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~~Piranesi by Susanna~~

~~Clarke (spoiler-free~~

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~~2018 Review recap -~~

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Piranesi by Susanna

Clarke ~~Books I have
acquired recently (#1)~~
Literary fiction,

~~Translated fiction Book
Haul Contemporary Art
Theme: Palimpsests~~

Literary Criticism and
Intertextuality |

LITERARY THEORY
#5 How to Build Your
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Literary Fiction Book

Tag || Always Doing

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W.G. Sebald ~~1984~~ By
~~George Orwell (1/3)~~

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REVIEW Palimpsests
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Second

Palimpsests: Literature
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October 1, 1997. by.

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Gerard Genette (Author)

▢ Visit Amazon's Gerard Genette Page.

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Palimpsests: Literature
in the Second Degree is
an influential 1982 book
by French literary
theorist Gérard Genette.
Over the years, the
book's methodological

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proposals have been confirmed as effective operational definitions, and have been widely adopted in literary criticism terminology.

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Palimpsests (originally published in France in 1982), one of Gérard Genette's most

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important works,
examines the manifold
relationships a text may
have with prior texts.

Genette describes the
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palimpsest is "a written
document, usually on
vellum or parchment,
that has been written
upon several times,
often with remnants of
erased writing still
visible."

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By definition, a
palimpsest is a written
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vellum or parchment, that has been written upon several times, often with remnants of erased writing still visible. Palimpsests (originally published in France in 1982), one of Gérard Genette's most important works, examines the manifold relationships a text may have with prior texts.

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Palimpsests: Literature
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Volume 8 of Stages
(Series) Author: Gérard
Genette: Translated by:
Channa Newman,
Claude Doubinsky:
Contributor: Gerald
Prince: Publisher:
University of...

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Gerard Genette. ...

Palimpsests is a study of
what Genette terms

hypertextuality, that is,
"any relationship uniting
a text B (which I shall
call the hypertext) to an
earlier text A (I shall, of
course, call it the
hypotext), upon which it
is grafted in a manner
that is not ...

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reviews: Palimpsests:

Literature in ...

Gérard Genette.

Palimpsests: Literature
in the Second Degree.

Trans. Channa Newman
and Claude Doubinsky.

Lincoln: U of Nebraska
P, 1997. xi + 490 pp.

Originally published in
French in 1982, this

book is a dazzling
display of wit,

ingenuity, and erudition.

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Genette describes the
multiple ways a later
text asks readers to read
or remember an earlier
one. Miss Havisham

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rated it really liked it
Dec 20, On the Writing
Process.

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Palimpsests: Literature in the Second Degree In this regard, he treats the history and nature of parody, antinovels, pastiches, caricatures, commentary, allusion, imitations, and other textual relations.

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the Second Degree. One
thing I did like about
this book is the
palimppsests chapters,
which helped make it
feel like I was moving
steadily though not

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quickly through this
long, dense tome of a
text.

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A palimpsest is "a written document, usually on vellum or parchment, that has been written upon several times, often with remnants of erased writing still visible".

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Originally published in France in 1982, Gerard Genette's
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examines the manifold relationships a text may have with prior texts on the same document.

Do words--their sounds and shapes, their lengths and patterns--imitate the world? Mimology says they do. First argued in

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Plato's Cratylus more than two thousand years ago, mimology has left an important mark in virtually every major art and artistic theory thereafter. Mimology is the basis of language sciences and incites occasional hilarity. Genette treats matters as basic and staid as the alphabet and as reverberating as the

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letter R in ur-linguistics.
Mimologics bridges
mainstream literary
history and Genette's
expertise in critical
method by undertaking
an intensive study of the
most vexed of literary
problems: language as a
representation of reality.
--From publisher's
description.

In Narrative Discourse
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Revisited Genette both answers critics of the earlier work and provides a better-defined, richer, and more systematic view of narrative form and functioning. This book not only clarifies some of the more complex issues in the study of narrative but also provides a vivid tableau of the development of

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narratology over the
decade between the two
works.

