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Palimpsests: Literature in the Second Degree (Stages) Paperback – October 1, 1997. by Gerard Genette (Author) › Visit Amazon's Gerard Genette Page.

Palimpsests: Literature in the Second Degree (Stages ...

Palimpsests: Literature in the Second Degree is an influential 1982 book by French literary theorist G é rard Genette. Over the years, the book's methodological 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 G é rard Genette ' s most important works, examines the manifold relationships a text may have with prior

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texts. Genette describes the mul By definition, 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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Palimpsests: Literature in the Second Degree Volume 8 of Stages (Series)

Author: Gérard Genette: Translated by:

Channa Newman, Claude Doubinsky:

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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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G é rard 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. Developing a general theoretical frame

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G é rard Genette. Palimpsests ...

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Genette describes the multiple ways a later text asks readers to read or remember an earlier one. Miss Havisham 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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Project MUSE – Palimpsests: Literature in the Second Degree (review) Literature in 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 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". Originally published in France in 1982, Gerard Genette's PALIMPSESTS examines the manifold relationships a text may have with prior texts on the same document.

By definition, 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. " Palimpsests (originally published in France in 1982), one of G é rard Genette ' s most important works, examines the manifold relationships a text may have with prior texts. Genette describes the multiple ways a later text asks readers to read or remember an earlier one. In this regard,

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he treats the history and nature of parody, antinovels, pastiches, caricatures, commentary, allusion, imitations, and other textual relations. Gérard Genette is one of the most original and influential literary critics of modern France. He is the major practitioner of narratological criticism, a pioneer in structuralism, and a much-admired literary historian. Such works as *Narrative Discourse* and *Mimologics* (Nebraska 1995) have established his international reputation as a literary theorist of the first order.

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

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occasional hilarity. Genette treats matters as basic and staid as the alphabet and as reverberating as the 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 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 narratology over the decade between the two works.

To better understand the phenomenon of

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Literature in the Second Degree – in Jewish and Biblical studies often characterized as parabiblical or Rewritten Bible – the current volume applies the theories of Gerard 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 interpretative 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 cultures.

The book provides a thorough treatment

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of the roles of women as authors, scribes, booklenders, and patrons of early Christian literature, and of the ways in which the representation of female figures was contested in the process of copying early Christian texts.

In the Cities of Coin and Spice and In the Night Garden introduced readers to the unique and intoxicating imagination of Catherynne M. Valente. Now she weaves a lyrically erotic spell of a place where the grotesque and the beautiful reside and the passport to our most secret fantasies begins with a stranger ' s kiss.... Between life and death, dreaming and waking, at the train stop beyond the end of the world is the city of Palimpsest. To get there is a miracle, a mystery, a gift, and a curse—a voyage permitted only to those who ' ve always believed there ' s another world than the one that meets the eye. Those fated to

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make the passage are marked forever by a map of that wondrous city tattooed on their flesh after a single orgasmic night. To this kingdom of ghost trains, lion-priests, living kanji, and cream-filled canals come four travelers: Oleg, a New York locksmith; the beekeeper November; Ludovico, a binder of rare books; and a young Japanese woman named Sei. They 've each lost something important—a wife, a lover, a sister, a direction in life—and what they will find in Palimpsest is more than they could ever imagine.

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.

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

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fields such as 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, 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.

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

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