

reconstructing the native south american indian literature and the lost cause the new southern studies

[#Indigenous South American literature](#) [#Native text reconstruction](#) [#Lost Cause studies](#) [#New Southern Studies](#)
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This project delves into the essential task of reconstructing indigenous South American literature, recovering invaluable native texts and cultural narratives. It further examines the complex themes of the 'Lost Cause' and the innovative approaches of 'New Southern Studies,' providing fresh perspectives on literary preservation and historical discourse.

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Reconstructing the Native South

In *Reconstructing the Native South*, Melanie Benson Taylor examines the diverse body of Native American literature in the contemporary U.S. South--literature written by the descendants of tribes who evaded Removal and have maintained ties with their southeastern homelands. In so doing Taylor advances a provocative, even counterintuitive claim: that the U.S. South and its Native American survivors have far more in common than mere geographical proximity. Both cultures have long been haunted by separate histories of loss and nostalgia, Taylor contends, and the moments when those experiences converge in explicit and startling ways have yet to be investigated by scholars. These convergences often bear the scars of protracted colonial antagonism, appropriation, and segregation, and they share preoccupations with land, sovereignty, tradition, dispossession, subjugation, purity, and violence. Taylor poses difficult questions in this work. In the aftermath of Removal and colonial devastation, what remains--for Native and non-Native southerners--to be recovered? Is it acceptable to identify an Indian "lost cause"? Is a deep sense of hybridity and intercultural affiliation the only coherent way forward, both for the New South and for its oldest inhabitants? And in these newly entangled, postcolonial environments, has global capitalism emerged as the new enemy for the twenty-first century? *Reconstructing the Native South* is a compellingly original work that contributes to conversations in Native American, southern, and transnational American studies.

The Indian in American Southern Literature

Explores the abundance of Native American representations in US Southern literature.

The Cambridge History of Native American Literature

Native American literature has always been uniquely embattled. It is marked by divergent opinions about what constitutes authenticity, sovereignty, and even literature. It announces a culture beset by paradox: simultaneously primordial and postmodern; oral and inscribed; outmoded and novel. Its texts are a site of political struggle, shifting to meet external and internal expectations. This Cambridge History endeavors to capture and question the contested character of Indigenous texts and the way they are evaluated. It delineates significant periods of literary and cultural development in four sections: "Traces & Removals" (pre-1870s); "Assimilation and Modernity" (1879-1967); "Native American Renaissance" (post-1960s); and "Visions & Revisions" (21st century). These rubrics highlight how Native literatures have evolved alongside major transitions in federal policy toward the Indian, and via contact with broader cultural phenomena such as the American Civil Rights movement. There is a balance between a history of canonical authors and traditions, introducing less-studied works and themes, and foregrounding critical discussions, approaches, and controversies.

Keywords for Southern Studies

"In *Keywords for Southern Studies*, the editors have compiled an eclectic collection of essays which address the fluidity and ever-changing nature of southern studies by adopting a transnational, interdisciplinary focus. This book is termed 'critical' because the essays in it are pertinent to modern life beyond the world of 'southern studies.' The non-binary, non-traditional approach of *Keywords* un.masks and refuses the binary thinking -- First World/Third World, self/other -- that postcolonial studies has taught us is the worst rhetorical structure of empire. *Keywords* promotes a holistic way of thinking that starts with southern studies but extends even further"--

Red States

Red States uses a regional focus in order to examine the tenets of white southern nativism and Indigenous resistance to colonialism in the U.S. South. Gina Caison argues that popular misconceptions of Native American identity in the U.S. South can be understood by tracing how non-Native audiences in the region came to imagine indigeneity through the presentation of specious histories presented in regional literary texts, and she examines how Indigenous people work against these narratives to maintain sovereign land claims in their home spaces through their own literary and cultural productions. As Caison demonstrates, these conversations in the U.S. South have consequences for how present-day conservative political discourses resonate across the United States. Assembling a newly constituted archive that includes regional theatrical and musical performances, pre-Civil War literatures, and contemporary novels, Caison illuminates the U.S. South's continued investment in settler colonialism and the continued Indigenous resistance to this paradigm. Ultimately, she concludes that the region is indeed made up of red states, but perhaps not in the way readers initially imagine.

