) *intermediality as a fundamental condition or category*;
- 2) *intermediality as a critical category for the concrete analysis of specific individual media products or configurations*—a category that of course is useful only in so far as those configurations manifest some form of intermedial strategy, constitutional element or condition.

The distinction between these two basic categories of intermediality <...> inevitably recalls the discussion about intertextuality <...>, all the more since intertextuality in its various narrow or broad conceptions has been a starting point for many attempts to theorize the intermedial. In some approaches <...>, intermediality is in fact addressed as a fundamental condition along the lines of Bakhtin's concept of dialogism and Julia Kristeva's theory of intertextuality. But other approaches, <...> base this conception of intermediality on media-theoretical or media-philosophical positions, without referring to the intertextuality discussion.⁷⁸

Task 1. Reading



1. Read the track review: *Beyoncé – Spirit* (from DISNEY'S THE LION KING)⁷⁹ by **Kristin Smith**⁸⁰, paying attention to intermediality and intertextuality.

ALBUM REVIEW

Beyoncé is back and shining in her latest song, "Spirit," one of 14 tracks from *The Lion King: The Gift*, her companion album to the new version's original soundtrack.

⁷⁸ Rajewsky, I. O. (2005), p.47-48

⁷⁹ https://www.youtube.com/watch?v=civgUOommC8&t=84s&ab_channel=Beyonc%C3%A9VEVO

⁸⁰ <https://www.pluggedin.com/track-reviews/beyonce-spirit/>

Featuring Queen Bey, as well as incorporating singers and dancers from Nigeria, South Africa, Ghana and Cameroon, this song powerfully channels its African roots as it focuses on hope, perseverance and God.

IT'S TIME TO RISE

This song functions on two levels. The first theme is the most obvious, as many lyrics clearly allude to the story of Simba, called to take his place as the king of Pride Rock. Secondly, the song encourages listeners to pursue their destiny and to be invigorated inwardly through a spiritual experience.

The first line (“Uishi kwa muda mrefu mfalme”) is in Swahili, and it translates to, “Long live the king.” The king, of course, will one day be Simba. As he begins to embrace that calling, he hears “the wind talkin’/for the very first time” and in “a melody” that paints “pictures of paradise,” one in which “a boy become a man.”



In a style reminiscent of a Gospel spiritual, Beyoncé sings, “Sayin’ rise up/To the light in the sky, yeah/Watch the light lift your heart up/Burn your flame through the night.”

Those lines obviously reflect Simba’s journey to embrace his royal responsibility. But Beyoncé infuses her lyrics with words and images that also have resonance in the Christian tradition.

We hear her sing, “Spirit, watch the heavens open.” She challenges us to “stand up and fight” and to “go into that far off land/And be one with the great I am.” Christians will likely hear those lyrics as a call to seek a deeper relationship with God, one that empowers and encourages us to become the people He intends us to be.

“GOD IS THE PAINTER”

Like the movie it represents, the video’s images seem intended to evoke an African landscape (though they were filmed in Arizona near Apple Valley and Havasu Falls in the Grand Canyon).

In it, Beyoncé and a group of brightly clad men and women dance and sing beautifully to the words and rhythms of “Spirit.” Among the outfits they wear, some of the women’s are a bit tight and revealing, while men sometimes dance shirtless. A few other scenes include women holding their babies, including one with Beyoncé and her daughter, Blue Ivy.

In an interview with Entertainment Tonight Canada, Beyoncé summed up her view on the visuals and the production:

“The concept of the video is to show how God is the painter and natural beauty and nature needs no art direction. It’s the beauty of color. The beauty of melanin. The beauty of tradition.”



2. Find the means and sources of intertextuality and subcategories and sources of intermediality in the text above. Fill in the table.

№	An example from the text	Subcategory and source of intermediality	Means and source of intertextuality
1			
2			
...			

Task 2. Listening and Viewing Comprehension

What does it look like inside the mind of a machine? Inspired by the architectural vision of a futuristic Los Angeles in "Blade Runner," media artist **Refik Anadol** melds art with artificial intelligence in his studio's collaborations with architects, data scientists, neuroscientists, musicians and more. Witness otherworldly installations that might make you rethink the future of tech and creativity.



Refik Anadol's data-driven art puts creativity at the intersection of humans and machines, expanding the possibilities of architecture, AI and human imagination.



Watch the **TED talk**⁸¹ given by **Refik Anadol** entitled “**Art in the age of machine intelligence**”, paying attention to intermediality and intertextuality. Define the means and sources of intertextuality and subcategories and sources of intermediality. Fill in the table.

⁸¹ https://www.ted.com/talks/refik_anadol_art_in_the_age_of_machine_intelligence

№	An example from the video	Subcategory and source of intermediality	Means and source of intertextuality
1			
2			
...			

Task 3. Discussion. Work in pairs



The following comments refer to the previous video “**Art in the age of machine intelligence**” by **Refik Anadol**. Read, discuss and comment on them in pairs. What types and sources of intertextuality and intermediality are recognized in them? Do you agree with these comments? Why or why not? Justify your point of view.

@midhunterx

All those aesthetically pleasing visuals combined with that strange background music feels so mesmerizing.
Such an exquisite feast from TED after a long time. Phenomenal piece of art and knowledge.

@dailydoseofmedicinee

He is working in the fields of site-specific public art with parametric data sculpture approach and live audio/visual performance with immersive installation approach, particularly his works explore the space among digital and physical entities by creating a hybrid relationship between architecture and media arts with machine intelligence.

