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[A] text cannot belong to no genre, it cannot be without or less a genre. Every text participates in one or several genres, there is no genreless text; there is always a genre and genres, yet such participation never amounts to belonging. p. 65.
Derrida, Jacques (1980) "The Law of Genre." *Critical Inquiry* 7 no 1.

Memoir, Melancholia and Nostalgia

Keith McDonald



Genres are not inert categories shared by all (although at some moments they most certainly seem to be) but discursive claims made by real speakers in specific circumstances. Even when the details of the discourse situation remain hidden, and thus the purpose veiled, we nevertheless do well to assume that generic references play a part in an overall discursive strategy. p. 101.

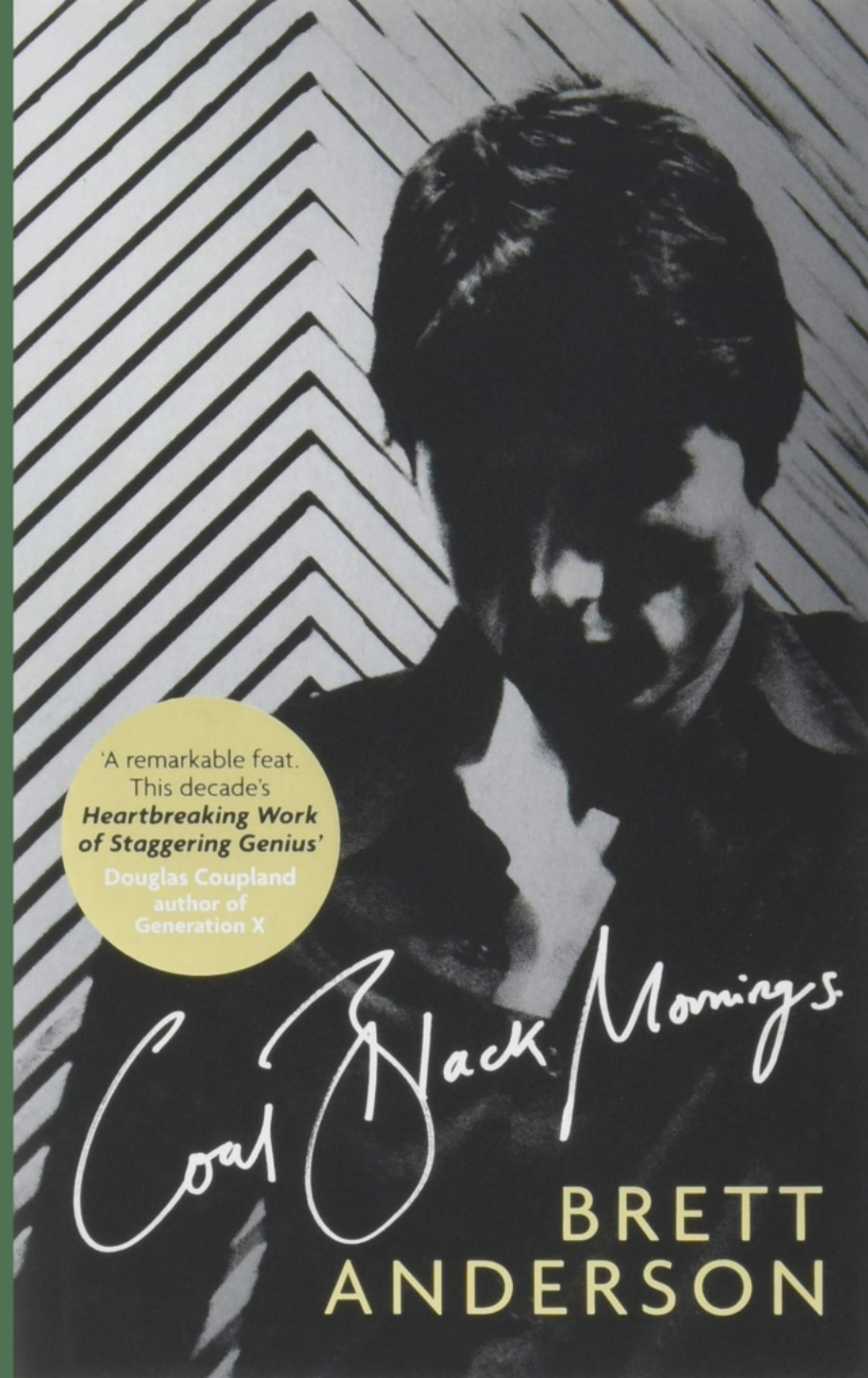
Altman, Rick. (1999) *Film/Genre*. London: Bloomsbury Academic,

The historical inquiry into music's function may help us refine the ongoing presumption that the purpose of historical research is the disaggregation of the narrative of human experience and the reconstruction and assertion of ever-expanding differentiations. p. 535.