The New William Faulkner Studies

William Faulkner remains one of the most important writers of the twentieth century, and *Faulkner Studies* offers up seemingly endless ways to engage anew questions and problems that continue to occupy literary studies into the twenty-first century, and beyond the compass of Faulkner himself. His corpus has proved particularly accommodating of a range of perspectives and methodologies that include Black studies, visual culture studies, world literatures, modernist studies, print culture studies, gender and sexuality studies, sound studies, the energy humanities, and much else. The fifteen essays collected in *The New William Faulkner Studies* charts these developments in Faulkner scholarship over the course of this new century and offers prospects for further interrogation of his oeuvre.

Where the New World is

Assesses how fiction published since 1980 resituated the U.S. South globally and how earlier twentieth-century writing already had done so in ways traditional southern literary studies tended to ignore. Bone argues that this fiction has challenged understandings of the South as a fixed place largely untouched by immigration and globalization.

The Routledge Companion to Literature of the U.S. South

The Routledge Companion to Literature of the U.S. South provides a collection of vibrant and multi-disciplinary essays by scholars from a wide range of backgrounds working in the field of U.S. southern literary studies. With topics ranging from American studies, African American studies, transatlantic

or global studies, multiethnic studies, immigration studies, and gender studies, this volume presents a multi-faceted conversation around a wide variety of subjects in U.S. southern literary studies. The Companion will offer a comprehensive overview of the southern literary studies field, including a chronological history from the U.S. colonial era to the present day and theoretical touchstones, while also introducing new methods of reconceiving region and the U.S. South as inherently interdisciplinary and multi-dimensional. The volume will therefore be an invaluable tool for instructors, scholars, students, and members of the general public who are interested in exploring the field further but will also suggest new methods of engaging with regional studies, American studies, American literary studies, and cultural studies.

The Whole Machinery

A familiar story holds that modernization radiates outward from metropolitan origins. Expanding on Walter Benjamin's notion of *die Moderne*, *The Whole Machinery* explores representations of people and places, objects and occasions, that reverse that trajectory, demonstrating how modernizing agents move in a contrary direction as well—from the country to the city. In a crucial reconsideration, these figures aren't pulled by or into urban modernity so much as they bring alternate—and transformative—iterations of the modern to the urban world. Upending the U.S. South's reputation as either retrograde or unresponsive to modernity, Benjamin S. Child shows how the effects of national and transnational exchange, emergent technologies, and industrialization animate environments and bodies associated with, or performing, versions of the rural. To this end, he also exposes the shadow side of the cosmopolitan modern by investigating the rural sources—the laboring bodies and raw materials—that made such urban spaces possible, thus taking a broader survey of landscapes created by the Atlantic world's histories of uneven development. In this investigation of the rural modern that considers multiple media and forms of technology, Child's sources range widely, encompassing a spectrum of texts and their networks of transmission, reception, and signification. These include novels, poems, and short stories but also radio broadcasts, sound recordings, political pamphlets, photographs, magazine articles, newspaper reports, and agricultural bulletins. Folding such expressive artifacts into his larger arguments, Child considers how they both reflect and form modern(ist) culture. The result is a geography of southern modernism that includes an unexpected combination of landmarks, both actual and imagined: Twisted Oak, Arkansas, and Tukabahchee County, Alabama; Manhattan, Manchester, and Moscow; Tuskegee and Gobbler's Knob, North Carolina.

A Literary History of Mississippi

With contributions by: Ted Atkinson, Robert Bray, Patsy J. Daniels, David A. Davis, Taylor Hagood, Lisa Hinrichsen, Suzanne Marrs, Greg O'Brien, Ted Ownby, Ed Piacentino, Claude Pruitt, Thomas J. Richardson, Donald M. Shaffer, Theresa M. Towner, Terrence T. Tucker, Daniel Cross Turner, Lorie Watkins, and Ellen Weinauer *Mississippi* is a study in contradictions. One of the richest states when the Civil War began, it emerged as possibly the poorest and remains so today. Geographically diverse, the state encompasses ten distinct landform regions. As people traverse these, they discover varying accents and divergent outlooks. They find pockets of inexhaustible wealth within widespread, grinding poverty. Yet the most illiterate, disadvantaged state has produced arguably the nation's richest literary legacy. Why Mississippi? What does it mean to write in a state of such extremes? To write of racial and economic relations so contradictory and fraught as to defy any logic? Willie Morris often quoted William Faulkner as saying, "To understand the world, you must first understand a place like Mississippi." What Faulkner (or more likely Morris) posits is that Mississippi is not separate from the world. The country's fascination with Mississippi persists because the place embodies the very conflicts that plague the nation. This volume examines indigenous literature, Southwest humor, slave narratives, and the literature of the Civil War. Essays on modern and contemporary writers and the state's changing role in southern studies look at more recent literary trends, while essays on key individual authors offer more information on luminaries including Faulkner, Eudora Welty, Richard Wright, Tennessee Williams, and Margaret Walker. Finally, essays on autobiography, poetry, drama, and history span the creative breadth of Mississippi's literature. Written by literary scholars closely connected to the state, the volume offers a history suitable for all readers interested in learning more about Mississippi's great literary tradition.

