

CULTURAL INTERTEXTS 12/2022

<https://doi.org/10.5281/zenodo.7431512>

AGHAZADEH, Sima. (2022). *One Thousand and One Nights* at the Transnational Crossroads. Cultural Intertexts, 12(1), 9–18.

<https://doi.org/10.5281/zenodo.7431521>

BECK, Mandy. (2022). The Island Nation and Euroscepticism: Revisiting Europe's Heritage in Brexit Poetry. Cultural Intertexts, 12(1), 19–32.

<https://doi.org/10.5281/zenodo.7431531>

GOTSIRIDZE, George. (2022). On the Issue of the Caucasian Union in the 1920s-1930s. Cultural Intertexts, 12(1), 33–44.

<https://doi.org/10.5281/zenodo.7431556>

HU, Yidan. (2022). "And they all lived happily ever after": The Failure of a Happy Ending in *The Piano* (1993) and *Barbe Bleue* (2009). Cultural Intertexts, 12(1), 45–53.

<https://doi.org/10.5281/zenodo.7431568>

IFTIMIE, Ana-Maria. (2022). Between Two Worlds: Shakespeare the Ordinary Man and Artist. Cultural Intertexts, 12(1), 54–67.

<https://doi.org/10.5281/zenodo.7431586>

JONISOVÁ, Eva. (2022). The Importance and Consequences of War Photography. Cultural Intertexts, 12(1), 68–85.

<https://doi.org/10.5281/zenodo.7431617>

NECULA, Lidia Mihaela. (2022). Displaced: Canadian Mindscapes in Margaret Atwood's *Alias Grace*. Cultural Intertexts, 12(1), 86–94.

<https://doi.org/10.5281/zenodo.7431662>

ORZHONIA, Irakli. (2022). The Essence and Purpose of Intertext in Hagiographic Works Translated by Euthymius the Athonite. Cultural Intertexts, 12(1), 95–105.

<https://doi.org/10.5281/zenodo.7431774>

PEDRO, Dina. (2022). "I'm Too Broken to Belong:" Subverting the Victorian Nuclear Family through the Concept of Family of Choice in *The Irregulars* (2021). *Cultural Intertexts*, 12(1), 106–118.

<https://doi.org/10.5281/zenodo.7431787>

PIERINI, Francesca. (2022). Discursive Intertextuality, Parody, and Mise en Abyme in A.S. Byatt's Short Stories. *Cultural Intertexts*, 12(1), 119–133.

<https://doi.org/10.5281/zenodo.7431819>

RAJ, Sony Jalarajan, & SURESH, Adith K. (2022). Cultural Monsters in Indian Cinema: The Politics of Adaptation, Transformation and Disfigurement. *Cultural Intertexts*, 12(1), 134–144.

<https://doi.org/10.5281/zenodo.7431844>

SNYDER, Robert Lance. (2022). Cultural Relativism and "Our Way of Life": Patricia Highsmith's *The Tremor of Forgery*. *Cultural Intertexts*, 12(1), 145–156.

<https://doi.org/10.5281/zenodo.7431886>

ZACHARIAS, Sabina. (2022). Narratives of Hegemony and Marginalization: Deconstructing the History Legends of India. *Cultural Intertexts*, 12(1), 157–171.

<https://doi.org/10.5281/zenodo.7431903>

RUPRECHT, Katherine. (2022). Collaboratively Investigating How to Teach Information Literacy to K-14 Students in Bulgaria. *Cultural Intertexts*, 12(1), 173–183.

<https://doi.org/10.5281/zenodo.7431934>

CULTURAL INTERTEXTS 11/2021

<https://doi.org/10.5281/zenodo.5795126>

ARFFMANN, Christian. (2021). Interrupting the Illusion in the Closet: Literary Tableaux of Contemplation in Henry Fielding's Novel *Tom Jones*. Cultural Intertexts, 11(1), 11–21.