@theglitchyspeck

Refik has definitely started the AI art movement. I love his work, and this TED talk just became the icing on the cake. I just love how he conceptualizes his works. Can't wait to experience this in person. ❤️🔥

@SamanvayKarambhe

Very cool video. AI in Art is so fascinating. I recently made a video on it

totally convinced that AI could become better artists. However I wondered if we would value AI Art as much as human art. Especially knowing the personal turmoils of the artist that is the soul of the art. 🙄 Maybe not.

@eyefry

Amazing, and vaguely unsettling. The ending, especially. This guy is like a younger, edgier, updated version of the Architect from The Matrix. He just needs to use words like "apropos" and "ergo" a few times and the effect'll be complete.

@brianhn259

I'm seeing a lot of people they didn't understand, basically he grabs as much information as possible, like pictures, photos, videos and documents, and makes a representation of all that as art, letting a computer transform the information into a forever changing video

@drinkwatersmokeair

Humans are amazing. Technology is only here to help us, we are the true heroes, creators, destroyers, builders, visionaries. It seems we are remaking what we feel and already are connected to, into something more visual and tangible. The desire to understand more and more, we are limited in our memory – that's where AI can assist us – but the field of knowledge, wisdom and creativity is beyond this. AI learns and is living in the past, we are the originals that it imitates and records. When you see all that data from the ted talks, all those quotes from great minds; yes machines will be able to store more of it, but they are not the creators, I don't think they ever will be.⁸²

Task 4. Writing

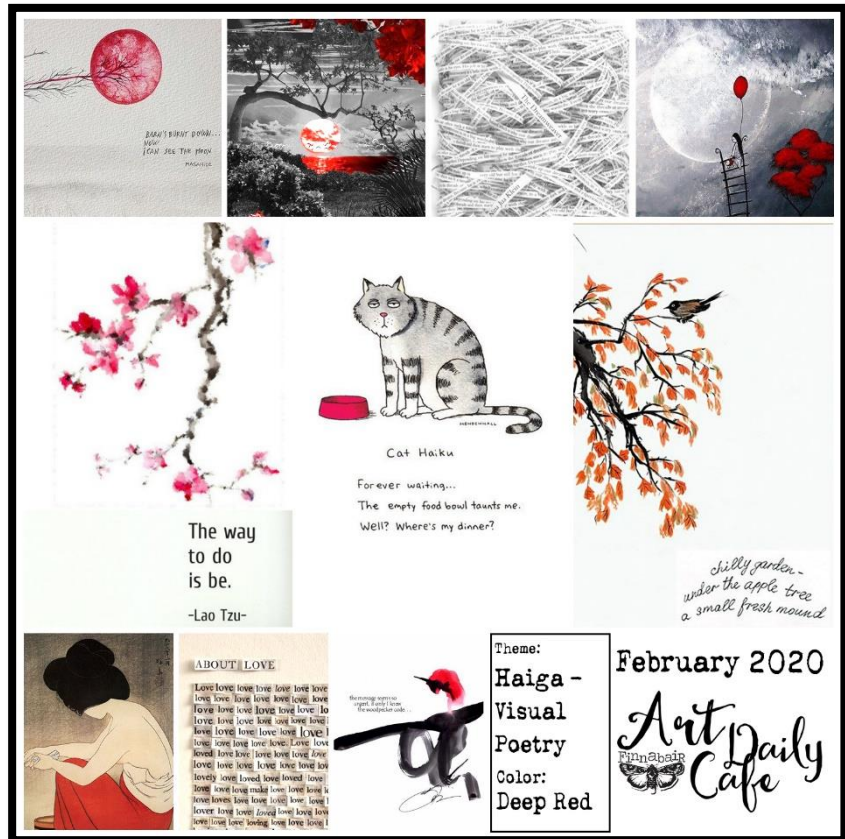


Write a comment to the video “**Art in the age of machine intelligence**” by **Refik Anadol**, using intertextual means to support your point of view, agree or disagree with the speaker.

⁸² https://www.youtube.com/watch?v=UxQDG6WQT5s&ab_channel=TED

SELF-STUDY WORK. Project

In literary studies as well as in such fields as art history, music, theater, and film studies, there is a repeated focus on an entire range of phenomena qualifying as intermedial. Examples include those phenomena which for a long time have been designated by terms such as transposition d'art, filmic writing, ekphrasis, musicalization of literature, as well as such phenomena as film adaptations of literary works, "novelizations," visual poetry, illuminated manuscripts, Sound Art, opera, comics, multimedia shows, hyperfiction, multimedial computer "texts" or installations, etc.⁸³



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Collect several striking examples qualifying as intermedial in modern English Internet communication and analyse the effect they create. What types and sources of intertextuality are recognized in them? Present the results of your research in class.

⁸³ Rajewsky, I. O. (2005), p.50

⁸⁴ <https://artdailycafe.blogspot.com/2020/02/february-2020-haiga-visual-poetry.html>

UNIT 11. Intericonicity vs Intertextuality

What is Intericonicity?