The Power of Writing

At the 1966 Dartmouth Seminar, scholars gathered to debate the direction of English Studies in the academy. This debate had far-reaching effects and arguably forever changed writing instruction in the

United States. To commemorate the 45th anniversary of this gathering, Dartmouth College hosted an event both celebrating the past and looking toward the future. Then as now, there is this simple truth: writing well matters, and it matters in institutions of higher education across disciplines. Yet what it means to be a good writer in the academy and in the public sphere remains a site of controversy and discussion. *The Power of Writing: Dartmouth '66 in the Twenty-First Century* argues that any discussion of why writing well matters should extend beyond composition and rhetoric scholars to capture the knowledge that outstanding teachers and writers themselves put to work every day. The editors have brought together scholars and public intellectuals (including New York Times best-selling authors David McCullough and Steve Strogatz) from the sciences, social sciences, humanities, and interdisciplinary fields to engage in a dialogue about some of the controversial questions related to writing today. Readers will engage with questions about what it means to write well and how different answers affect the teaching and learning of writing in higher education. Each anchor article—representing disciplines as varied as musicology, African studies, mathematics, and history—receives responses from Dartmouth faculty and nationally renowned faculty members in writing studies programs. This timely and wide-ranging collection will have appeal far beyond writing instructors and is specifically designed for readers across disciplines.

Creating and Consuming the American South

This book explores how an eclectic selection of narratives and images of the American South have been developed and disseminated. The contributors emphasize how ideas of “the South” have real social, political, and economic ramifications, and that they register at various local, regional, national, and transnational scales.

Anne Spencer *Between Worlds*

In Thomas Wolfe's *Look Homeward, Angel*, Margaret Leonard says, “Never mind about algebra here. That's for poor folks. There's no need for algebra where two and two make five.” Moments of mathematical reckoning like this pervade twentieth-century southern literature, says Melanie R. Benson. In fiction by a large, diverse group of authors, including William Faulkner, Anita Loos, William Attaway, Dorothy Allison, and Lan Cao, Benson identifies a calculation-obsessed, anxiety-ridden discourse in which numbers are employed to determine social and racial hierarchies and establish individual worth and identity. This “narcissistic fetish of number” speaks to a tangle of desires and denials rooted in the history of the South, capitalism, and colonialism. No one evades participation in these “disturbing equations,” says Benson, wherein longing for increase, accumulation, and superiority collides with repudiation of the means by which material wealth is attained. Writers from marginalized groups—including African Americans, Native Americans, women, immigrants, and the poor—have deeply internalized and co-opted methods and tropes of the master narrative even as they have struggled to wield new voices unmarked by the discourse of the colonizer. Having nominally emerged from slavery's legacy, the South is now situated in the agonized space between free market capitalism and social progressivism. Elite southerners work to distance themselves from capitalism's dehumanizing mechanisms, while the marginalized yearn to realize the uniquely American narrative of accumulation and ascent. The fetish of numbers emerges to signify the futility of both.

Disturbing Calculations

The new southern studies has had an uneasy relationship with both American studies and the old southern studies. In *Finding Purple America*, Jon Smith, one of the founders of the new movement, locates the source of that unease in the fundamentally antimodern fantasies of both older fields. The old southern studies tends to view modernity as a threat to a mystic southern essence—a dangerous outside force taking the form of everything from a “bulldozer revolution” to a “national project of forgetting.” Since the rise of the New Americanists, American studies has also imagined itself to be in a permanent crisis mode, seeking to affiliate the field and the national essence with youth countercultures that sixties leftists once imagined to be “the future.” Such fantasies, Smith argues, have resulted in an old southern studies that cannot understand places like Birmingham or Atlanta (or cities at all) and an American studies that cannot understand red states. Most Americans live in neither a comforting, premodern Mayberry nor an exciting, postmodern Los Angeles but rather in what postcolonialists call “alternative modernities” and “hybrid cultures” whose relationships to past and future, to stability and change, are complex and ambivalent. Looking at how “the South” has played in global metropolitan pop culture since the nineties and at how southern popular and high culture alike have, in fact, repeatedly

embraced urban modernity, Smith masterfully weaves together postcolonial theory, cultural studies, Lacanian psychoanalysis, and, surprisingly, marketing theory to open up the inconveniently in-between purple spaces and places that Americanist and southernist fantasies about "who we are" have so long sought to foreclose.

