

The Southern Studies Forum Conference

Southern Disruptions

Center for American Studies,
Department for the Study of Culture
University of Southern Denmark, Odense

April 3-5, 2019



Piero Lerda, Series "The METAMORPHOSES," Title "Metamorfosi di un paesaggio (Metamorphosis of a landscape)" (2000), mixed media, 20.2 x 63.3cm.

Organizing Committee: Clara
Juncker, Thomas Ærvold
Bjerre, Marianne Kongerslev

Overview of Panels

Wednesday April 3rd

9.00 – Registration

11.00 – 11.30 Welcome

11.30 – 12.30 **Keynote: “From Nashville to Odense: A Southern Scholar’s Memoir.”**
M. Thomas Inge

12.30 – 13.15 Lunch

13.15 – 14.45 **Panel 1. Disrupting Southernness**
Chair: Clara Juncker

The Politics of Southern Identity
Christopher A. Cooper, H. Gibbs Knotts

Vegan soul food: disruption of culinary tradition or homecoming with a twist?
Urszula Niewiadomska-Flis

The Hidden Wound: Race and the Agrarian Vision of Wendell Berry
Robert H. Brinkmeyer, Jr.

14.45 – 16.15 **Panel 2: A History of Violence**
Chair: Thomas Bjerre

'There was a negro Lynching last night:' Innocence and Religion in the *Diary of a teen-aged Mississippian*, 1915
Ted Ownby

The Great White Switch: The Disruption of the Four-Party Political System
David Goldfield

Southern Catholic Responses to Martin Luther King Jr.
Mark Newman

16.15 – 16.30 Coffee break

16.30 – 18.00 **Panel 3. Aberration and Affective Attachments**
Chair: Martin Lund

Ugly Feelings in Southland: The Affective Landscape of Appalachian Literature
Clara Juncker (& Marianne Kongerslev in absentia)

"Things Have Moved on in the South," Or the Art of Forgiveness as in *Three Billboards Outside Ebbing, Missouri* by Martin McDonagh (2017)
Beata Zawadka

Betrayal, Guilt and Disruption in Southern Civil Rights Novels
Ineke Jolink

Thursday April 4th

- 9.00 – 10.30 **Panel 4: Modernist Disruptions: Decadence, Film, Pictorialism and the Instance of Faulkner**
Chair: Marcel Arbeit
- American Decadent: The Young Faulkner
Barbara Ladd
- Envisioning Faulkner’s Untimely Fiction
John Matthews
- Pictorialism, Prolixity, and Spatial Form: Faulkner’s Post-Hollywood Racial Imaginary
Peter Lurie
- 10.30 – 12.00 **Panel 5. Disruptive Narratives**
Chair: Christina Schoux Casey
- “The Dollmaker” By Harriette Arnow As a Narrative of Disruption
Irina Kudriavtseva
- “It was you”: Aesthetic Disruption and Interruption of History in Travis Wilkerson’s *Did You Wonder Who Fired the Gun* (2017)
Severin Mueller
- Jim Grimsley’s Disruptions of Southern Literature: An American’s Journey to America, via Europe
Roman Trušnik
- 12.00 – 13.00 Lunch
- 13.00 – 14.00 **Panel 6. Interracial Disruptions**
Chair: Scout Johnson
- Ghostly Disruptions: Spectrality and Racial Consciousness in Jesmyn Ward’s *Sing, Unburied, Sing*
Constante González Groba
- “I was doing it for your child”: *Loving v. Virginia*, Interracial Intimacy, and Ernest J. Gaines’ *Of Love and Dust*
Matthew Teutsch
- 14.00 – 15.00 **Panel 7. Gender, Civil Rights, and Politics**
Chair: Mark Newman
- Reevaluating Women’s Political Agency in the Antebellum South: Lucy Holcombe Pickens and Jane McManus Storms Cazneau

Nathan Chaplin

“Mothers of Intention: Women of the Klan and the Massive Resistance Movement, 1954-1968”

Scout Johnson

15.00 – 15.15 Coffee break

15.15 – 16.45 **Panel 8. War Experiences**

Chair: Ted Ownby

Caught in the Middle: The Slave Soldier Protagonist as the Archetypal Hero in *Father Comes Home from the Wars (Parts 1, 2, and 3)* by Suzan-Lori Parks
Laura Mihaela Basalic

Military Masculinity and Southern Honor: Violent Disruptions in Chris Offutt’s *Country Dark*
Thomas Ærvold Bjerre

“‘For his country! He had no country’: The Military Experience and Southern Exceptionalism”

Matthew Simmons

Friday April 5th

9.00 – 10.30 **Panel 9. Disrupting Disasters**

Chair: Urszula Niewiadomska-Flis

Post-Katrina Music as a Coping Mechanism in the Disaster Aftermath
Sergey Vedernikov

“*uncertain weather*”: Life after Life in Elizabeth Spencer’s *The Salt Line*
Gerald Preher

"The real is dead": Affect and linguistic commodification in post-Katrina New Orleans.

Christina Schoux Casey

10.30 – 12.00 **Panel 10. The Past and/in Fiction**

Chair: Matthew Teutsch

“Disrupted Scenarios: Southern Pasts in Contemporary U.S. Theatre”
Erin Stoneking

Romance and Disruption in Thomas Nelson Page’s *In Ole Virginia* (1887)
Peter Templeton

The “Reddening” of the X-Men: Mutantcy, Whiteness, and the Erasure of Southern History in Chris Claremont’s *Uncanny X-Men* (1975–1991)
Martin Lund

12.00 – 13.00 Lunch

13.00 – 14.30 **Panel 11. Stylistics and Creative Disruptions**

Chair: Roman Trušník

Creative Disruptions: Well-Meant Recommendations of Caroline Gordon
Marcel Arbeit

Women Writers Disrupting Literary Canons in the U.S. South: The Examples of Eudora Welty, Carson McCullers, and Flannery O’Connor
Anneliese Heinisch

Computational Criticism and Contemporary American Southern Fiction
Michał Choiński

14.30 – 15.00 Conference closing

19.00 – Conference dinner

Detailed Panel Descriptions

Keynote: “Southern Studies—Past and Present”

M. Thomas Inge

Panel 1. Disrupting Southernness

Chair: Clara Juncker

The Politics of Southern Identity

Christopher A. Cooper (Western Carolina University, cocooper@email.wcu.edu)

Scott H. Huffmon (Winthrop University, huffmons@winthrop.edu)

H. Gibbs Knotts (College of Charleston, knottshg@cofc.edu)

As noted in this Conference’s Call for papers, “the US South is a place of change and renewal...” Perhaps nowhere are the causes and consequences of renewal more apparent than in southern identity and southern politics. Long thought to be an identity associated with white conservatism, southern identity today is both resilient (in terms of the relative stability of the levels of southern identity in the South) and the subject of massive change and disruption (southern blacks today are just as likely to identify as “southerners” as southern whites) (Cooper and Knotts 2017).