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'A remarkable feat.
This decade's
*Heartbreaking Work
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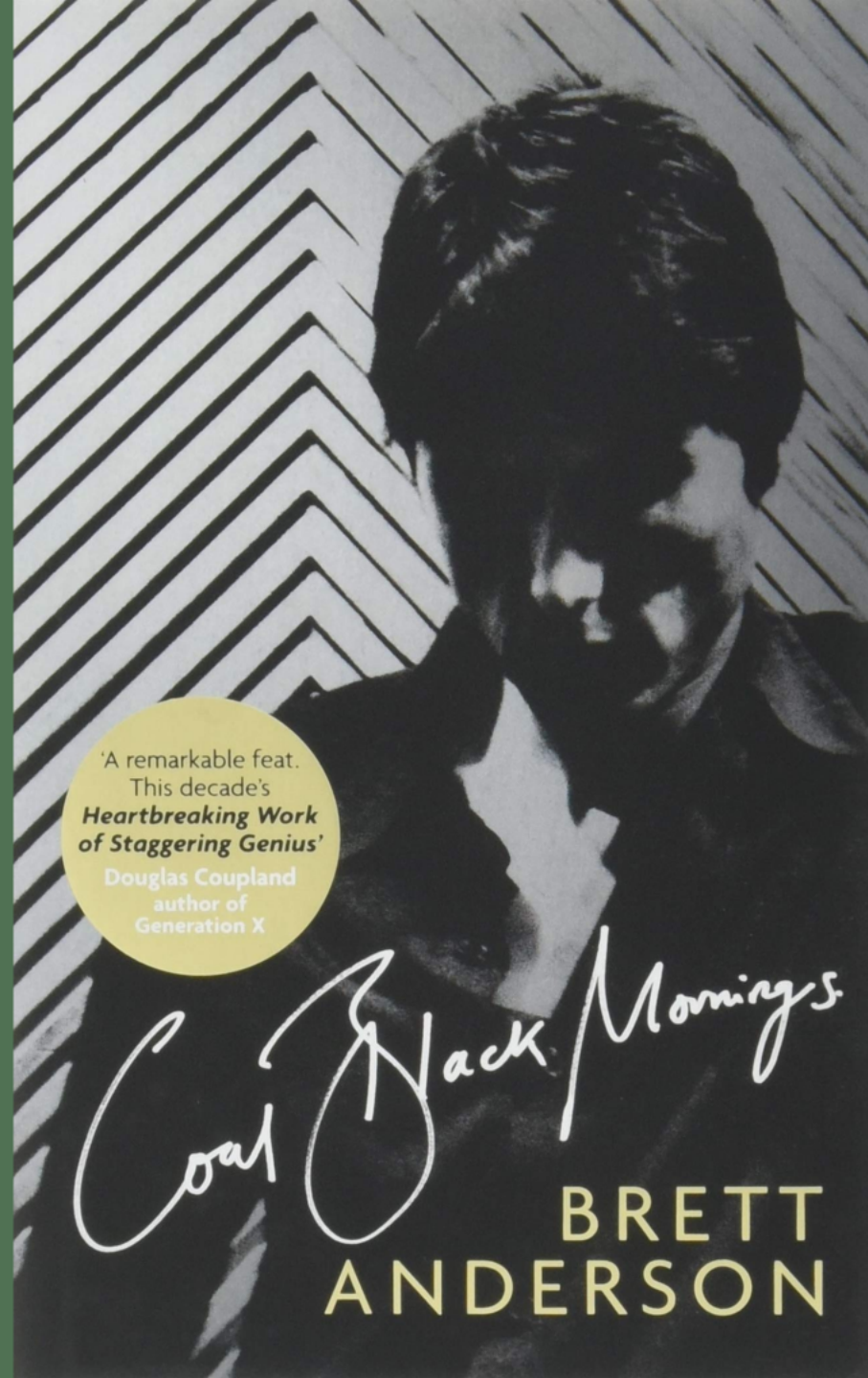
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