Finding Purple America

A bold book, built of close readings, striking in its range and depth, *The Signifying Eye* shows Faulkner's art take shape in sweeping arcs of social, labor, and aesthetic history. Beginning with long-unpublished works (his childhood sketches and his hand-drawn and hand-illustrated play *The Marionettes*) and early novels (*Mosquitoes* and *Sartoris*), working through many major works (*The Sound and the Fury*, *As I Lay Dying*, *Sanctuary*, *Light in August*, and *Absalom, Absalom!*), and including more popular fictions (*The Wild Palms* and *The Unvanquished*) and late novels (notably *Intruder in the Dust* and *The Town*), *The Signifying Eye* reveals Faulkner's visual obsessions with artistic creation as his work is read next to Wharton, Cather, Toomer, and—in a tour de force intervention—Willem de Kooning. After coloring in southern literature as a "reverse slave narrative," Waid's *Eye* locates Faulkner's fiction as the "feminist hinge" in a crucial parable of art that seeks abstraction through the burial of the race-defined mother. Race is seen through gender and sexuality while social fall is exposed (in Waid's phrase) as a "coloring of class." Locating "visual language" that constitutes a "pictorial vocabulary," *The Signifying Eye* delights in literacy as the oral meets the written and the abstract opens as a site to see narrative. Steeped in history, this book locates a heightened reality that goes beyond representation to bring Faulkner's novels, stories, and drawings into visible form through Whistler, Beardsley, Gorky, and de Kooning. Visionary and revisionist, Waid has painted the proverbial big picture, changing the fundamental way that both the making of modernism and the avant-garde will be seen. A Friends Fund publication

Latining America

This new Companion offers a sample of innovative approaches to interpreting and appreciating William Faulkner in the twenty-first century.

The Signifying Eye

DIVJay Watson argues that southern literary studies has been overidealized and dominated by intellectual history for too long. In *Reading for the Body*, he calls for the field to be rematerialized and grounded in an awareness of the human body as the site where ideas, including ideas about the U.S. South itself, ultimately happen. Employing theoretical approaches to the body developed by thinkers such as Karl Marx, Colette Guillaumin, Elaine Scarry, and Friedrich Kittler, Watson also draws on histories of bodily representation to mine a century of southern fiction for its insights into problems that have preoccupied the region and nation alike: slavery, Jim Crow, and white supremacy; the marginalization of women; the impact of modernization; the issue of cultural authority and leadership; and the legacy of the Vietnam War. He focuses on the specific bodily attributes of hand, voice, and blood and the deeply embodied experiences of pain, illness, pregnancy, and war to offer new readings of a distinguished group of literary artists who turned their attention to the South: Mark Twain, Jean Toomer, Zora Neale Hurston, William Faulkner, Richard Wright, Katherine Anne Porter, Bobbie Ann Mason, and Walker Percy. In producing an intensely embodied U.S. literature these writers, Watson argues, were by turns extending and interrogating a centuries-old tradition in U.S. print culture, in which the recalcitrant materiality of the body serves as a trope for the regional alterity of the South. *Reading for the Body* makes a powerful case for the body as an important methodological resource for a new southern studies./div

The New Cambridge Companion to William Faulkner

Esplin argues that Borges, through a sustained and complex literary relationship with Poe's works, served as the primary catalyst that changed Poe's image throughout Spanish America from a poet-prophet to a timeless fiction writer.

Reading for the Body

A History of the Literature of the U.S. South provides scholars with a dynamic and heterogeneous examination of southern writing from John Smith to Natasha Trethewey. Eschewing a master narrative limited to predictable authors and titles, the anthology adopts a variegated approach that emphasizes

the cultural and political tensions crucial to the making of this regional literature. Certain chapters focus on major white writers (e.g., Thomas Jefferson, William Faulkner, the Agrarians, Cormac McCarthy), but a substantial portion of the work foregrounds the achievements of African American writers like Frederick Douglass, Zora Neale Hurston, and Sarah Wright to address the multiracial and transnational dimensions of this literary formation. Theoretically informed and historically aware, the volume's contributors collectively demonstrate how southern literature constitutes an aesthetic, cultural and political field that richly repays examination from a variety of critical perspectives.

