

1. Record Nr.	UNINA9910456114203321
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Titolo	Genre fission [[electronic resource] ] : a new discourse practice for cultural studies // Marleen S. Barr
Pubbl/distr/stampa	Iowa City, : University of Iowa Press, c2000
ISBN	1-58729-271-8
Descrizione fisica	1 online resource (291 p.)
Disciplina	306 814/.54
Soggetti	American fiction - 20th century - History and criticism - Theory, etc Postmodernism (Literature) - United States Postmodernism - United States Discourse analysis, Literary Culture - Philosophy Literary form Electronic books. United States Civilization 20th century
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. [249]-261) and index.
Nota di contenuto	Introduction "The Grand Mix" or Who Wears the White Hats When the Barbie Liberation Organization Strikes Back?; 1 Bridging the Dead father's canonical divide Max Apple, Saul Bellow, Edgar Allan Poe, and Lynn Redgrave Form a Textual Cross- Dresser Support Group; 2 "Sll good things" The End of ""Star Trek: The Next Generation,"" the End of Camelot, and the End of the Tale about Woman as Handmaid to Patriarchyas- Superman; 3 Shutting the bestial mouth Confessions of Male Clones and Girl Gangs 4 Night watch in amsterdam's red light district Prostitutes / Dutch Windows / Utopian and Dystopian Gazes5 Los York / New Angeles "New York, New York, a Helluva Town" Sings "I Wish They All Could Be California Girls"; 6 American middle-class males mark the moon Retrospectively Reading the Apollo Program or Lorena Bobbitt vs. the ""Saturn 5""; 7 Women "churtening" via the cha cha Ursula K. Le Guin and Hispanic- American Authors Write to the Same Rhythm; 8 Wrapping

the reichstag vs. rapping racism or "a colored kind of white people"  
Black /White / Jew / Gentile  
9 Playing with time The Holocaust as "A Different Universe of  
Discourse" Epilogue: Discourse as Black Hole- and as Liberated Light;  
Notes; Works Cited; Index

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Sommario/riassunto

What do Amsterdam prostitutes, NASA astronauts, cross-dressing  
texts, and Star Trek characters have in common? In Genre Fission,  
Marleen Barr wittily and eccentrically revitalizes cultural and literary  
theory by examining the points where such vastly different categories  
meet, converge, and reemerge as something new.

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