Intericonicity is the process of creating an image from the appeal, adoption or transformation of another image.⁸⁵

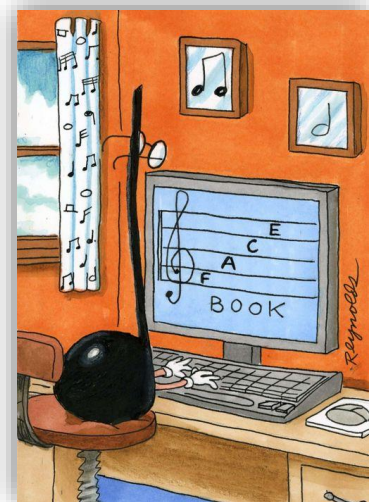
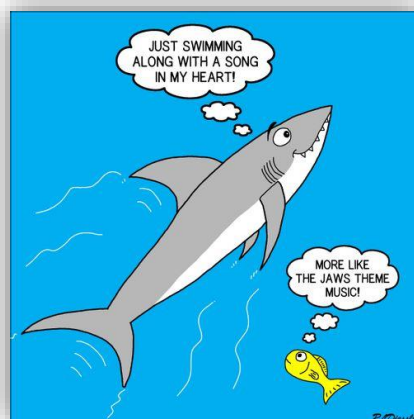
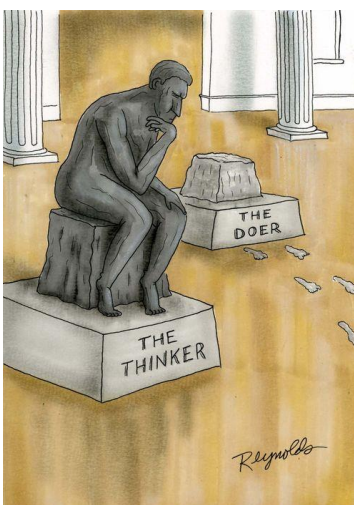
What is the difference between Intericonicity and Intertextuality?

Intericonicity would be the equivalent of *intertextuality*, <...> but using iconic forms. Following this translation, the hypotext or original work would be called hypoimage and the hypertext or final work would be the hyperimage⁸⁶ (compare with hypertextuality / hypotextuality (Unit 7)).

Intertextuality → at the verbal level

Intericonicity → at the non-verbal level

Intersemioticity, Intermediality → at the verbal-visual level



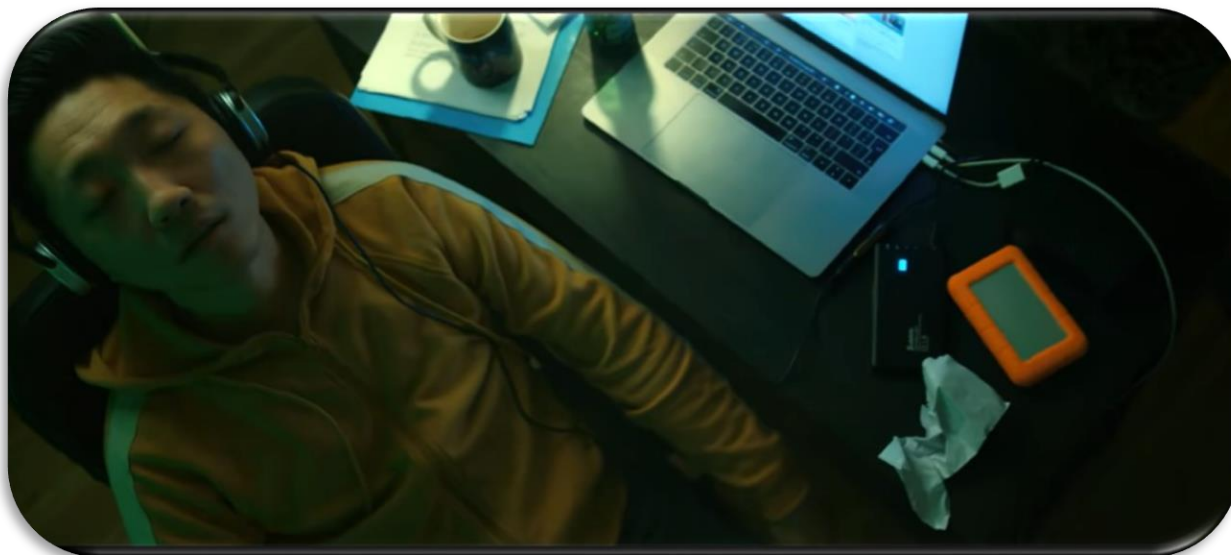
⁸⁵ Bosch, E. (2022), p.2

⁸⁶ Bosch, E. (2022), p.2

Task 1. Listening and Viewing Comprehension



Watch the short film by **Blake Ridder** entitled “**The Matrix Resurrected – Fan Film**”⁸⁷, paying attention to intericonicity and intertextuality. Define the means and sources of intertextuality and intericonicity. Fill in the table.



No	An example from the video	Means and source of intericonicity	Means and source of intertextuality
1			
2			
...			

Task 2. Discussion. Work in pairs



The following comments refer to the previous video “**The Matrix Resurrected – Fan Film**” by **Blake Ridder**. Read, discuss and comment on them in pairs. What types and sources of intertextuality are recognized in them? Do you agree with these comments? Why or why not? Justify your point of view.

⁸⁷ https://www.youtube.com/watch?v=XfBwAAZqC4M&ab_channel=BlakeRidder

@beccacrocket7866

Okay, so now I'm hyped for another matrix!!! Even another animatrix would be top notch. Good work with this. ❤️❤️❤️

@Gamble9110

<...> Loved how you used the original sound file from the "follow the white rabbit" but from the first movie!!! Absolutely perfect! At first I was like waiting for some line drop or image easteregg or something and then it actually grabbed my attention! Great job! Really!

@percymchow

Nice work man! :) Interesting incorporating current social media (FB) into your film. And the knock, knock was a nice suspenseful touch.

@jarvismatt461

I thought it was a real trailer LOL

But man that's great u nailed it 🔥🔥

@raffimohammed53

Nice vid man! Love the intro and the modern look, exactly how I pictured a Matrix movie would be in 2021.