Borges's Poe

Provides the most comprehensive collection of scholarship on the multiethnic literature of the United States A Companion to the Multiethnic Literature of the United States is the first in-depth reference work dedicated to the histories, genres, themes, cultural contexts, and new directions of American literature by authors of varied ethnic backgrounds. Engaging multiethnic literature as a distinct field of study, this unprecedented volume brings together a wide range of critical and theoretical approaches to offer analyses of African American, Latinx, Native American, Asian American, Jewish American, and Arab American literatures, among others. Chapters written by a diverse panel of leading contributors explore how multi-ethnic texts represent racial, ethnic, and other identities, center the lives and work of the marginalized and oppressed, facilitate empathy with the experiences of others, challenge racism, sexism, homophobia, and other hateful rhetoric, and much more. Informed by recent and leading-edge methodologies within the field, the Companion examines how theoretical approaches to multiethnic literature such as cultural studies, queer studies, ecocriticism, diaspora studies, and posthumanism inform literary scholarship, pedagogy, and curricula in the US and around the world. Explores the national, international, and transnational contexts of US ethnic literature Addresses how technology and digital access to archival materials are impacting the study, reception, and writing of multiethnic literature Discusses how recent developments in critical theory impact the reading and interpretation of multiethnic US literature Highlights significant themes and major critical trends in genres including science fiction, drama and performance, literary nonfiction, and poetry Includes coverage of multiethnic film, history, and culture as well as newer art forms such as graphic narrative and hip-hop Considers various contexts in multiethnic literature such as politics and activism, immigration and migration, and gender and sexuality A Companion to the Multi-Ethnic Literature of the United States is an invaluable resource for scholars, researchers, undergraduate and graduate students, and general readers studying all aspects of the subject

A History of the Literature of the U.S. South: Volume 1

This book examines the ways in which the histories of racial violence, from slavery onwards, are manifest in representations of the body in twenty-first-century culture set in the US South. Christopher Lloyd focuses on corporeality in literature and film to detail the workings of cultural memory in the present. Drawing on the fields of Southern Studies, Memory Studies and Black Studies, the book also engages psychoanalysis, Animal Studies and posthumanism to revitalize questions of the racialized body. Lloyd traces corporeal legacies in the US South through novels by Jesmyn Ward, Kathryn Stockett and others, alongside film and television such as *Beasts of the Southern Wild* and *The Walking Dead*. In all, the book explores the ways in which bodies in contemporary southern culture bear the traces of racial regulation and injury.

A Companion to Multiethnic Literature of the United States

Scarlett O'Hara munched on a radish and vowed never to go hungry again. Vardaman Bundren ate bananas in Faulkner's *Jefferson*, and the Invisible Man dined on a sweet potato in Harlem. Although food and stories may be two of the most prominent cultural products associated with the South, the connections between them have not been thoroughly explored until now. Southern food has become the subject of increasingly self-conscious intellectual consideration. The Southern Foodways Alliance, the Southern Food and Beverage Museum, food-themed issues of *Oxford American* and *Southern Cultures*, and a spate of new scholarly and popular books demonstrate this interest. *Writing in the Kitchen* explores the relationship between food and literature and makes a major contribution to the study of both southern literature and of southern foodways and culture more widely. This collection examines food writing in a range of literary expressions, including cookbooks, agricultural journals, novels, stories, and poems. Contributors interpret how authors use food to explore the changing South, considering the ways race, ethnicity, class, gender, and region affect how and what people eat. They

describe foods from specific southern places such as New Orleans and Appalachia, engage both the historical and contemporary South, and study the food traditions of ethnicities as they manifest through the written word.

Corporeal Legacies in the US South

An interdisciplinary journal of the South.

Writing in the Kitchen

Imperium in Imperio (1899) was the first black novel to countenance openly the possibility of organized black violence against Jim Crow segregation. Its author, a Baptist minister and newspaper editor from Texas, Sutton E. Griggs (1872-1933), would go on to publish four more novels; establish his own publishing company, one of the first secular publishing houses owned and operated by an African American in the United States; and help to found the American Baptist Theological Seminary in Tennessee. Alongside W. E. B. Du Bois and Booker T. Washington, Griggs was a key political and literary voice for black education and political rights and against Jim Crow. *Jim Crow, Literature, and the Legacy of Sutton E. Griggs* examines the wide scope of Griggs's influence on African American literature and politics at the turn of the twentieth century. Contributors engage Griggs's five novels and his numerous works of nonfiction, as well as his publishing and religious careers. By taking up Griggs's work, these essays open up a new historical perspective on African American literature and the terms that continue to shape American political thought and culture.