In this paper, we rely on evidence from a South-wide poll conducted by Winthrop University’s Social and Behavioral Research Lab (SBRL) in 2017 to investigate the ways southern identity affects the region’s politics. We also focus on the ways in which southern identity and race intersect to shape public opinion and politics in the region. In all, this paper will make the most recent, and most exhaustive look at southern identity and politics in the US South.

Vegan soul food: disruption of culinary tradition or homecoming with a twist?

Urszula Niewiadomska-Flis

The present paper aims to analyze vegan soul food – the most recent metamorphosis Black Southern culinary culture has undergone since the antebellum times, through the 1960s convergence of Black Power with soul food till neo-soul food at the turn of the centuries. This newest trend can be seen, depending on the perspective, as a disruption or rewriting of a culinary tradition. I wish to frame my discussion of vegan soul food in the context of legacies of colonialism, racial privilege, food awareness, and health liabilities of African American community.

The Hidden Wound: Race and the Agrarian Vision of Wendell Berry

Robert H. Brinkmeyer, Jr.

Wendell Berry’s cultural criticism, focused heavily on issues of farming and land use, and particularly on how industrial farming (and more generally industrialism) is destroying traditional communities and the environment, typically has little to say about racism and racial injustice in the South. Likewise, in Berry’s fiction, almost all of which is focused on life in the small fictional town of Port William, Kentucky, where few blacks reside, only occasionally examines the plight of blacks, even though Berry’s fiction stretches back to the Civil War and Reconstruction and focuses most searchingly on the post-World War II era, a time when the Civil Rights Movement was transforming the region and the nation. But in *The Hidden Wound*, one of Berry’s lesser known works, which he wrote during the 1968-1969 winter break at Stanford (and added to 20 years later in a revised edition), Berry confronts head on what he characterizes as “the hidden wound” of slavery and racial oppression from which his family (and Berry himself, as inheritor of family’s history) and the South suffer. Although he doesn’t mention Lillian Smith in the text, Berry’s analysis bears some striking similarities to Smith’s *Killers of Dream*, at the same time that it draws from the work of Allen Tate and the Nashville Agrarians, as well as echoing works of Faulkner. Bringing together such conflicting perspectives is both bracing and challenging, both for Berry and the reader. The section added later, in which Berry analyses race in light of his now mature

Agrarianism, only further complicates Berry's argument, leading him to conclude, in a stunning statement, that "the root of our racial problem in America is not racism." Stay tuned, as I will attempt to work through and make sense of Berry's complicated and troubling analysis of the "hidden wound."

Panel 2: A History of Violence

Chair: Thomas Bjerre

'There was a negro Lynching last night:' Innocence and Religion in the *Diary of a teen-aged Mississippian, 1915*

Ted Ownby

"Friday, Nov. 12. It rained to-day and Cecil did not come to school. Wallace & I were there though. There was a negro Lynching last night a negro man (the overseer of Mr. George Pains place being told by the owner to shoot any body that came on the place but Mr. Pain did not mean for the negro to do it. Being his way of speaking) shot at some officers that had gone after another negro in the place no one was hurt but the negro was arrest and last night he was taken out of jail and hung in the middle of James Creek covered wooden bridge. Wallace & vulia Crossfeld rode under him this morning coming to school but did not relize what it was until just pass, then of course it scared them. Football boys went to Tupelo this after-noon to play. Mr. Donaldson is sick in bed. Camp fire Girls were going on a hike this afternoon but it rain."

This 1915 diary entry from Virginia Howell, a white teenager living in a small town in Mississippi, will start my presentation. I am interested in how a young woman noticed and commented on a lynching in her community and then seems to have gone on with the details of teenaged life. In a conference on the theme of Disruptions, I am intrigued by how the lynching of an African American man in her community seemed *not* to disrupt her life. Howell's conclusion that the victim suffered from a mistake ("being his way of speaking") seems crucial to distancing her community from blame. Reading the diary closely, my paper will emphasize moments when she dealt with race through issues of humor, pity, music, and religion. The paper might also research some white-run newspapers in the months after they reported lynchings in their communities, to see if themes in Howell's diary had parallels in public culture. This paper is part of a longer project on the ways white southerners understood themselves as innocent of violence and oppression they witnessed.

The Great White Switch: The Disruption of the Four-Party Political System

David Goldfield

From the early twentieth century through the 1940s, a four-party political system dominated American politics. The two major parties – Democrats and Republicans – were, in fact, coalitions of two parties each. The Republicans consisted of moderate New Englanders and upper Midwesterners and more conservative members from the Plains and Far West. The Democrats were the stranger of the two parties with their two factions – white supremacists from the South and city bosses from the North and Midwest who delivered vast numbers of Catholic and Jewish immigrants to the polls. The Democratic Party Odd Couple delivered the Roosevelt Coalition, but it was obviously a balancing act, and the New Deal policies reflected both the progressive agendas of immigrants and the desire of Southern Democrats to maintain the color line at all costs. But World War II initiated two decades of change that transformed the American political landscape, particularly in the South. The 1944 presidential election was the last election where the Democrats could claim a Solid South. The coalition began to unravel when President Harry Truman, the grandson of a Confederate veteran, submitted a civil rights package to Congress in 1948 – the first such package since the Reconstruction era. Deep South delegates walked out of the 1948 Democratic National Convention to form the short-lived Dixiecrat Party. Although Southern Democrats rejoined the party for the 1952 presidential election, the break-up of the Solid South proceeded, this time with voters in the Upper South warming to the candidacy of Dwight D. Eisenhower. But, Eisenhower quickly disappointed Southern white voters by vigorously pushing for civil rights legislation and by nominating anti-segregation justices to the federal courts. The Goldwater candidacy, as early as 1961, began to lure white voters throughout the South to the Republican Party. That was when the "Great White Switch" proceeded in earnest and the four-party system collapsed into increasingly distinctive two parties.

Southern Catholic Responses to Martin Luther King Jr.