<https://doi.org/10.5281/zenodo.5795319>

DEBITA, Gabriela. (2021). Transformative Voyages: The Boat and the Ship in Ursula K. Le Guin's *Earthsea Cycle*. Cultural Intertexts, 11(1), 22–37.

<https://doi.org/10.5281/zenodo.5795345>

FATEHi, Erfan. (2021). Intertextuality and Spatiotemporal Agency in Butor's *La Modification*. Cultural Intertexts, 11(1), 38–49.

<https://doi.org/10.5281/zenodo.5795367>

GEORGESCU, Monica. (2021). Film Culture and the Psychology of Sound. A Case Study. Cultural Intertexts, 11(1), 50–59.

<https://doi.org/10.5281/zenodo.5795415>

GHEORGHIU, Oana-Celia, & PRAISLER, Michaela. (2021). *The Handmaid's Tale* (Visually) Retold. Cultural Intertexts, 11(1), 60–70.

<https://doi.org/10.5281/zenodo.5795209>

GIGASHVILI, Ketevan, & GIGASHVILI, Mzia. (2021). Georgian Cultural-Intellectual and National Islands Beyond Ideological Frontiers. Cultural Intertexts, 11(1), 71–83.

<https://doi.org/10.5281/zenodo.5795423>

HAMRAT, Fatima Zohra. (2021). Photography and the Imperial Propaganda: Egypt under Gaze. Cultural Intertexts, 11(1), 84–99.

<https://doi.org/10.5281/zenodo.5795437>

HART, Kylo-Patrick R. (2021). More than Meets the (Heterosexual) Eye: Soldierly Queerness, Wartime Bisexuality, and Fred Zinnemann's Films Starring Montgomery Clift. Cultural Intertexts, 11(1), 100–114.

<https://doi.org/10.5281/zenodo.5795445>

IFTIMIE, Ana-Maria. (2021). Shakespeare in the Box: Gregory Doran's *Hamlet* (2009). Cultural Intertexts, 11(1), 115–124.

<https://doi.org/10.5281/zenodo.5795763>

IVAN-MOHOR, Mara, & MOHOR-IVAN, Ioana. (2021). 'Iron Maidens' vs. the 'Witless Pet': Typecasting the Woman Politician in Editorial Cartoons and Memes. *Cultural Intertexts*, 11(1), 125–146.

<https://doi.org/10.5281/zenodo.5795771>

JOSEY, Alicia. (2021). The Delusion of the Dream in Ta-Nehisi Coates' *The Water Dancer*. *Cultural Intertexts*, 11(1), 147–156.

<https://doi.org/10.5281/zenodo.5795827>

KOSMA, Marietta. (2021). Octavia Butler's *Kindred*: The Cultural Context of Production. *Cultural Intertexts*, 11(1), 157–169.

<https://doi.org/10.5281/zenodo.5795833>

MERCHANT-KNUDSEN, Travis R. (2021). Filmed Love Letters: The Dialogism and Intertextuality of *Lost in Translation* and *Her*. *Cultural Intertexts*, 11(1), 170–183.

<https://doi.org/10.5281/zenodo.5795842>

ÖNEN, Dilara. (2021). Constructing Reality: The Ways of Seeing in Ali Smith's *How to Be Both*. *Cultural Intertexts*, 11(1), 184–193.

<https://doi.org/10.5281/zenodo.5795862>

ORZHONIA, Irakli. (2021). Cultural-Religious Context of Translation Style. On Euthymius Atoneli's Translations. *Cultural Intertexts*, 11(1), 194–204.

