

Erratum

Erratum: Insects and the Kafkaesque: Insectuous Re-Writings in Visual and Audio-Visual Media. *Humanities* 2017, 6, 74

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The editorial team would like to make the following changes to the published paper by [Grammatikopoulos \(2017\)](#):

On page 2, in the second paragraph, the names have been changed from “Freudian, Lacanian” to “Freud-ian, Lacan-ian”. “Derridean” has been changed to “Derrid-ean”.

On page 2, in the third paragraph, the last sentence has been changed from

... *The Adjective Introducing Kafka* (1993): “At best, an identifiable mood pervades his work, mysterious and difficult to pinpoint. Which has allowed the ‘pork-butchers’ of modern culture to turn him into an *Adjective*”. (Crumb and Mairowitz 2010, p. 5)

to

... *The Adjective*: “At best, an identifiable mood pervades his work, mysterious and difficult to pinpoint. Which has allowed the ‘pork-butchers’ of modern culture to turn him into an *Adjective*”. (Crumb and Mairowitz 2010, p. 5)

On page 3, in the first paragraph, the sentence has been changed from

Kafkaesque, as he goes on to argue, “has become the representative adjective of our times”. (Karl 1991, p. 757)

to

Kafkaesque, as Karl goes on to argue, “has become the representative adjective of our times”. (Karl 1991, p. 757)

On page 4, in Section 2, in the long quotation, the words “Hellenism”, “Latinism”, “Hebraism”, “Anglicism”, and “Marotism” have been changed to an italicized format:

Imitation, according to Pierre Fontanier, is a figure that “consists of imitating a turn of phrase, a sentence construction, from another language; or a turn of phrase, a sentence construction, that is no longer in use. In the first case, it is called *Hellenism*, *Latinism*, *Hebraism*, *Anglicism*, etc., depending on whether it comes from the Greek, Latin, Hebrew, or English, etc. In the second case, it may be called by the name of the author who provided the model for it. Thus, we give the name *Marotism* to any affected imitation of Clément Marot’s style.” (Genette 1997, pp. 73–74)

On page 6, in the long quotation, the phrase “minimal parody” has been changed to an italicized format:

The most rigorous form of parody, or *minimal parody*, consists, then, of taking up a familiar text literally and giving it a new meaning, while playing, if possible and as needed, on the words ... The most elegant parody, since it is the most economical, is then merely a quote deflected from its meaning or simply from its context, or demoted from its dignified status. (Genette 1997, pp. 16–17)

On page 7, the word “caricature” in the fifth line has been changed to an italicized format:

... which is to say the medium/genre of *caricature*, ...

On page 8, in Section 3, the last sentence of the first paragraph has been changed from

An imitation, then, occurs when an imitator attempts to simulate iterative formal or thematic features of their precursor:

to

An imitation, then, occurs when an imitator attempts to simulate iterative formal or thematic features of influential precursors:

On page 12, the sentence has been changed from

Zimmer goes on to remark: “However, parasites such as *Sacculina* do more ... ”

to

Zimmer goes on to remark: “But parasites such as *Sacculina* do more ... ”

On page 15, in Section 5, in the first paragraph, the sentence in the sixth line has been changed from

“designates exactly what linguistics ... call a performative ... ”

to

“designates exactly what linguists ... call a performative ... ”

On page 15, in Section 5, in the second paragraph, the sentence has been changed from

“but the possibility and the rules of other texts ... ”

to

“but the possibility and the rules of formation of other texts ... ”

On page 17, in the second and third paragraphs, “Burroughsesque” has been changed to “Burroughesque”. The sentence has been changed from

which it often appears in the form of cut of the skin that resembles a vagina

to

which it often appears in the form of a cut of the skin that resembles a vagina

On page 18, in the last paragraph, “as Karl writes” has been changed to “as Zimmer writes”.

We apologize for any inconvenience caused to the readers by these changes. The changes do not affect the scholarly results.

Reference

Grammatikopoulos, Damianos. 2017. Insects and the Kafkaesque: Insectuous Re-Writings in Visual and Audio-Visual Media. *Humanities* 6: 74. [[CrossRef](#)]



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