Mark Newman

Using archival records and diocesan and secular newspapers, the paper explains and assesses changing southern Catholic attitudes towards Martin Luther King Jr. Most white Catholic laity in the South, and some priests and prelates, supported segregation and opposed the civil rights campaigns of King and his Southern Christian Leadership Conference, although some black Catholic participated in them. Catholic bishops in the South did not defend segregation laws and voter discrimination, but they were divided in their response to King and public protests. Joseph A. Durick, auxiliary bishop of Mobile-Birmingham, urged King and the SCLC to end their protests in Birmingham, Alabama, in 1963, regarding them as “extreme” and inciting “hatred and violence.” His superior Archbishop Thomas J. Toolen similarly condemned King and the Selma demonstrations in 1965, including the participation of hundreds of Catholic clergy and laity mostly from outside the South. Toolen privately shared the view of many of King’s opponents that he was Communist-influenced. However, the platform guests at the March on Washington in 1963 headlined by King, included Bishop John J. Russell of Richmond and his auxiliary bishop Ernest L. Unterkoefler. Archbishop Paul J. Hallinan of Atlanta co-sponsored a civic dinner for King in 1965 to celebrate his Nobel Peace Prize, and, in 1966, some Catholic laity and clergy participated in or aided the Meredith March in Mississippi that King co-led. While many southern white Catholic laity remained hostile to King, his assassination in 1968 and ensuing urban disturbances brought a favourable reappraisal of his leadership by formerly critical southern Catholic bishops, such as Toolen. Annual race riots that had begun in 1964 and the advent of Black Power made King seem comparatively moderate. Many bishops attended or held memorial services for King. Epitomising the change, Durick, now coadjutor bishop of Nashville, participated in a memorial march.

Panel 3. Aberration and Affective Attachments

Chair: Martin Lund

Ugly Feelings in Southland: The Affective Landscape of Appalachian Literature

Clara Juncker (& Marianne Kongerslev *in absentia*)

Literary and cultural texts by southern poor whites in the hills of the Ozarks and Appalachia and southern migrants in Rustbelt Ohio explode with feelings such as hatred, desperation, and anger, resulting from the continual precaritization and marginalization of the mountain communities. In (auto)biographical texts as well as in literary fiction, the ‘hillbilly’ community is represented as self-segregated, proud, and independent, with special notions of honor and loyalty. Exploring the (dis)connections between the literary emotions of the people of the Mountain South and the code of southern honor that has produced and sustained them, this article argues that the anxious and angry structure of feeling (Williams) that Donald Trump taps into as a political strategy is not new, but rather has been building throughout the 20th and into the 21st centuries. The first manifestations that this precarious structure was forming can be seen in this regional literature, illustrating the potential in explorations of *literary* ugly feelings (Ngai, 2005) of marginalized southerners. Thus, the presentation uncovers the function of literature in understanding how poor whites position their precarious existences in Trump’s USA and how they employ various affective strategies to articulate their whiteness and their anxiety.

"Things Have Moved on in the South," Or the Art of Forgiveness as in *Three Billboards Outside Ebbing, Missouri* by Martin McDonagh (2017)

Beata Zawadka

Martin McDonagh’s 2017 film entitled *Three Billboards..* has been critically hailed as the film "about vengeance, violence and the acceptance of death," controversial mainly "for its handling of racial themes" and considered "empty of emotional intelligence" as well as "devoid of any remotely honest observation of the society it purports to serve." How come, then, that yet another embodiment of the U.S. South as culture’s "bad guy," has managed to win so many accolades, including Oscar nominations (7) and Oscar awards (3) as well as e.g. 4 Golden Globe awards or 5 BAFTA awards? My paper will attempt to approach this question by claiming that the film successfully "advertises," much as its titular billboards do, and on all levels of its cultural production, contemporary southernness as the art of forgiveness. I am curious to see if and how such a vision of the South lets the region off the hook as culture’s aberration.

Betrayal, Guilt and Disruption in Southern Civil Rights Novels

Ineke Jolink

Break their hearts, O God

Give them tears

(prayer of a Delta preacher, 1940)

In this paper I will first briefly discuss the various narratives of denial, justification, projection, evasion and disclaiming of responsibility that are habitually found in Southern texts and that together function to install, protect and preserve what has been called the “Southern Family Romance”(see King 1980: 26ff.).

These configurations, of course, tell us little about how most people lived in the South, or how a specific individual would think; and various individuals had attacked them at least since the 1850s. But it was not until the Mississippi Freedom Summer of 1964, which for the first time involved large numbers of young people from all over the country, that a massive collective force would confront the myths of the this romance.

How characters in three novels that deal with this very special summer experience this confronting of the family romance is the topic of the second part of this paper. The links between each of these novels: Rosellen Brown's *Civil Wars* (1984), Marita Golden's *And Do Remember Me* (1992), and Alice Walker's *Meridian* (1976), as well as and the "real experience" of the Mississippi Freedom Summer, as it is captured in letters, memoirs, historical texts and interviews are strong. They are bound to be, if only because both concern the same historical facts with great emotional impact on their protagonists.

Panel 4: Modernist Disruptions: Decadence, Film, Pictorialism and the Instance of Faulkner

Chair: Marcel Arbeit

Barbara Ladd (Emory University); Peter Lurie (University of Richmond); John Matthews (Boston University)

Our panel on Faulkner proposes to consider the disruptive developments in modernist visual cultures that enable his revisionary depiction of components of Southern modernity. As recent scholarship on Faulkner's relations to painting, film, and electronic media demonstrates, this still awkwardly positioned modernist puts categorical pressure on dominant accounts of modernist visual cultures. Barbara Ladd reconsiders Faulkner's early interest in European decadence by examining his under-studied drawings and illustrations; John Matthews explores how Faulkner envisions the incommensurable temporalities of a queer Southern politics in his disarticulation of cinematic and filmic prose effects in his ‘Hollywood novel’, *The Wild Palms*; and Peter Lurie traces how Faulkner's post-Hollywood expansion of his Yoknapatawpha project toward broader social and historical semantics was urged on him by the transformative capacities of Hollywood cinema's pictorialism.

Ladd's paper, “American Decadent: The Young Faulkner,” argues that the Faulknerian world has been understood in terms of decline but not decadence. American values are sometimes held to be Puritan and progressive. Yet the young Faulkner was nothing if not an aesthete, composing poetry after the style of Mallarmé and Baudelaire, and writing and illustrating a Beardsleyesque play, *The Marionettes*. Neville Morley writes that decadence “tells us that we are late.” Until recently, there has been little space for European social and aesthetic temporalities marked by “belatedness” in US Southern literary studies; Ladd finds such belatedness in Faulknerian decadence.