<https://doi.org/10.5281/zenodo.5795864>

SCRIPNIC, Gabriela. (2021). Refining the Perspectives on Language Proficiency: Bilingualism and True Bilingualism. *Cultural Intertexts*, 11(1), 205–218. <https://doi.org/10.5281/zenodo.5795803>

SORCARU, Daniela. (2021). A CDA Approach to Pandemic Protests. *Cultural Intertexts*, 11(1), 219–234. <https://doi.org/10.5281/zenodo.5795790>

GHEORGHIU, Oana-Celia. (2021). *Pleating Stylistic Functions*, Or When Literature and Linguistics Collide (book review). *Cultural Intertexts*, 11(1), 235–238. <https://doi.org/10.5281/zenodo.5795782>

CULTURAL INTERTEXTS 10/2020

<https://doi.org/10.5281/zenodo.4322290>

RÜHSE, Viola E. (2020). Luxurious Cinema Palaces in the Roaring Twenties and the Twenty-First Century: Critical Analyses of Movie Theatres by Siegfried Kracauer and Their Relevance Today. *Cultural Intertexts*, 10(The Roaring (20)20s), 13–30. <https://doi.org/10.5281/zenodo.4322140>

HART, Kylo-Patrick R. (2020). Promoting and Containing New Womanhood in the Pages of Photoplay: The Case Of "Little Mary" Pickford and Her Mediated Alter Egos on the Cusp of the Roaring Twenties. *Cultural Intertexts*, 10(The Roaring (20)20s), 31–45. <https://doi.org/10.5281/zenodo.4322165>

MOZDEIKA, Lukas. (2020). Disappearance of the Self and Its Constitutive Outside in Kafka and Woody Allen's *Zelig*. *Cultural Intertexts*, 10(The Roaring (20)20s), 46–56. <https://doi.org/10.5281/zenodo.4322229>

ARFFMANN, Christian. (2020). No More Hugs: Depictions of the Prodigal Son in 1920s Art and Literature. *Cultural Intertexts*, 10(The Roaring (20)20s), 57–69. <https://doi.org/10.5281/zenodo.4322237>

MCPARLAND, Robert. (2020). Transfer Points: Artistic Intersections and Cultural Transitions in John Dos Passos's Fiction of the 1920s. *Cultural Intertexts*, 10(The Roaring (20)20s), 70–85.
<https://doi.org/10.5281/zenodo.4322245>

KOKORIS, Dimitris. (2020). Criticising the Critic: The Greek Modernist Poet G.T. Vafopoulos on Greek Literary Critic Antreas Karantonis. *Cultural Intertexts*, 10(The Roaring (20)20s), 86–94.
<https://doi.org/10.5281/zenodo.4322253>

SORCARU, Daniela. (2020). Inter-Texting Cultures during Pandemic(s): A Pragmatic Approach and Beyond. *Cultural Intertexts*, 10(The Roaring (20)20s), 96–106.
<https://doi.org/10.5281/zenodo.4322257>

LING, Lin. (2020). 'The Girl in the Tangerine Scarf': Constructing Diasporic Muslim Identities in a Coming-of-Age Narrative. *Cultural Intertexts*, 10(The Roaring (20)20s), 107–121.
<https://doi.org/10.5281/zenodo.4322263>

NECULA, Lidia-Mihaela, & GHEORGHIU, Oana-Celia. (2020). *Once Upon a Time*: The Author Is Dead! Long Live the All Mighty Quill! Cultural Intertexts, 10(The Roaring (20)20s), 122–133.

<https://doi.org/10.5281/zenodo.4322268>

DEBITA, Gabriela. (2020). "Only in Dying Life": Ursula K. Le Guin's *Dry Land* and Its Cultural Contestations. Cultural Intertexts, 10(The Roaring (20)20s), 134–148. <https://doi.org/10.5281/zenodo.4322274>

KHVEDELIDZE, Irakli. (2020). Cyber Experience as a Resource for Making Alternative Worlds in the Georgian Postmodernist Novel "*Chewing Dawns: Sugar-Free*". Cultural Intertexts, 10(The Roaring (20)20s), 148–163.

<https://doi.org/10.5281/zenodo.4322282>

CULTURAL INTERTEXTS 9/2019

ALSHAMMARI. (2019). "But They're Nothing Like Us!" A Pedagogic Approach to Shakespearean Drama in Kuwait. *Cultural Intertexts*, 9/2019, 9–16.

