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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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