Matthews' “Envisioning Faulkner's Untimely Fiction” explores ideas of the untimely in connection with a queer politics in Faulkner—untimeliness an effect of the non-coincidence of narrative and political temporalities. A visual manifestation of the untimely organizes *The Wild Palms*, Faulkner's experimental “montage” novel. Faulkner *formally* represents a queer politics that imagines the disruption of heterosexual norms, the prospect of emancipation from racial and economic imprisonment to capitalized production, and the backward flow of ‘natural’ development—all these as the intrusion of the unnarratable filmic into cinematic narrative. Faulkner's prose mimics the interference with cinematic narrative by the film medium—the grain of photographic substance, the chance inclusion of non-diegetic material, the trace of *mise-en-scène*, the skips of filmic temporal flow.

In “Pictorialism, Proximity, and Spatial Form: Faulkner’s Post-Hollywood Racial Imaginary,” Lurie grants that Faulkner’s early novels render the region’s social conflicts through the modality of the individual subject. But following the publication of *Sanctuary* in 1931, and the first Hollywood contract it prompted, Faulkner’s fiction altered, expanding to encompass broader social and historical phenomena. Faulkner’s work had always exhibited an interest in pictorialism, yet as his map of Yoknapatawpha for *Absalom, Absalom!* and other aspects of his later work suggest, that tendency intensified across his career. W.J.T. Mitchell’s concept of “metapictures” as well as film theoretical models for the screen image’s repleteness help us reconsider Faulkner’s experience in Hollywood, the pictorialism of film saturating the lexical, syntactic, and narrative substance of his aesthetic as it invited broader historical and racial vision in his novels from *Light in August* to *Go Down, Moses*.

Panel 5. Disruptive Narratives

Chair: Christina Schoux Casey

“The Dollmaker” by Harriette Arnow as a Narrative of Disruption

Irina Kudriavtseva

Literary discourse is disruptive by its very nature as it demands the reader’s “breaking down existing schemata, reorganizing them, and building up new ones” (Guy Cook, “Discourse and literature”, Oxford University Press, 1994, p. 10). However, in novels such as Harriette Arnow’s “The Dollmaker” (1954) disruption becomes a major organizing and thematic principle. Through the life story of Gertie Nevels, Arnow represents the disruptive effects of WWII on individuals, families and communities in the USA and the often tragic fates of those rural southerners who migrated to major industrial cities in the North to find work in the war-related industries. After her husband Clovis gets a job in a defense plant in Detroit Gertie and their five children follow him there facing an abrupt change from the agricultural lifestyle, traditionalist values and fundamental Protestantism of a small community in the hills of Kentucky to a bleak and crowded setting of a wartime housing project in Detroit’s industrial zone and to a social environment that is cosmopolitan, largely Catholic and often hostile. Such physical and cultural displacement is especially traumatic for Gertie, whose system of values and aesthetic sensibility are rooted in the rich soil and physical beauty of her Appalachian home place.

In my paper I aim to analyze Arnow’s text as a narrative of disruption focusing on its sociocultural, psychological, spatio-temporal and linguistic dimensions. I also argue that the novel’s emphasis on disruption allows Arnow not only to dramatize the demographic, socioeconomic and cultural upheavals in mid-century America, “people caught in the stampede of time” (Joan Griffin), but also to explore human response to crisis, when certain aspects of a person’s identity in a changed context may become sources of sustenance or lead to a submergence of individuality.

“It was you”: Aesthetic Disruption and Interruption of History in Travis Wilkerson’s *Did You Wonder Who Fired the Gun* (2017)

Severin Mueller

This paper presentation will undertake a textual analysis of the film *Did You Wonder Who Fired the Gun?* (2017). This essayistic film intriguingly blends the personal and the political in diving deep into the dark family history of its director Travis Wilkerson, which involves the covered up killing of a black man at the hands of Wilkerson’s great-grandfather in the 1940s’ Jim Crow South. The film stylistically takes borrowings from the genre of the subjective documentary as well as the Southern Gothic only to reflexively challenge, and ultimately, transcend generic confines in seeking to affectively engage and radically awaken its viewer to a political consciousness in regard to the subject matter at hand. Drawing from Jacques Rancière’s theoretical writings on politics and film, I aim to shed light on the film’s disruptive articulation of the troubling history and politics of memory and race in the South. I will argue for Wilkerson’s archeological foray into the archive to be read as an embodiment of the historical materialist project theorized by Walter Benjamin as “seiz[ing] hold of a memory as it flashes up at a moment of danger.” Accordingly, Wilkerson’s evocation of the contemporary resistance movement of Black Lives Matter, and its juxtaposition through means of montage with his inquiry into the buried pieces of history of racial violence and civil rights struggle in the Southern past, become tangible as an instance of what Benjamin has termed a “dialectical image.” This talk aims to illuminate then the strategies at the current socio-political juncture of what Wilkerson

himself calls "creative agitation," that is the utilization of artistic means of aesthetic disruption and the interruption of history for political purposes.

Jim Grimsley's Disruptions of Southern Literature: An American's Journey to America, via Europe Roman Trušnik

The paper deals with the first two published novels by Jim Grimsley, *Winter Birds/Wintervögel* and *Comfort & Joy/Das Leben zwischen den Sternen*. Throughout the 1980s, Grimsley's manuscripts were rejected by numerous American editors and publishers, including Shannon Ravenel of Algonquin Books of Chapel Hill in October 1985. Grimsley's novels were thus published first not in the United States, but in Europe: by word of mouth, the German translator and publisher Frank Heibert learned of Grimsley and read the manuscript of *Winter Birds*. Heibert then not only translated and published *Wintervögel* in 1992 and *Das Leben zwischen den Sternen* in 1993, but also brought Grimsley once again to the attention of Algonquin, which later became the American publisher of his literary fiction.

However, while *Wintervögel* is a translation of a version finished as early as 1984 and the same version was published in English in 1994, *Das Leben zwischen den Sternen* is a translation of an early version of what came out as *Comfort & Joy* in 1999. Heibert thus acted not only as a translator but to a certain degree also as an editor of the German version of the novel – for its publication in English, Grimsley rewrote the novel first on his own and then once more when the manuscript was rejected by Algonquin.

Europe has helped Grimsley disrupt the waters of American publishers and make a breakthrough in the United States, and yet readers across Europe are left with a disrupted image of Jim Grimsley, as the German, Dutch, and French versions of *Comfort & Joy* are different from the final one in English, while the Italian translation corresponds to the published English version.