<https://doi.org/10.5281/zenodo.7850705>

COLIPĂ-CIOBANU Gabriela Iuliana. (2019). Clowns, Guns and a Writer's Block: Romanian-American Encounters in *Her Alibi* (1989). *Cultural Intertexts*, 9/2019, 17–37.

<https://doi.org/10.5281/zenodo.7853392>

COLODEEVA, Liliana. (2019). Consciousness on Stream in *The Ambassadors* by Henry James. *Cultural Intertexts*, 9/2019, 38–45.

<https://doi.org/10.5281/zenodo.7853382>

DEBITA, Gabriela. (2019). The Otherworlds of the Mind: Loci of Resistance in Ursula K. Le Guin's *The Word for World Is Forest* and *Voices (Book II of the Annals of the Western Shore)*. *Cultural Intertexts*, 9/2019, 46–67.

<https://doi.org/10.5281/zenodo.7853388>

GANEÀ, Alina. (2019). Constructing Identity in Higher Education Prospectuses. Approach to the Rhetoric of Excellence. *Cultural Intertexts*, 9/2019, 68–86.

<https://doi.org/10.5281/zenodo.7853398>

GIGASHVILI, Ketevan. (2019). Essential Textual and Editorial Markers of the Editions of the Bible's Georgian Translations in the Pre-Soviet, Soviet and Post-Soviet Eras. *Cultural Intertexts*, 9/2019, 87–99.

<https://doi.org/10.5281/zenodo.7853406>

GOTSIRIDZE, George, & GIGASHVILI, Ketevan. (2019). Private Letters as Visual Evidence for Disclosure of the Totalitarian Regime. *Cultural Intertexts*, 9/2019, 100–112.

<https://doi.org/10.5281/zenodo.7853413>

IVAN-MOHOR, Mara, & IVAN-MOHOR, Ioana. (2019). "... the price we pay for peace": Luba Lukova's Poster Art. *Cultural Intertexts*, 9/2019, 113–118. <https://doi.org/10.5281/zenodo.7853416>

KHVEDELIDZE, Irakli. (2019). Narrative Strategies of the Representation of Consciousness in the Modern Georgian Novel: Post-Soviet Experience (Based on *Obole* by Aka Morchiladze). *Cultural Intertexts*, 9/2019, 119–124.

<https://doi.org/10.5281/zenodo.7853426>

KORNELIUK, Bohdan. (2019). The Complete Works of Shakespeare in Ukrainian: A Breakthrough or a Slowdown? *Cultural Intertexts*, 9/2019, 125–133.

<https://doi.org/10.5281/zenodo.7853434>

MOSKVITINA, Daria. (2019). The Mock-Shakespeare by Les Podervianskyi: Overcoming Soviet Experience. *Cultural Intertexts*, 9/2019, 134–142.

<https://doi.org/10.5281/zenodo.7853439>

OPREANU, Lucia. (2019). Intertextual Ever Afters: Fictionalised Biography and Compensatory Adaptation in *Shakespeare in Love* and *Becoming Jane*. *Cultural Intertexts*, 9/2019, 143–156. <https://doi.org/10.5281/zenodo.7853447>

PINTILII, Alina. (2019). The Main Father-Daughter Relationship in Julia Kavanagh's *Rachel Gray* Between Reality and Fictionality. *Cultural Intertexts*, 9/2019, 157–170.

<https://doi.org/10.5281/zenodo.7853452>

PRAISLER, Michaela, & GHEORGHIU, Oana-Celia. (2019). The Art and Politics of Rewriting. Margaret Atwood's Historical Notes on *The Handmaid's Tale*. *Cultural Intertexts*, 9/2019, 171–181.

<https://doi.org/10.5281/zenodo.7849338>

RUPRECHT, Katherine. (2019). The Azerbaijan Carpet Museum: A Symbol of National Identity and Heritage in a Post-Soviet Era. *Cultural Intertexts*, 9/2019, 182–185.

<https://doi.org/10.5281/zenodo.7853457>

SCRIPNIC, Gabriela. (2019). (De)Constructing Leadership through Ritualised Discourse. *Cultural Intertexts*, 9/2019, 186–200.