BUT, if you remember (or watched) the 3rd Matrix Movie, the new "The One" is the young Indian girl (I think her name is Tati). I think she will play a role in this new Matrix movie, and possibly played by Priyanka Chopra, who was confirmed to be in the movie.

Your theory of Neo being a mentor, but my theory would be the opposite, where he would be the bad guy.

My theory: After the 3rd Matrix Movie, Neo becomes the new "Architect" of the Matrix (The Architect is the guy Neo had the conversation with in the 2nd movie). Trinity (who's in the movie, bc Carrie Ann Moss is confirmed to be in the movie) is his new "Agent Smiths", though the real Trinity is actually dead (as seen from the last movie). Niobe (Jada is confirmed to be in the movie) returns to the Matrix, encounters something wrong, and recruits the "new generation" of resistants, led by Tati, the new chosen one.

This is just my theory, it's as good as anyone else's i guess

@phoearwenien4355

This is hilarious. I was joking that nowadays this is like Matrix would look like and there you have it xD I remember when I first watched Matrix 20 years ago and using console was nothing unusual, but now software is so idiotic-proof, simplistic plus people waste their time on social media, that the trailer is so spot on 😄 Although, I think if someone was like Neo, they would use Linux instead of Windows or MacOs, encrypted browser and stay faaaar away from Facebook

@sore5246

At first I thought this is the actual sequence to the movie. Nice work! This has potential for good humour! And it seems weird when someone starts conversation and seemingly trying to sell something or just screw around. Seems like a conspiracy but then again "Do I know you?" and all those questions were in place. "What do you want from me?" "20 years ago I was like you." I'm thinking - Don't waste time in facebook and chats. Good point! In reality the knocks (as noticed) are not literal always but there are people pushing us to do something and maybe we dont like that but it is necessary.

@sotunknangzeus7238

Wow, freakin Awesome. Very intriguing and Profound just like the First part of the Matrix films. "Awareness is the Beginning of Freeing yourself from the limitations of the Matrix" already some hidden Nietzsche Philosophy Diamonds. I can't wait till opening day in the movie theaters, A MUST SEE!!

👉 🐼 📺 🧑 🏍️ 🏆 88

Task 3. Reading



1. Read the online article by **Liz Miller**⁸⁹, paying attention to intertextuality and intericonicity.

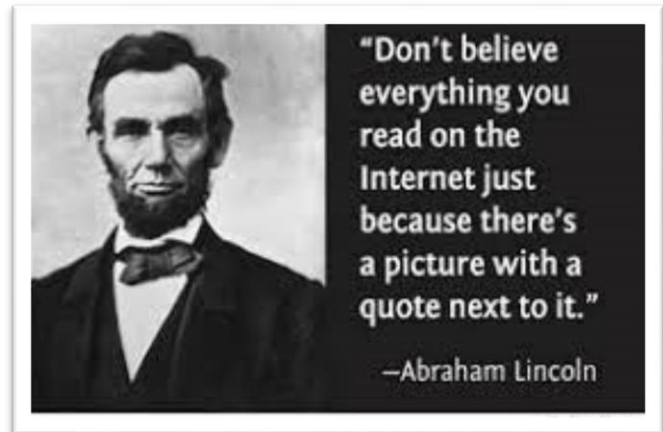
⁸⁸ https://www.youtube.com/watch?v=XfBwAAZqC4M&ab_channel=BlakeRidder

⁸⁹ <https://blog.getsetup.io/posts/the-history-of-a-meme>

THE HISTORY OF MEMES

It's #TellAJokeDay but more and more jokes are becoming less as impactful as memes. In order to understand why it is important to understand the history of memes.

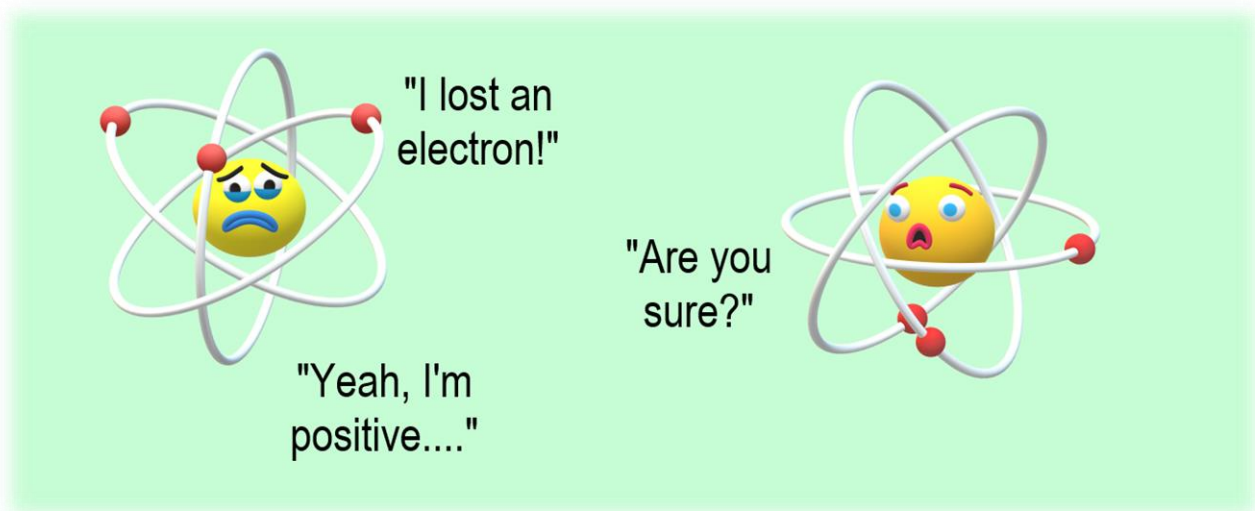
When no one could read it was common to gather in the village square to listen to the local storyteller or traveling bard weave a tale and spin a story. Also many a time it was a great place to test out a joke.