Panel 6. Interracial Disruptions

Chair: Scout Johnson

Ghostly Disruptions: Spectrality and Racial Consciousness in Jesmyn Ward's *Sing, Unburied, Sing* Constante González Groba

According to Avery Gordon, "The way of the ghost is haunting, and haunting is a very particular way of knowing what has happened or is happening" (8). In African American fiction the gothic is the opposite of unrealistic and frivolous; actually, it is history itself. In the works of African American writers the gothic has traditionally served as a useful mode in which to revisit and resist the US's troubled racial history (Goddu 153). In contemporary African American ghost stories the individual's or family's haunting undoubtedly reflects the crises of a larger social group and it constitutes an attempt to represent what, according to Toni Morrison, is experienced as the unspeakable.

Jesmyn Ward's 2017 novel *Sing, Unburied, Sing* uses road travel as both trope and means for the initiation into young manhood of its 13-year-old African American protagonist. Badly neglected by his parents, Jojo confronts ghosts that are the vehicle for his initiation into the troubled history of his family, which is inseparable from the troubled history of his race. The unfinished past of slavery and racial oppression continues to assert its presence and the haunting is transformed into a healing awareness. Ward's novel contains a merciful killing that seems to allude to Morrison's *Beloved*, but here the haunting of the killing's victim is not a tormenting possession but one that enlarges the self with illumination and understanding. The ghosts will no quiet down until their story of personal and historical trauma is passed on. It is another case of what Kathleen Brogan calls "the return of a past that can neither be properly remembered nor entirely forgotten" (27). It will not be forgotten as long as historians and writers continue to resurrect and give voice to these ghosts that will resurface again and again because the past will never be completely purged. Both history and literature are, after all, themselves like ghosts that attempt to bring the dead back to life.

References

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- Goddu, Teresa. *Gothic America: Narrative, History, and Nation*. New York: Columbia UP, 1997.
- Gordon, Avery. *Ghostly Matters: Haunting and the Sociological Imagination*. Minneapolis: U of Minnesota P, 2008.

“I was doing it for your child”: *Loving v. Virginia*, Interracial Intimacy, and Ernest J. Gaines’ *Of Love and Dust*

Matthew Teutsch

In Ernest J. Gaines’s *Of Love and Dust* (1967), Aunt Margaret’s relationship to Tite, and especially her comments about protecting her young white charge, have always made me pause when reading the novel. Margaret fears that the relationship between the Black Marcus and the White Louise will upset the “balanced” dynamic of the community and cause problems for those they leave behind in the quarters, but she also feels distress Tite’s future. Arguing for the state in *Loving vs. Virginia* (1967), R.D. McIlwaine spoke of the family as “the structural element of society,” and that the idea of interracial marriage “stands on the same footing as polygamous marriage [and] incestuous marriage” in the state’s mind. He continued by arguing that the rather being referred to as children of an interracial relationship, the children would become “the victims of intermarried parents, and the martyrs of intermarried parents.” Thirty-two years later in Tangipahoa Parish, LA, Justice of the Peace Keith Bardwell refused to grant a marriage license to an interracial couple. Bardwell’s decision centered on his fear for the children that would result from the marriage. In an AP article, Bardwell stated, “There is a problem with both groups [white and black] accepting a child from such a marriage . . . I think those children suffer and I won’t help put them through it.” Like Aunt Margaret, who feared for Tite’s existence on the run as the child of an interracial couple, Bardwell couches his subconscious fears not in the present but in the future. Through an examination of Gaines’ novel in relation to the *Loving* decision, this paper will show how the relationships between Marcus and Louise and Pauline and Bonbon along with the children in the novel work, even though they ultimately fail, to disrupt the fears surrounding interracial intimacy in the American South.

Panel 7. Gender, Civil Rights, and Politics

Chair: Mark Newman

Reevaluating Women’s Political Agency in the Antebellum South: Lucy Holcombe Pickens and Jane McManus Storms Cazneau

Nathan Chaplin

For the last century, historians have traditionally relegated antebellum women to the domestic sphere. Swayed by the observations of Alexis de Tocqueville, they have argued that it was aberrant for women to be involved in public affairs. When women’s political agency is examined, the focus lies exclusively on their role in abolition, suffrage, and temperance. Historians have also restricted women’s public actions according to geographic location. While the contributions of northern Whig women are frequently noted, the importance of southern Democrats is often ignored. But antebellum women cannot be relegated to one vocal subset, for this denies the reality that they were deeply intertwined into the politics of their time period. After a deep evaluation of female writers’ contributions to the controversial public issue of filibustering, I argue that antebellum Southern women expressed political agency in a variety of manners.

During the 1850’s, filibustering was the national cause célèbre. While the term filibuster conjures up images of lengthy obstructive speeches in Congress, in this context it refers to American pirates, who waged war on foreign soil against the wishes of the American government. The most prominent filibuster was the Venezuelan Narciso López, who assembled an army in New Orleans and invaded Cuba on multiple occasions. Lucy Holcombe Pickens, the future “Queen of the Confederacy,” wrote a novel about López’s last expedition in an attempt to sway public opinion. Jane McManus Storms Cazneau, another wealthy Southerner, was a prominent newspaper writer who was heavily involved in generating support for López. By examining the writings of these two women, it is apparent that Southern women were deeply involved in the filibustering movement and served as independent political actors.

“Mothers of Intention: Women of the Klan and the Massive Resistance Movement, 1954-1968”

Scout Johnson

While the names Rosa Parks, Ella Baker, and Daisy Bates are well known, names such as Mary Thomason, Montine C Ray, and Madeline Butgereit are not. There is a tremendous gap in the scholarship of the Civil Rights Era when it comes to women in the massive resistance movement. Although there were several

organizations in which women played key roles, none of those organizations have been studied in any depth. Similarly, while intersectionality has come to the fore illustrating the ways in which race and gender intersect, there is still a paucity of literature that explores the way in which gender intersected with *racism* during the Civil Rights Era. I would argue that women were not only a substantial force in the massive resistance movement in terms of the numbers involved, but that they also performed vigorous service in the name of continuing segregation, and that the overwhelming majority did so within the confines of traditional gender roles. Each of these women, individually, as well as collectively, were interested and invested in maintaining white supremacy, and fought for their beliefs using the gender-appropriate tools at hand.

