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Nota di contenuto	Cinema and the theory of intertextuality -- Repressing the source : D. W. Griffith and Browning -- Intertextuality and the evolution of cinematic language : Griffith and the poetic tradition -- Cinematic language as quotation : Cendrars and Léger -- Intertext against intertext : Buñuel and Dali's <i>Un chien andalou</i> -- The hero as an "Intertextual body" : Iurii Tynianov's <i>Lieutenant Kizhe</i> -- The invisible text as a universal equivalent : Sergei Eisenstein.
Sommario/riassunto	The concept of intertextuality has proven of inestimable value in recent attempts to understand the nature of literature and its relation to other systems of cultural meaning. In <i>The Memory of Tiresias</i> , Mikhail Iampolski presents the first sustained attempt to develop a theory of cinematic intertextuality. Building on the insights of semiotics and contemporary film theory, Iampolski defines cinema as a chain of transparent, mimetic fragments intermixed with "actions he calls "textual anomalies." These challenge the normalization of meaning and seek to open reading out onto the unlimited field of cultural history, which is understood in texts as a semiotically active extract, already inscribed. Quotations obstruct mimesis and are consequently transformed in the process of semiosis, an operation that Iampolski

defines as reading in an aura of enigma. In a series of brilliant analyses of films by D.W. Griffith, Sergei Eisenstein, and Luis Buñuel, he presents different strategies of intertextual reading in their work. His book suggests the continuing centrality of semiotic analysis and is certain to interest film historians and theorists, as well as readers in cultural and literary studies.