What is a joke?

A joke is something said or done to provoke laughter especially: a brief oral narrative with a climactic humorous twist and is something not to be taken seriously, according to Merriam-Webster.

Considering our oral tradition of the past it made perfect sense that jokes were a popular way to gain a following and a crowd.



What led to the overall decline in joke-telling?

The first start to the downfall was that people learned to read. Sure reading in and of itself is not a bad thing, and initially, the jokes kept being told at local family gatherings, bars, and stand-up clubs. However, as people started to

move more into a virtual space, reading gained in importance, and initially, the spoken word was harder to garnish virtually.

Social platforms started to attract users and they started to look to gather there around similar topics. So the age-old art of using laughter to bring people together, make friends, and gain followers shifted into memes.

What is a meme?

A meme is an idea, behavior, style, or usage that spreads from person to person within a culture; usually an amusing or interesting item (such as a captioned picture or video) or genre of items that is spread widely online especially through social media.

Rather than speaking jokes people started to get more creative and use images as well to help share and tell their story with the written word. Now some memes also use videos. Memes are funny images or videos that people often like or share with others to spark laughter much in the same way as jokes.



What is the difference between a joke and a meme?

So while jokes might be the oral tradition and memes the visual representation of a joke, both have always had the same goal in mind – laughter. So if you have a store of old jokes that you love to tell, perhaps it's time to convert them to a meme and see how many people like and share them in that format!

No matter if you are sharing jokes or memes, be sure that you are making sure they aren't offensive to other people. A truly funny joke uses wit and intelligence to share a fun insight about life, rather than belittling or insulting someone else.



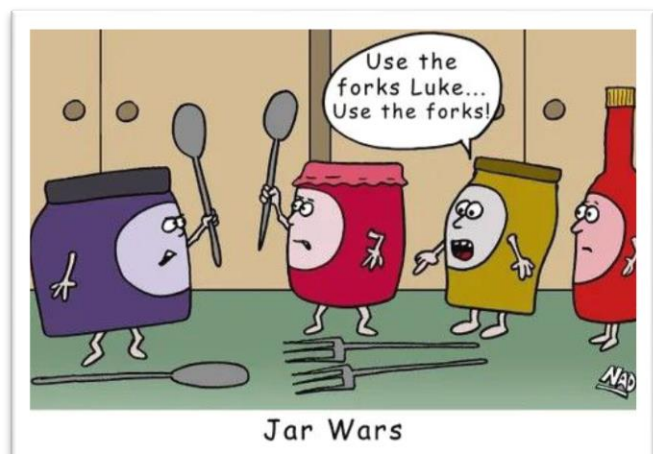
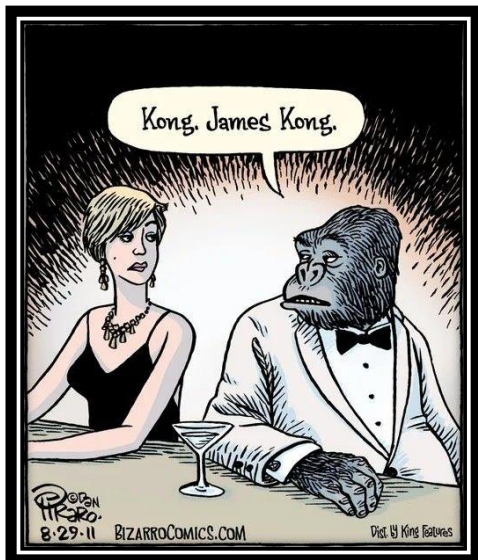
2. Find intertextuality and intericonicity in the text above. Fill in the table.

No	An example from the text	Means and source of intertextuality	Means and source of intericonicity
1			
2			
...			

Task 4



Work in pairs. Look at the images below⁹⁰, explain means and sources of intertextuality and intericonicity in them. Find out whether your partner's reactions to the images are similar to yours or different.



⁹⁰ <https://www.cartoonstock.com/>

Task 4. Writing



Write a comment to the previous video “**The Matrix Resurrected – Fan Film**” by **Blake Ridder**, using intertextual means to support your point of view.

SELF-STUDY WORK. Project



When a film truly captures the public’s attention, what’s the next step? For the producing studio, that question is obvious: get to work on the sequel. But for other opportunists with a penchant for comedy, there’s potential for a parody. The art of the parody dates back to satire being used in literary works by famous historical figures from the ancient world.

Today, however, in the age of memes and social media, parodies (no matter how small) are colloquial in the internet landscape.

With that said, let’s

examine the best and most iconic film parodies of our favorite cinema classics.^{91, 92}



Collect several striking examples of parodies, memes, and other types of visual intertextuality and intericonicity. Analyse the effect they create. Present the results of your research in class.



⁹¹ <https://www.digitaltrends.com/movies/best-movie-parodies-ever-ranked/>

⁹² <https://www.pinterest.com/>

UNIT 12. Interdiscursivity vs Intertextuality

What is Interdiscursivity?