<https://doi.org/10.5281/zenodo.7853463>

STAN, Steluța. (2019). On Book to Movie Adaptations. *Cultural Intertexts*, 9/2019, 201–208.

<https://doi.org/10.5281/zenodo.7853479>

VLAD, Andrei-Florian. (2019). The Rhetoric of Geopolitical Fiction in Churchill's Iron Curtain Speech. *Cultural Intertexts*, 9/2019, 209–219.

<https://doi.org/10.5281/zenodo.7853483>

IAMANDI, Petru. (2019). Book review. *Ioana Mohor-Ivan (ed.; coord.) 2019. Cinematic Journeys: Myths, Hero(in)es, Gothic Frames*. Cultural Intertexts, 9/2019, 220–221.

<https://doi.org/10.5281/zenodo.7853489>

OPREA, Delia. (2019). Book review. *Oana-Celia Gheorghiu. 2018. British and American Representations of 9/11. Literature, Politics and the Media*. Switzerland: Palgrave Macmillan. Cultural Intertexts, 9/2019, 222–227.

<https://doi.org/10.5281/zenodo.7853497>

CULTURAL INTERTEXTS 8/2018

BESBES, Mongia. (2018). Literary Piracy and the Art of Experimental Narratives. *Cultural Intertexts*, 8/2018, 7–31.

<https://doi.org/10.5281/zenodo.7853512>

BOROWIEC, Lukasz. (2018). Inside Noise: A Case of Intersemiotic Translation and Metatheatre in Radio Drama. *Cultural Intertexts*, 8/2018, 32–44.

<https://doi.org/10.5281/zenodo.7853520>

COLIPĂ-CIOBANU, Gabriela Iuliana. (2018). Private Stories, Public Issues: Representations of Migration in Angus Macqueen's *The Last Peasants. Journeys*. *Cultural Intertexts*, 8/2018, 45–72.

<https://doi.org/10.5281/zenodo.7853526>

COLODEEVA, Liliana. (2018). The Masquerade of Social Selves in *What Maisie Knew* by Henry James. *Cultural Intertexts*, 8/2018, 73–79.

<https://doi.org/10.5281/zenodo.7853541>

GHEORGHIU, Oana-Celia. (2018). As if by Magical Realism: A Refugee Crisis in Fiction. *Cultural Intertexts*, 8/2018, 80–93.

<https://doi.org/10.5281/zenodo.7853543>

MOHOR-IVAN, Ioana. (2018). Tropes of Ireland in the Gendered Mirror. *Cultural Intertexts*, 8/2018, 94–104. <https://doi.org/10.5281/zenodo.7853554>

NECULA, Lidia Mihaela, & MERILĂ, Isabela. (2018). On the Origin of Species: *Adaptation*. *Cultural Intertexts*, 8/2018, 105–111.

<https://doi.org/10.5281/zenodo.7853615>

PINTILII, Alina. (2018). Ambivalence Towards the Traditional Victorian Model of Femininity in Rosa Nouchette Carey's *Rue with a Difference*. *Cultural Intertexts*, 8/2018, 112–121. <https://doi.org/10.5281/zenodo.7853621>

PRAISLER, Michaela, & PRAISLER, Alexandru. (2018). Writing on the Woolfian Palimpsest. Michael Cunningham's *The Hours*. *Cultural Intertexts*, 8/2018, 122–140.