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To better understand the
phenomenon of
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Biblical studies often
characterized as
parabiblical or
Rewritten Bible □ the
current volume applies
the theories of Gerard

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Genette to ancient and medieval literature from various cultures.

Literature in the Second Degree realigns earlier (authoritative) texts to the dynamics of developing cultures and their changing cultural memories. In the case of authoritative base texts, Literature in the Second Degree reaffirms their authority by way of

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interpretative In

actualization. In the case
of non-authoritative
base texts it replaces

them to effect cultural
forgetting. Far from
being just literary
forgery

(pseudepigraphy),

Literature in the Second
Degree has an important
function in the
development of the
ancient and medieval

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Genette uses Proust's
Remembrance of Things
Past as a work to
identify and name the
basic constituents and
techniques of narrative.
Genette illustrates the
examples by referring to
other literary works. His
systemic theory of
narrative deals with the
structure of fiction,

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including fictional
devices that go
unnoticed and whose
implications fulfill the
Western narrative
tradition.

"Genette's erudite and
witty book challenges
radical historicism in
literary studies. . . . A
marvel of precision and
argumentative
rigour." --Thomas Pavel,

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This collection of essays from world-renowned scholar Hans Walter Gabler contains writings from a decade and a half of retirement spent exploring textual criticism, genetic criticism, and literary criticism. In these sixteen stimulating contributions, he

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develops theories of textual criticism and editing that are inflected by our advance into the digital era; structurally analyses arts of composition in literature and music; and traces the cultural implications discernible in book design, and in the canonisation of works of literature and their authors. Distinctive and

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ambitious, these essays move beyond the concerns of the community of critics and scholars. Gabler responds innovatively to the issues involved and often endeavours to re-think their urgencies by bringing together the orthodox tenets of different schools of textual criticism. He moves between a variety

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of topics, ranging from fresh genetic approaches to the work of James Joyce and Virginia Woolf, to significant contributions to the theorisation of scholarly editing in the digital age. Written in Gabler's fluent style, these rich and elegant compositions are essential reading for literary and textual

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critics, scholarly editors,
readers of James Joyce,
New Modernism
specialists, and all those
interested in textual
scholarship and digital
editing under the
umbrella of Digital
Humanities.

What art is--its very
nature--is the subject of
this book by one of the
most distinguished

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continental theorists writing today. Informed by the aesthetics of Nelson Goodman and referring to a wide range of cultures, contexts, and media, *The Work of Art* seeks to discover, explain, and define how art exists and how it works. To this end, Gérard Genette explores the distinction between a work of art's

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immanence--its physical presence--and transcendence--the experience it induces.

That experience may go far beyond the object itself. Genette situates art within the broad realm of human practices, extending from the fine arts of music, painting, sculpture, and literature to humbler but no less fertile fields such as

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haute couture and the
culinary arts. His
discussion touches on a
rich array of examples
and is bolstered by an
extensive knowledge of
the technology involved
in producing and
disseminating a work of
art, regardless of
whether that
dissemination is by
performance,
reproduction, printing,

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or recording. Moving beyond examples, Genette proposes schemata for thinking about the different manifestations of a work of art. He also addresses the question of the artwork's duration and mutability.

The Palimpsests,
originally written in
Spanish by Polish

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newcomer Aleksandra Lun, is a satirical novel about immigration, senses of cultural belonging, and ownership of language: complicated and simple, adopted and native. The book opens with the protagonist, Przesnicki, an Eastern-European immigrant writer, languishing in a Belgian asylum while

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undergoing "Bartlebian therapy" meant to strip away his knowledge of any language that is not Polish, his native tongue. Przesnicki recalls his former life of long Soviet toilet paper lines, the loss of his lover Ernest Hemingway following a passionate affair, and the beatings of the territorial Antarctic

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literary community for his forays into novel-writing in their language. The story is filled with darkly comic cameos from famous writers like Vladimir Nabokov, Samuel Beckett, Joseph Conrad, and of course, Przesnicki's former lover Ernest Hemingway; it is the perfect book for lovers

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of language and cultural
translation in the
modern day.

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Views the Victorian
novel through the prism
of literary imitations
that it inspired.

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