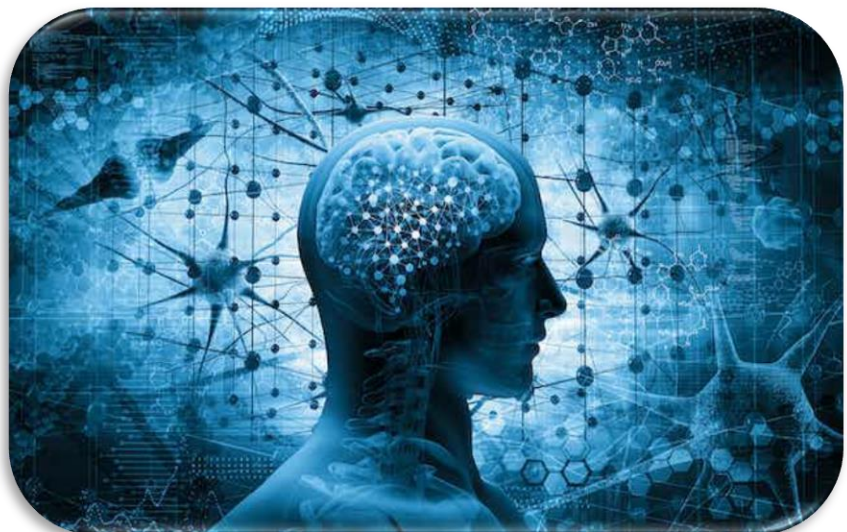


Interdiscursivity refers to the mixing of diverse genres, discourses, or styles associated with institutional and social meanings in a single text.⁹³

What is the difference between Interdiscursivity and Intertextuality?

Generally, *intertextuality* refers to the phenomenon that other texts are overtly drawn upon within a text, which is typically expressed through explicit surface textual features such as quotations and citations. Actually, all texts are constituted of elements of other texts and use such intertextual resources to varying degrees and for various purposes. *Interdiscursivity*, however, operates on a different dimension in that it refers to how a text is constituted by a combination of other language conventions (genres, discourses and styles). Thus the difference between these two concepts is that *intertextuality* refers to actual surface forms in a text, „borrowed“ from other texts; whereas *interdiscursivity* involves the whole language system referred to in a text. In this sense, interdiscursivity is more complicated because it is concerned with the implicit relations between discursive formations rather than the explicit relations between texts.⁹⁴

Interdiscursivity is a cognitive category that reflects the interaction of different knowledge systems, cultural codes, cognitive strategies.



⁹³ Wu, J. (2011), p.96

⁹⁴ Wu, J. (2011), p.97

The markers of interdiscursivity are not only verbal quotations, allusions and reminiscences, as in the case of intertextuality, but also prosodic, graphic or other signs typical for a certain type of discourse, embodied in another discourse.

Intertextuality is a dialogue of homogeneous and heterogeneous texts on the textual plane. While, *interdiscursivity* is an interaction of various mental and cognitive processes, supratextual and pretextual structures, operations, code systems, frames, which occurs not at the level of the text, but at the level of the discourse, and, consequently, a special interrelationship of linguistic units occurs, which causes a transition from one type of discourse and, accordingly, the type of thinking, to another, as a result of which interaction with other codes, meanings, systems of knowledge begins when evaluating and interpreting the content of the text.



Intertextuality and *interdiscursivity* are mutually dependent concepts. Interdiscursivity, as the interaction of discourses, is marked by such intertextual manifestations as allusions and reminiscences to modern social, cinematic, virtual, medical, legal, political and other realities.

Task 1



Read the excerpts below and discover which means of intertextuality and interdiscursivity are presented in them and what effect they produce.

TBonetheFella 07/27/23 21:59

Mead on the coast of Greece.

The year is 1925. You and your fellow travelers have found yourself on the coast of Greece. You pop a champagne toast and light your pipes to the beautiful hues of the sunset. The smell of the sea and various flowers the hotel have planted mix together and waft into the deck. After the toast, your comrades and you start to drink, "The Nectar of the Gods", also known as mead. This particular batch made with some of the finest honey there is as it has a light and creamy aroma. The sunset taking the place of the Amber as it encompasses the whole scene in a warm and sweet aroma that gives it the feeling of peering off into a long lost memory. A hearty cheers good night as the scene fades to the encompassing cocoon that it was originally in.

This is such beautiful duality between this light and sweet honeyed tobacco, pink florals, and oceanic ambergris; to this dark and sweet amber that resonates with it. It's definitely a sweeter scent but I truly think anyone can pull this off.

Cheers.⁹⁵

Parnian.kh 09/13/23 22:41

There's a term called "comic timing" which comes from standup comedians's parlance and has something to do with adjusting all the elements in one's voice in order to elicit laughter, or a genuine smile in the least. Alberto Morillas, in my look, has mastered that sort of timing and Bright Crystal is a case in point. It's a smile-inducing scent. It reminds me of Waltz no.1 by Shostakovich. Now he normally made grand music, but this light-hearted one is no less than a masterpiece. So Bright Crystal is a soft light-hearted waltz. It's mainly fruity floral, the jaunty and soft interplay between the soprano saxophone (florals) and violin (astringent fruits) is pure joie de vivre. I should add there are magical splashes of glockenspiel in the frag as well, the dewiness of it makes you think of that only.⁹⁶