Southern Studies

Born in Asheville, North Carolina, Thomas Wolfe (1900–1938) was one of the most influential southern writers, widely considered to rival his contemporary, William Faulkner—who believed Wolfe to be one of the greatest talents of their generation. His novels—including *Look Homeward, Angel* (1929); *Of Time and the River* (1935); and the posthumously published *The Web and the Rock* (1939) and *You Can't Go Home Again* (1940)—remain touchstones of U.S. literature. In *Look Abroad, Angel*, Jedidiah Evans uncovers the “global Wolfe,” reconfiguring Wolfe’s supposedly intractable homesickness for the American South as a form of longing that is instead indeterminate and expansive. Instead of promoting and reinforcing a narrow and cloistered formulation of the writer as merely southern or Appalachian, Evans places Wolfe in transnational contexts, examining Wolfe’s impact and influence throughout Europe. In doing so, he de-territorializes the response to Wolfe’s work, revealing the writer as a fundamentally global presence within American literature.

Jim Crow, Literature, and the Legacy of Sutton E. Griggs

The book shows how American racial history and culture have shaped, and been shaped in turn by, American literature.

Look Abroad, Angel

“We’re seeing people that we didn’t know exist,” the director of FEMA acknowledged in the wake of Hurricane Katrina. *Sacral Grooves, Limbo Gateways* offers a corrective to some of America’s institutionalized invisibilities by delving into the submerged networks of ritual performance, writing, intercultural history, and migration that have linked the coastal U.S. South with the Caribbean and the wider Atlantic world. This interdisciplinary study slips beneath the bar of rigid national and literary periods, embarking upon deeper—more rhythmic and embodied—signatures of time. It swings low through ecologies and symbolic orders of creolized space. And it reappraises pluralistic modes of knowledge, kinship, and authority that have sustained vital forms of agency (such as jazz) amid abysses of racialized trauma. Drawing from Haitian Vodou and New Orleanian Voodoo and from Cuban and South Floridian Santería, as well as from Afro-Baptist (Caribbean, Geechee, and Bahamian) models of encounters with otherness, this book reemplaces deep-southern texts within the counterclockwise ring-stepping of a long Afro-Atlantic modernity. Turning to an orphan girl’s West African initiation tale to follow a remarkably traveled body of feminine rites and writing (in works by Paule Marshall, Zora Neale Hurston, Lydia Cabrera, William Faulkner, James Weldon Johnson, and LeAnne Howe, among others), Cartwright argues that only in holistic form, emergent from gulfs of cross-cultural witness, can literary and humanistic authority find legitimacy. Without such grounding, he contends, our educational institutions blind and even poison students, bringing them to “swallow lye,” like the grandson of Phoenix

Jackson in Eudora Welty's "A Worn Path." Here, literary study may open pathways to alternative medicines—fetched by tenacious avatars like Phoenix (or an orphan Kumba or a shell-shaking Turtle)—to remedy the lies our partial histories have made us swallow.

Race in American Literature and Culture

Sounding the Color Line explores how competing understandings of the U.S. South in the first decades of the twentieth century have led us to experience musical forms, sounds, and genres in racialized contexts. Yet, though we may speak of white or black music, rock or rap, sounds constantly leak through such barriers. A critical disjuncture exists, then, between actual interracial musical and cultural forms on the one hand and racialized structures of feeling on the other. This is nowhere more apparent than in the South. Like Jim Crow segregation, the separation of musical forms along racial lines has required enormous energy to maintain. How, asks Nunn, did the protocols structuring listeners' racial associations arise? How have they evolved and been maintained in the face of repeated transgressions of the musical color line? Considering the South as the imagined ground where conflicts of racial and national identities are staged, this book looks at developing ideas concerning folk song and racial and cultural nationalism alongside the competing and sometimes contradictory workings of an emerging culture industry. Drawing on a diverse archive of musical recordings, critical artifacts, and literary texts, Nunn reveals how the musical color line has not only been established and maintained but also repeatedly crossed, fractured, and reformed. This push and pull--between segregationist cultural logics and music's disrespect of racially defined boundaries--is an animating force in twentieth-century American popular culture.

