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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 Pussy, 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 Pink Pirates 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.