⁹⁵ <https://www.fragrantica.com/perfume/Blackbird/Anemone-40349.html>

⁹⁶ <https://www.fragrantica.com/perfume/Versace/Bright-Crystal-632.html>

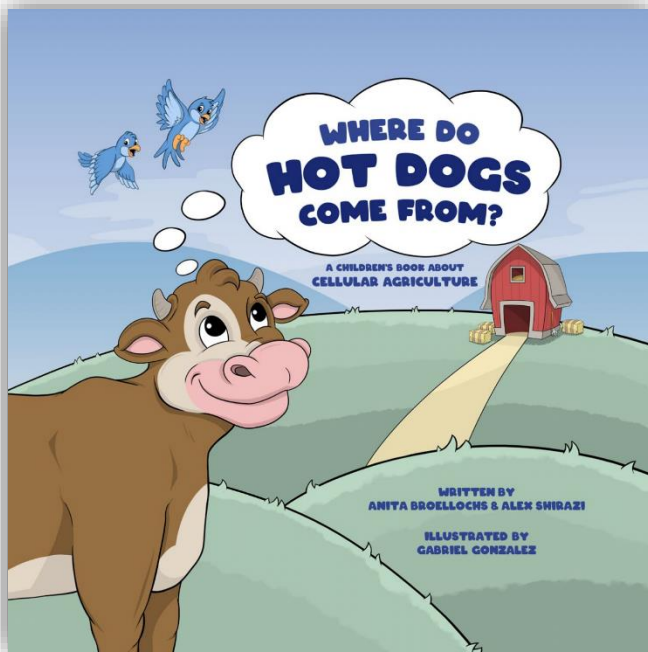
Task 2. Reading



1. Read the online article by Sally Ho⁹⁷, paying attention to interdiscursivity and intertextuality.

THIS CHILDREN'S BOOK WANTS TO INSPIRE FUTURE CELL-BASED MEAT MAKERS

There's been a wave of new children's books tackling environmental issues, from climate change to food waste. Now, there's one introducing cellular agriculture to kids. In *Where Do Hot Dogs Come From?*, co-authors Alex Shirazi and Anita Broellochs and illustrator Gabriel Gonzalez tell a story about a family barbecue-turned-lesson explaining how cell-ag works. Through their book, they hope to inspire the next generation of scientists innovating novel sustainable proteins.



To sustain a world of 10 billion by 2050, we're going to need to reinvent our global food system. Right now, livestock farming drives 18% of global GHG emissions, unsustainable land use, deforestation and water pollution. So a big part of solving our broken food system will require finding new ways to produce protein—and one of them is cellular agriculture.

That's the reason why Shirazi, Broellochs and Gonzalez have teamed up to launch *Where Do*

Hot Dogs Come From? It's written for children aged 3 to 7 and is designed to be an eye-opener into the exciting new industry that is making meat directly from animal cells.

⁹⁷ <https://www.greenqueen.com.hk/where-do-hot-dogs-come-from-childrens-book/>

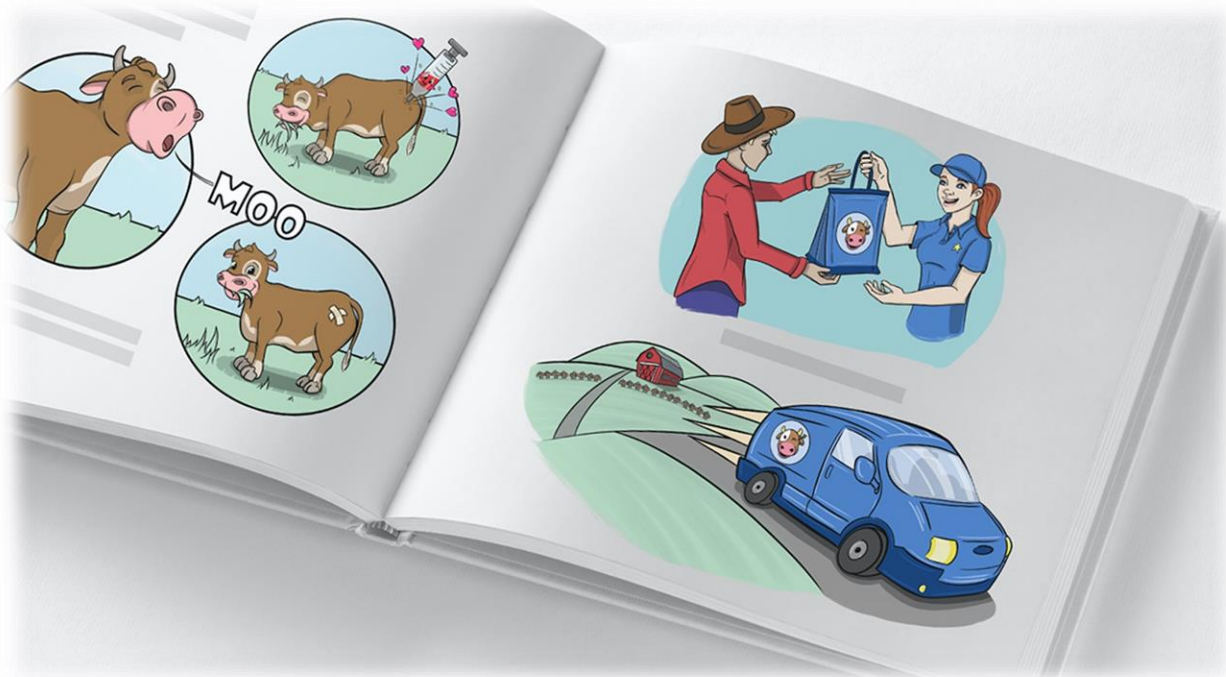
Where do hot dogs come from?

In the book, children will be taken on a family barbecue that turns into a mini-lesson about how cell-ag works. It's been inspired by Broellochs' own experience as a child, growing up on a farm in Southern Germany and having to realise where her meat came from. Broellochs is now the founder and CEO of cultured meat startup Balletic Foods.

"The book is taking the typical question of children where different foods, in this case, hot dogs, come from into a different direction than what you would expect as an answer if the hot dogs were produced in a conventional way," explains Shirazi, who hosts the Cultured Meat and Future Food Podcast.