Panel 8. War Experiences

Chair: Ted Ownby

Caught in the Middle: The Slave Soldier Protagonist as the Archetypal Hero in *Father Comes Home from the Wars (Parts 1, 2, and 3)* by Suzan-Lori Parks

Laura Mihaela Basalic

The aftermath of the Civil War shaped society and culture in an unprecedented way and has remained a source of inspiration for many writers. However, the literary world has neglected the promise of one character in particular: the slave soldier. In her 2014 play, *Father Comes Home from the Wars (Parts 1, 2, and 3)*, Suzan-Lori Parks brings forth the compelling story of a slave soldier – named Hero, later Ulysses – who must fight on the side of the Confederacy. The reference to Homer’s epic poem, *The Odyssey*, indicates the playwright’s intention to structure the journey of her protagonist into that of an archetypal hero. In fact, the progress of the main character mirrors the monomyth as described by Joseph Campbell in his work, *The Hero with a Thousand Faces*, albeit in more realistic surroundings. Moreover, Suzan-Lori Parks’ drama elevates the stylistic potential of African American literature by including three levels of time- frames: the present, the non-fictional past, and the fictional past. The language of her characters belongs to current times, even though they live during the Civil War era, whereas the style, structure and names (Ulysses, Penny, Homer, Odd-see) are taken from *The Odyssey*. Thus, the characters in the play belong to a middle ground, caught in between past and present or fiction and non-fiction. These elements make their circumstances appear timeless. Ultimately, Hero’s archetypal progress will show how his experience as a slave soldier disrupts the traditional ways in which people reflect on the Civil War.

Military Masculinity and Southern Honor: Violent Disruptions in Chris Offutt’s *Country Dark*

Thomas Ærvold Bjerre

My paper will examine Chris Offutt’s novel *Country Dark* (2018) and explore how Offutt and the main character, Korean War veteran Tucker, navigate the disruptive forces of both the southern honor code and the ideals of military masculinity.

The story of Tucker’s return from Korea to rural Kentucky and his subsequent marriage and decade-long struggle with various hardships certainly places the novel in familiar Southern noir territory. Offutt relies on southern tropes, such as the “Fighting South,” a pathology of violence based on the “supposed proclivity of” southerners “toward personal and societal violence” (May 2006: 68). This includes a version of what Bertram Wyatt-Brown has called “Southern Honor,” a self-regulating system that deemed “valiant action” necessary in order to retrieve honor” (1986: 29).

However, I argue that the backdrop of the Korean War creates an important disruption in otherwise familiar southern tropes. In the novel, the southern honor code is both supported and disrupted by the notion of military masculinity, defined here as “the particular brand of traditional male function associated with heroism—courage, suppressed emotion, strength, and clearheaded decisiveness” (Adams 2008: 9). Offutt’s description of Tucker’s fellow prison inmates as “veterans of Korea and World War II, trained for violence but not in how to control it” (147) and his assertion that “Tucker wondered if he fell into that category” (147) is a good example of the disruptive forces that engulfs the young men from the South who sign up for duty, are trained for violence and return to a society steeped in a system that legitimizes violence to a certain extent, all under a banner of idealized masculinity.

“For his country! He had no country”: The Military Experience and Southern Exceptionalism”

Matthew Simmons

Even over 150 years later, the Civil War remains the principle disruption in the American South—historically, economically, socially, culturally, and psychically. Yet, in a longstanding, much-commented on irony in American life, the section of the nation that sought to break apart the Union now provides a disproportionately high number of the soldiers, sailors, Marines, and airmen who fight to defend her, a fact that has been true for over a century. This seemingly ironic tension in the identity of Southerners—especially white Southerners—points to the way in which the disruptiveness of military life and service helps to define many Southerners’ relationship to both the South and America generally. If many white Southerners have historically defined themselves negatively—that is, *in contrast to* America broadly—the experience of military life has traditionally been one of several means by which they are able to place a disruption between themselves and other Americans, thus reinforcing their Southernness as a primary identity. Nevertheless, military life also produces disruptions between military Southerners and the South itself through undermining the solidarity of regional identity and often placing military Southerners within *other* communities in which the primary, constitutive mythologies of the South are, at best, vexed in their utility. This essay examines how the experience of military life shapes white Southerners’ notions of identity and belonging. I will begin with Faulkner’s short story “Shall Not Perish,” but spend significant time examining the ways in which these dynamics are at play in two post-Vietnam novels by poor white authors: Larry Brown’s *Dirty Work* and Bobbie Anne Mason’s *In Country*.

Panel 9. Disrupting Disasters

Chair: Urszula Niewiadomska-Flis

Post-Katrina Music as a Coping Mechanism in the Disaster Aftermath

Sergey Vedernikov

A disaster has been defined as “a sudden, calamitous *event* that seriously *disrupts* the functioning of a community or society and causes human, material, and economic or environmental losses.”¹ The list of natural disasters that have shaped and affected recent history is long, with the Indian Ocean Earthquake of 2004 being the most calamitous, but Hurricane Katrina taking the lead in cultural responses. The disaster became a major disruption significantly affecting different aspects of regional culture. New Orleans has a reputation as a “city of sounds” where music has always been a part of its fabric. The Katrina aftermath prompted musicians to express their thoughts and feelings the best way they knew – in lyrics and melodies. Since poor and predominantly black neighborhoods were the hardest hit, local rappers’ reaction was the most unequivocal and unapologetic, especially towards the government’s handling of the crisis. This research highlights how music, particularly rap, became an important means of coping with the disaster. This paper will point out how there can also be new cultural products as the result of disaster, and how this is an overlooked aspect of long-term disaster relief.

Key words: disaster, disruption, Hurricane Katrina, music, rap, disaster aftermath

“*uncertain weather*”: Life after Life in Elizabeth Spencer’s *The Salt Line*

Gerald Preher

Elizabeth Spencer’s 1984 novel *The Salt Line* is set in the fictional town of Notchaki on the Gulf Coast. When the story begins, Hurricane Camille has already hit the place; the natives are trying to rebuild themselves while some outsiders have come to make profit. The situation is reminiscent of the aftermath of the Civil War with carpetbaggers and scalawags, though no parallel is made throughout—what is obvious is that there is an ongoing conflict between insiders and outsiders that stems from the environment itself. In order to emphasize the presence of the past in the present, the narrative makes numerous references to the catastrophe that is presented as the Apocalypse—an end and a new beginning. Spencer also resorts to images and metaphors that constantly reaffirm the pivotal role of the hurricane on the community she is depicting—for instance, when the main character, Arnie Carrington, is described smiling, his face metonymically

¹ “What is a disaster?” *The International Federation of Red Cross and Red Crescent Societies*. www.ifrc.org/en/what-we-do/disaster-management/about-disasters/definition-of-hazard. Accessed 15 May 2018.

becomes a mirror image of the place he inhabits, “the wrinkles diving and plunging all over his eyebrows, eye corners, eroded cheeks, mustache, hair.” This paper will focus on the characters’ responses to an environmental crisis which forces them to envision the future differently and to search for “love in the ruins,” like Walker Percy’s characters in the eponymous novel.

