

1. Record Nr.	UNINA9910791482703321
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Titolo	Pink pirates [[electronic resource]] : contemporary American women writers and copyright / / by Caren Irr
Pubbl/distr/stampa	Iowa City, : University of Iowa Press, 2010
ISBN	1-58729-945-3
Descrizione fisica	1 online resource (233 p.)
Disciplina	813/.54099287
Soggetti	American fiction - Women authors - History and criticism American fiction - 20th century - History and criticism Intellectual property in literature Piracy (Copyright) - United States - History - 20th century Law and literature - United States - History - 20th century Feminism and literature - United States - History - 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 and index.
Nota di contenuto	Introduction: the problem of copyright -- A feminist history of copyright: 1710 to 2010 -- The maternal commons: Reyher, Kroeber, and Le Guin -- Appropriating Inuit fashions: from Donna Karan to the scientific fictions of Andrea Barrett -- Obscenity versus freedom of speech: the outside of ownership in Kathy Acker's <i>Pussy</i> , king of the pirates -- Transracial parody: 2 live crew meets Leslie Marmon Silko -- Conclusion: toward a pink commons.
Sommario/riassunto	Today, copyright is everywhere, surrounded by a thicket of no-trespassing signs that mark creative work as private property. Caren Irr's <i>Pink Pirates</i> asks how contemporary novelists-represented by Ursula Le Guin, Andrea Barrett, Kathy Acker, and Leslie Marmon Silko-have read those signs, arguing that for feminist writers in particular copyright often conjures up the persistent exclusion of women from ownership. Bringing together voices from law schools, courtrooms, and the writer's desk, Irr shows how some of the most inventive contemporary feminist novelists have reacted to this history.