"Instead of a story that no one would like to hear, it takes a different direction and turns a family BBQ into a science story where the mom explains how hot dogs are made with cellular agriculture technologies which has a happy ending for everyone involved, including the cow."

To make the topic easily digestible for children, the co-authors have teamed up with California-based artist Gabriel Gonzalez, whose illustrations bring the story to life.



Cellular agriculture education

The authors behind the book say that a children's book explaining how cell-ag works is going to be crucial to help build a better food system. Young people represent the next generation of scientists, innovators and

entrepreneurs who will be coming up with novel ways to solve the crisis we're in.

We've already seen the launch of the world's first cultured chicken bites in Singapore last year. But experts believe that cultured meat could be widely available to the masses within 10-15 years, with government support and more technological development.

"What if the youth of today would be inspired to work on this technology that could dramatically change the world? This story will inspire young readers to develop a love for STEM," shares Shirazi.

At the moment, the book is launching via a Kickstarter project and will be shipping globally by October 2021. Packages to support the project start from \$5.

"Your support will help us spread the word about this novel technology," Shirazi says. "[And] how it could impact the world for the environment, health and animal welfare."



2. Find the means and sources of intertextuality and interdiscursivity in the text above. Fill in the table.

No	An example from the text	Means and source of interdiscursivity	Means and source of intertextuality
1			
2			
...			

Task 3. Listening and Viewing Comprehension

Heather Lanier's daughter Fiona has Wolf-Hirschhorn syndrome, a genetic condition that results in developmental delays – but that doesn't make her tragic, angelic or any of the other stereotypes about kids like her. In this talk about the beautiful, complicated, joyful and hard journey



of raising a rare girl, Lanier questions our assumptions about what makes a life "good" or "bad," challenging us to stop fixating on solutions for whatever we deem not normal, and instead to take life as it comes.



Watch the TED talk⁹⁸ given by **Heather Lanier** entitled **"Good" and "bad" are incomplete stories we tell ourselves**, paying attention to interdiscursivity and intertextuality. Define the means and sources of intertextuality and interdiscursivity. Fill in the table.



№	An example from the video	Means and source of interdiscursivity	Means and source of intertextuality
1			
2			
...			

Task 4. Discussion. Work in pairs



The following comments refer to the previous video **"Good" and "bad" are incomplete stories we tell ourselves** by **Heather Lanier**. Read, discuss and comment on them in pairs. What types and sources of intertextuality and interdiscursivity are recognized in them? Do you agree with these comments? Why or why not? Justify your point of view.

@pierre.g.canada

The story is actually quite popular and widely-referred-to in Chinese culture. It's called "Saiweng lost his horse, but how can he know it's fortune or not (塞翁失馬, 焉知非福)." I really like this speech!

⁹⁸

https://www.ted.com/talks/heather_lanier_good_and_bad_are_incomplete_stories_we_tell_ourselves

@Charles-ig6fr

The story of the farmer is one I've heard before, though, in the translation I heard, the phrase the farmer kept repeating was translated as "We'll see." Either way, it's a good story, intended as reminder that, as both Buddhists and stoics like to point out, good and bad are concepts originating in our judgements about reality rather than something woven inherently into the fabric of reality itself. Not to say that any particular judgements are necessarily wrong, but, as Ms. Lanier points out, there is always some other way to look at a situation. Inspiring talk!

@suzannemenuet947

Thank you for doing this. She is a child like any other and deserves to be treated as such.

I appreciate what you said about "birth defects". I was born with moderate spina bifida but severe Hydrocephalus. When I was born, my doctor told my mom I would be mentally deficient. Never talk or meet milestones. While I've never walked (I'm ok with this btw) I graduated from high school with honors and 3 extra credits. I'm going to major in Psychology. I want to eventually be a school psychologist and work in the special education system, because it's flawed in so many ways.

@beverett9866

Preach it sister! My daughter has severe developmental delays. When she was diagnosed I mourned the child I planned to have. I let go of all those expectations. I have spent 22 years loving the extraordinary child God chose to give me. She is relentlessly joyful, at all hours. She loves music, especially naughty hip hop and gangsta rap. She is extremely loud, especially when it's not appropriate. She giggles when other kids cry... probably to cheer them up. 😊 She is beautiful and happy and funny. When people respond to her with pity, I ask, "Are your kids happy?" She is many things but pitiful is not one of them.

@GregLopesArt

I've prepared myself when I read the title to write a comment explaining how, "good" and "bad" are usually relativized in very shady ways, as a form of giving to certain things overrated valor and to others nothing but neglect.

But given the fact every story has its own colors, I prefer to congratulate you for being optimistic and realistic. This is what, also in my home, made it possible to my parents to educate us and give me and my brother all the support we have no matter what society has to offer to dyslexic or bipolar kids. And if you read some of the comments posted here, don't feel bad about it. Internet can be an awesome thing... but good or bad, it's hard to say. Best wishes.⁹⁹

Task 4. Writing



Write a comment to the video "Good" and "bad" are incomplete stories we tell ourselves by Heather Lanier, using means of intertextuality and interdiscursivity to support your point of view, agree or disagree with the speaker.

SELF-STUDY WORK. Project



Look through your social networks, instant messengers and other types of Internet communication, find interdiscursivity there, determine its sources. What role does interdiscursivity play for effective Internet communication? Give examples of linguistic

and multimodal manifestations of interdiscursivity and intertextuality in different types of communication (verbal, non-verbal, written, visual and listening). Present the results of your research in class.



⁹⁹ https://www.youtube.com/watch?v=XZiNVGA78kA&ab_channel=TED

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