"The real is dead": Affect and linguistic commodification in post-Katrina New Orleans.

Christina Schoux Casey

Karppi et al. have suggested that affective capitalism “is a broad infrastructure in which the emotional culture and its classed and gendered history merge with value production and everyday life” (2016: 5). Commodified language is one aspect of this infrastructure, and sociolinguistic scholarship has explored how linguistic variants become enregistered, and subsequently made available for commodification. Using New Orleans as a case study, I argue that two inter-related affective and ideological processes, nostalgia and commodification, offer a theoretical bridge between enregistered language and affective capitalism. Drawing on interviews and a collection of texts, I trace how discursive ‘acts of nostalgia’ enshrine ways of speaking as local. The nostalgic valorization of local language elides historical association of local features with often undesirable social meanings; low socioeconomic class, unfashionable provincialism. Further, nostalgia and commodification are linked; local language is nostalgically revived for commercial purposes, as merchandisers and entertainment outlets work to enregister local language as a commodity. This revival is an example of Baudrillard’s idea of simulation, which he describes as a state “inaugurated by a liquidation of all referentials and their artificial resurrection in the systems of signs” (1994: 2). The “liquidation” is the disappearance of objects—including language—as a necessary step towards their existence as simulations. Linguistic forms can become enregistered, “revived,” as simulations. Commodified discourse both employs and amplifies nostalgic language for use in affective economies, and individual speakers can be agentively engaged in these economies.

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Panel 10. The Past and/in Fiction

Chair: *Matthew Teutsch*

Disrupted Scenarios: Southern Pasts in Contemporary U.S. Theatre

By Erin Stoneking

Contemporary American theatre has seen a recent explosion of plays by playwrights of color set in or about the antebellum or Reconstruction South. As in the ongoing national debate over Confederate monuments and the Confederate flag, the South as it figures in these plays functions as a stage for processing and scrutinizing American cultural and racial memory. A significant number of these plays engage the audience in elements of participation, eliminating the safe distance of the passive viewer. In a disruption of the “contract” of separation between theatrical action and the audience, these participatory plays cast the audience into roles in the action of the performance.

In seeking to dislodge the narrative text from its place of primacy in the humanities and account for the transmission of knowledge via embodied performance, performance theorist Diana Taylor suggests the term “scenario.” Scenarios are “culturally specific imaginaries”¹ that enact a formulaic structure but are flexible and adaptable; their flexibility is both what allows them to pass through time, maintaining cultural continuity, and what makes them ripe for disruption. The South, and more specifically, the antebellum South as it is remembered and deployed in the present, yields an array of scenarios rich in classed, gendered, and racialized meaning. Though fixed in the past, these scenarios retain their cultural currency, recurring, for instance, in film, TV, advertisements, political rhetoric, leisure tours, and resorts.

In this paper, I will examine two plays-- Branden Jacobs-Jenkins’s *An Octoroon* and Jennifer Kidwell and Scott R. Sheppard’s *Underground Railroad Game*—that perform a double disruption. Both of these plays, in

addition to implicating the audience, stage the Southern plantation scenario in order to disrupt it. Through this double disruption, these theatre artists draw their audiences into an embodied and personal encounter with history and its reverberations in the present.

¹ Taylor, Diana. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Duke University Press, 2003, p. 13.

Romance and Disruption in Thomas Nelson Page's *In Ole Virginia* (1887)

Peter Templeton

There is an intriguing tension between Thomas Nelson Page's reputation on the one hand as a romancer of the Old South and his status on the other as a committed champion of the New South (someone who lived in the city, worked for railroads and championed 'progress', not least during a stint serving in Woodrow Wilson's administration). While the problematic representation of modernity in novels such as *Red Rock* and *Gordon Keith* might be explained away by their Reconstruction settings and the malign influence of 'carpetbaggers', it is far more difficult to square this contradiction in Page's most famous work, the collection of stories *In Ole Virginia*, which looks back to the Old South prior to the Civil War. Rather than ignore what we know about Page's own political beliefs and actions and simply argue that the collection exhibits hostility towards the changing world, this paper will build on the work of scholars such as Wayne Mixon and Scott Romine in arguing that there is a profound incompatibility here in the combination of traditionalism with the New South cause which Page often espoused and indeed represented officially. I will seek to examine why, and with what political and cultural consequences, Page reactivated the mode of plantation fiction, thereby conjuring up a kind of pastoral stasis disruptive of the New South that he professed to serve.

The "Reddening" of the X-Men: Mutantcy, Whiteness, and the Erasure of Southern History in Chris Claremont's *Uncanny X-Men* (1975–1991)

Martin Lund

Mutantcy, the central metaphor of the X-Men franchise, has been many things to many people over the years: a "stand-in" for blackness, Jewishness, homosexuality, disability, and other forms of "difference" that have suffered marginalization and violence historically and in the present. At the same time, readers have been invited to inhabit this Otherness as their own, even though their experience is different, leading to the curious situation that X-Men comics uphold oppressive discursive relations even as they claim to fight them.²

Taking this duality as a point of departure, this paper discusses Rogue, Cannonball, and Gambit, three Southern mutants introduced by Chris Claremont (writer of *X-Men/Uncanny X-Men* 1975–1991) in relation to the so-called "reddening" of America in order to illustrate three points: 1) it seeks to further our understanding of the impact of the new interest in and attention paid to the South in the 1970s and onward on superhero comics; 2) it continues my ongoing work on re-framing the academic discussion about X-Men comics by further illustrating how broad, fluid, and contradictory the concept is;³ and 3) it aims to build on the growing body of work that examines the centrality of whiteness as a guiding concept in the superhero genre.⁴ Central to the paper will be the juxtaposition of the axiomatic understanding of the X-Men as having

² Neil Shyminsky, "Mutant Readers, Reading Mutants: Appropriation, Assimilation, and the X-Men," *International Journal of Comic Art* 8, no. 2 (Fall 2006): 387–405.