Sacral Grooves, Limbo Gateways

The new edition of this bestselling literary theory anthology has been thoroughly updated to include influential texts from innovative new areas, including disability studies, eco-criticism, and ethics. Covers all the major schools and methods that make up the dynamic field of literary theory, from Formalism to Postcolonialism Expanded to include work from Stuart Hall, Sara Ahmed, and Lauren Berlant. Pedagogically enhanced with detailed editorial introductions and a comprehensive glossary of terms

Sounding the Color Line

In the aftermath of the Civil War, the Lost Cause gave white southerners a new collective identity anchored in the stories, symbols, and rituals of the defeated Confederacy. Historians have used the idea of civil religion to explain how this powerful memory gave the white South a unique sense of national meaning, purpose, and destiny. The civil religious perspectives of everyone else, meanwhile, have gone unnoticed. Arthur Remillard fills this void by investigating the civil religious discourses of a wide array of people and groups--blacks and whites, men and women, northerners and southerners, Democrats and Republicans, as well as Catholics, Protestants, and Jews. Focusing on the Wiregrass Gulf South region--an area covering north Florida, southwest Georgia, and southeast Alabama--Remillard argues that the Lost Cause was but one civil religious topic among many. Even within the white majority, civil religious language influenced a range of issues, such as progress, race, gender, and religious tolerance. Moreover, minority groups developed sacred values and beliefs that competed for space in the civil religious landscape.

Literary Theory

The work of considering, imagining, and theorizing the U.S. South in regional, national, and global contexts is an intellectual project that has been going on for some time. Scholars in history, literature, and other disciplines have developed an advanced understanding of the historical, social, and cultural forces that have helped to shape the U.S. South. However, most of the debates on these subjects have taken place within specific academic disciplines, with few attempts to cross-engage. *Navigating Souths* broadens these exchanges by facilitating transdisciplinary conversations about southern studies scholarship. The fourteen original essays in *Navigating Souths* articulate questions about the significances of the South as a theoretical and literal "home" base for social science and humanities researchers. They also examine challenges faced by researchers who identify as southern studies scholars, as well as by those who live and work in the regional South, and show how researchers have responded to these challenges. In doing so, this book project seeks to reframe the field of southern studies as it is currently being practiced by social science and humanities scholars and thus reshape historical and cultural conceptualizations of the region. Contributors: Alix Chapman, Rico D. Chapman,

Michele Grigsby Coffey, Kirsten A. Dellinger, Leigh Anne Duck, Gwendolyn Ferreti, Kathryn Green, Robert Greene II, John Hayes, Jeffrey T. Jackson, Anne Lewis, Katie B. McKee, Kathryn Radishofski, Emily Satterwhite, Jodi Skipper, Jon Smith, Melanie Benson Taylor, Annette Trefzer, Daniel Cross Turner, Charles Reagan Wilso

Southern Civil Religions

The largest known collection of ledger art ever acquired by one individual is Mark Lansburgh's diverse assemblage of more than 140 drawings, now held by the Hood Museum of Art at Dartmouth College and catalogued in this important book. The Cheyennes, Crows, Kiowas, Lakotas, and other Plains peoples created the genre known as ledger art in the mid-nineteenth century. Before that time, these Indians had chronicled the heroic achievements of their warriors and chiefs on rock, buffalo robes, and tipi covers. As they came into increasing contact with American traders, the artists recorded their experiences in pencil and crayon drawings on paper bound in ledger or account books. The drawings became known as ledger art. This volume presents in full color the Lansburgh collection in its entirety. The drawings are narratives depicting Plains lifeways through Plains eyes. They include landscapes and scenes of battle, hunting, courting, ceremony, incarceration, and travel by foot, horse, train, and boat. Ledger art also served to prompt memories of horse raids and heroic exploits in battle. In addition to showcasing the Lansburgh collection, *Ledger Narratives* augments the growing literature on this art form by providing seven new essays that suggest some of the many stories the drawings contain and that look at them from innovative perspectives. The authors—scholars of art history, anthropology, history, and Native American studies—touch on such themes as gender, social status, sovereignty, tribal and intertribal politics, economic exchange, and confinement and space in a changing world. The Lansburgh collection includes some of the most arresting examples of Plains Indian art, and the essays in this volume help us see and hear the multiple narratives these drawings relate.

Navigating Souths

Apples and Ashes offers the first literary history of the Civil War South. The product of extensive archival research, it tells an expansive story about a nation struggling to write itself into existence. Confederate literature was in intimate conversation with other contemporary literary cultures, especially those of the United States and Britain. Thus, Coleman Hutchison argues, it has profound implications for our understanding of American literary nationalism and the relationship between literature and nationalism more broadly. *Apples and Ashes* is organized by genre, with each chapter using a single text or a small set of texts to limn a broader aspect of Confederate literary culture. Hutchison discusses an understudied and diverse archive of literary texts including the literary criticism of Edgar Allan Poe; southern responses to *Uncle Tom's Cabin*; the novels of Augusta Jane Evans; Confederate popular poetry; the de facto Confederate national anthem, "Dixie"; and several postwar southern memoirs. In addition to emphasizing the centrality of slavery to the Confederate literary imagination, the book also considers a series of novel topics: the reprinting of European novels in the Confederate South, including Charles Dickens's *Great Expectations* and Victor Hugo's *Les Misérables*; Confederate propaganda in Europe; and postwar Confederate emigration to Latin America. In discussing literary criticism, fiction, poetry, popular song, and memoir, *Apples and Ashes* reminds us of Confederate literature's once-great expectations. Before their defeat and abjection—before apples turned to ashes in their mouths—many Confederates thought they were in the process of creating a nation and a national literature that would endure.