<https://doi.org/10.5281/zenodo.7853654>

RUPRECHT, Katherine. (2018). Romanian Cultural Identity After Admission to the European Union. *Cultural Intertexts*, 8/2018, 141–147.
<https://doi.org/10.5281/zenodo.7853658>

STAN, Cristina. (2018). Identity in *The Unbearable Lightness of Being* by Milan Kundera. *Cultural Intertexts*, 8/2018, 148–155.
<https://doi.org/10.5281/zenodo.7853668>

STAN, Steluța. (2018). Modernity and Postmodernity. Some Reflections. *Cultural Intertexts*, 8/2018, 156–162. <https://doi.org/10.5281/zenodo.7853685>

CULTURAL INTERTEXTS 7/2017

ALSHAMMARI, Shahd. (2017). On Mares in Miral Al-Tahawy's *The Tent*. Cultural Intertexts, 7/2017, 9–16. <https://doi.org/10.5281/zenodo.7854837>

BAKARE, Babatunde. (2017). The Influence of the Mbari Club and Early Nigerian Prose Writers on the Nigerian Literary Dramatists. Cultural Intertexts, 7/2017, 17–32.
<https://doi.org/10.5281/zenodo.7854841>

BALOGUN, Lekan. (2017). Diaspora Theatre and the Yoruba Sacred Tradition: Aimé Césaire's *A Tempest*. Cultural Intertexts, 7/2017, 33–53.
<https://doi.org/10.5281/zenodo.7854843>

BESBES, Mongia. (2017). The Trauma of Existence in *The New York Trilogy*. Cultural Intertexts, 7/2017, 54–66. <https://doi.org/10.5281/zenodo.7854845>

COLIPĂ-CIOBANU, Gabriela Iuliana, & MOHOR-IVAN, Ioana. (2017). The mere habit of learning to love is the thing: Janeitism and/in Karen Joy Fowler's *The Jane Austen Book Club*. Cultural Intertexts, 7/2017, 67–92.
<https://doi.org/10.5281/zenodo.7854851>

COLODEEVA, Liliana. (2017). The Jamesian Material Self: Show Me Your House and I Will Tell You Who You Are! Cultural Intertexts, 7/2017, 93–103.
<https://doi.org/10.5281/zenodo.7854861>

DEBITA, Gabriela. (2017). The Re-Emergence of Medieval Authorship Models in Contemporary Genres. Cultural Intertexts, 7/2017, 104–123.
<https://doi.org/10.5281/zenodo.7854869>

HART, Kylo-Patrick R. (2017). Fat Fetishism and Feederism on Film. Cultural Intertexts, 7/2017, 124–136. <https://doi.org/10.5281/zenodo.7854871>

LANCASTER, Iris M. (2017). Nanny, Signifying Empowerment: The Evolution of the Dispirited Black Female in Zora Neale Hurston's *Their Eyes Were Watching God*. Cultural Intertexts, 7/2017, 137–157.
<https://doi.org/10.5281/zenodo.7854877>

PELIN, Raluca Stefania. (2017). *The Coral Island* vs. *Lord of the Flies* Variations in Emotional Intelligence Skills. Cultural Intertexts, 7/2017, 158–168.
<https://doi.org/10.5281/zenodo.7854883>

PINTILII, Alina. (2017). Representations of the Upper-Class Victorian Father in Ellen Pickering's *The Fright*. Cultural Intertexts, 7/2017, 169–182.
<https://doi.org/10.5281/zenodo.7854887>

PRAISLER, Michaela. (2017). Hi(s)story Gone Wrong. Martin Amis on the Holocaust in *Time's Arrow*. Cultural Intertexts, 7/2017, 183–195.
<https://doi.org/10.5281/zenodo.7854891>

RATĂ, Irina. (2017). Memory and Identity in *The Ocean at the End of the Lane* by Neil Gaiman. Cultural Intertexts, 7/2017, 196–210.
<https://doi.org/10.5281/zenodo.7854899>

STAN, Cristina. (2017). Textual Hybridity in Orhan Pamuk's *The Black Book*. Cultural Intertexts, 7/2017, 211–218.
<https://doi.org/10.5281/zenodo.7854901>

WIEGEL, Maria. (2017). "Tea first. Then war!" Alan Ayckbourn's *Neighbourhood Watch* (2011): A reflection on Great Britain's 21st century internal security policy and its citizens' need for safety? Cultural Intertexts, 7/2017, 219–234.
<https://doi.org/10.5281/zenodo.7854906>