Ledger Narratives

The *Cambridge History of American Modernism* examines one of the most innovative periods of American literary history. It offers a comprehensive account of the forms, genres, and media that characterized US modernism: coverage ranges from the traditional, such as short stories, novels, and poetry, to the new media that shaped the period's literary culture, such as jazz, cinema, the skyscraper, and radio. This volume charts how recent methodologies such as ecocriticism, geomodernism, and print culture studies have refashioned understandings of the field, and attends to the contestations and inequities of race, sovereignty, gender, sexuality, and ethnicity that shaped the period and its cultural production. It also explores the geographies and communities wherein US modernism flourished—from its distinctive regions to its metropolitan cities, from its hemispheric connections to the salons and political groupings that hosted new cultural collaborations.

Apples and Ashes

Contributions by Eric Gary Anderson, Melanie R. Anderson, Jodi A. Byrd, Gina Caison, Robbie Ethridge, Patricia Galloway, LeAnne Howe, John Wharton Lowe, Katherine M. B. Osburn, Melanie Benson Taylor, Annette Trefzer, and Jay Watson From new insights into the Chickasaw sources and far-reaching implications of Faulkner's fictional place-name "Yoknapatawpha," to discussions that reveal the potential for indigenous land-, family-, and story-based methodologies to deepen understanding of Faulkner's fiction (including but not limited to the novels and stories he devoted explicitly to Native American topics), the eleven essays of this volume advance the critical analysis of Faulkner's Native South and the Native South's Faulkner. Critics push beyond assessments of the historical accuracy of his Native representations and the colonial hybridity of his Indian characters. Essayists turn instead to indigenous intellectual culture for new models, problems, and questions to bring to Faulkner studies. Along the way, readers are treated to illuminating comparisons between Faulkner's writings and the work of a number of Native American authors, filmmakers, tribal leaders, and historical figures. Faulkner and the Native South brings together Native and non-Native scholars in a stimulating and often surprising critical dialogue about the indigenous wellsprings of Faulkner's creative energies and about Faulkner's own complicated presence in Native American literary history.

The Cambridge History of American Modernism

Before the Coushatta Tribe of Louisiana became one of the state's top private employers—with its vast landholdings and economic enterprises—they lived well below the poverty line and lacked any clear legal status. After settling in the Bayou Blue in 1884, they forged friendships with their neighbors, sparked local tourism, and struck strategic alliances with civic and business leaders, aid groups, legislators, and other tribes. Coushattas also engaged the public with stories about the tribe's culture, history, and economic interests that intersected with the larger community, all while battling legal marginalization exacerbated by inconsistent government reports regarding their citizenship, treaty status, and eligibility for federal Indian services. Well into the twentieth century, the tribe had to overcome several major hurdles, including lobbying the Louisiana legislature to pass the state's first tribal recognition resolution (1972), convincing the Department of the Interior to formally acknowledge the Coushatta Tribe through administrative channels (1973), and engaging in an effort to acquire land and build infrastructure. Basket Diplomacy demonstrates how the Coushatta community worked together—each generation laying a foundation for the next—and how they leveraged opportunities so that existing and newly acquired knowledge, timing, and skill worked in tandem.

Faulkner and the Native South

Taylor's edition is an invaluable resource for students and researchers. Faulkner's own commentary, and that of leading historians and critics, will help readers sense the many historical and cultural tributaries converging in this great novel. The economic, racial, and gendered conditions of Depression-era Mississippi, along with the vibrant milieu of literary modernism, become visible in this Norton Critical Edition." -- Susan Scott Parrish, University of Michigan

Basket Diplomacy

Focusing on writers such as Phillis Wheatley, Benjamin Franklin, Samson Occum, Charles Brockden Brown, and others, Transformable Race tells the story of how early Americans imagined, contributed to, and challenged the ways that one's racial identity could be formed in the time of the nation's founding.

Light in August

Transformable Race