³ Martin Lund, "The Mutant Problem: *X-Men*, Confirmation Bias, and the Methodology of Comics and Identity," *European Journal of American Studies* 10, no. 2 (2015), <http://ejas.revues.org/10890>; "'X Marks the Spot': Urban Dystopia, Slum Voyeurism and Failures of Identity in *District X*," *Journal of Urban Cultural Studies* 2, no. 1–2 (2015): 34–56; "Magneto, the Survivor: Redemption, Cold War Fears, and the 'Americanization of the Holocaust' in Chris Claremont's *Uncanny X-Men* (1975–1991)," in *Drawing the Past: Comics and the Historical Imagination*, ed. Michael Goodrum, David Hall, and Philip Smith (Jackson: University Press of Mississippi, forthcoming); "'Beware the Fanatic!': Jewishness, Whiteness, and Civil Rights in *X-Men* (1963–1970)," in *Unstable Masks: Whiteness and American Superhero Comics*, ed. Sean Guynes-Vishniac and Martin Lund (Columbus: Ohio State University Press, forthcoming).

⁴ I am currently in the process of doing final revisions of a collection, co-edited with Sean Guynes-Vishniac, titled *Unstable Masks: Whiteness and American Superhero Comics* (forthcoming from OSU Press), which outlines the work that has been done on the topic and that makes a substantial contribution to the discussion.

been created as a Civil Rights allegory and that the mutant metaphor is a symbol of Otherness with the inclusion of white Southern characters with seemingly no acknowledgment of how these histories clash. Thus, my paper argues that the “reddening” of the X-Men, limited though it may have been, celebrated the white South without taking into consideration the racial history of the South, a history that would have been at the center of a discussion of Southern mutantcy if blackness or racial identity had truly been at the heart of the mutant metaphor.

Panel 11. Stylistics and Creative Disruptions

Chair: Roman Trušnik

Creative Disruptions: Well-Meant Recommendations of Caroline Gordon

Marcel Arbeit

The paper will map the tutoring activities of Caroline Gordon, Allen Tate’s wife, who, in the shadow of her famous husband, acted in numerous cases as a mentor for southern and non-southern writers, who were just launching their careers, reading their manuscripts, advising them in the matters of form and ideology, and coaching them into becoming good Catholic authors. I will use as a main source the so far unpublished correspondence between Gordon and Walker Percy, who sent her his first novel *The Gramercy Winner*, and between Percy and Flannery O’Connor, who was receiving from Gordon opinions on her *Wise Blood*, discussing Gordon’s strategies. While Percy was an obedient pupil, and therefore finally abandoned the manuscript, O’Connor rebelled against Gordon’s attempts at making her a Catholic moralist, criticizing her for not reading her fiction carefully, and complaining to Percy that occasionally she is scolding her even for things that had never been in her manuscript. Part of the quality of *Wise Blood* certainly comes from O’Connor’s unwillingness to obey Gordon’s well-meant advice and recommendations.

Women Writers Disrupting Literary Canons in the U.S. South: The Examples of Eudora Welty, Carson McCullers, and Flannery O’Connor

Anneliese Heinisch

At the time Eudora Welty, Carson McCullers, and Flannery O’Connor produced some of their best work, women writers were often compared to their male contemporaries. If women writers in and of the U.S. South were noticed, they were noticed in the realms of what ladies can achieve, as a letter that Flannery O’Connor sent to Robert Lowell that addresses a comment by Evelyn Waugh reveals: “If this is really the unaided work of a young lady, it is a remarkable product” (qtd. in Westling 1985:173). Elsewhere, O’Connor has elucidated that “[t]he presence of Faulkner in our midst makes a great difference in what the writer can and cannot permit himself to do. Nobody wants his mule and wagon stalled on the same track the Dixie Limited is roaring down” (*Mystery and Manners* 45). This paper uses the examples of southern women writers Eudora Welty, Carson McCullers, and Flannery O’Connor to outline the challenges they met in connection with their profession as women writers in the U.S. South. My presentation will illustrate how coining them as worthy peers of their male contemporaries only fosters an understanding of them in relation to the male writers of their time. Furthermore, I will use concrete textual examples to illustrate that arguing that they did not chiefly engage with “larger cultural, racial, and political themes” in their work simply does not do justice to the potential and quality of their literary achievements (cf. Westling 1985:38). In fact, several texts by southern women actually deal with these very issues, as Yaeger has pointed out in “Beyond the Hummingbird” (cf. 1997:288).

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Can One Count “Southernness”? Computational Criticism and Contemporary American Southern Fiction

Michał Choński (Jagiellonian University), Maciej Eder (Polish Academy of Sciences) & Jan Rybicki (Jagiellonian University)

Stylometry, or statistical analysis of style, is usually associated with investigating authorship of anonymous texts. However, since minute differences between the word usage can lead to unmasking the author of a given text, the same methodology can also be used to assess larger corpora of works by known authors, revealing intertextual connections. The aim of the presentation is to use the “distant reading” methodology to discuss connections between various writers of contemporary American Southern fiction. The corpus is a collection of approximately 200 texts authored by 40 writers such as William Faulkner, Harper Lee, and Flannery O’Connor. The analysis reveals to what extent, from a stylometric standpoint, one can holistically talk about the uniformity of Southern literature, as well as what stylistic groups can be distinguished within the corpus. The analysis of the results also focuses on the chronological differences between the distinguished groups, focusing on the way the style(s) of Southern literature evolved through the 20th century. Particular attention is then paid to racial and gendered discourses. The final part of the study will focus on a few alleged connections between pairs of Southern writers that are generally considered to have been pivotal for their mutual development like the links between Harper Lee and Truman Capote or Reynold Price and Eudora Welty. The authors of the paper will demonstrate to what extent these connections can be proven or disproven through stylometric inquiry.

Participant Bios

Keynote

M. Thomas Inge, PhD, is the Robert Emory Blackwell Professor of Humanities at Randolph-Macon College in Ashland, Virginia. Recent publications include *William Faulkner: Overlook Illustrated Lives*, *The Incredible Mr. Poe: Comic Book Adaptations of the Works of Edgar Allan Poe*, and the *New Encyclopedia of Southern Culture: Volume 9: Literature*. In 1967-68 Inge served as a Senior Fulbright Lecturer at the University of Salamanca, where he taught some of the first American studies courses offered at that university. He is one of the founders of the Southern Studies Forum of the European Association for American Studies, and in 2008 the Society for the Study of Southern Literature honored him with the Richard Beale Davis Award for Lifelong Contributions to Southern Letters. His most recent book published by the University Press of Mississippi is *The Dixie Limited: Writers on William Faulkner and His Influence*.

Presenters

Marcel Arbeit

Laura Basalic

is a recent MA graduate of SDU's American Studies program. Her thesis focused on abuse and violence against women in four contemporary American plays written by women playwrights. She also holds a bachelor's degree in English Studies and World and Comparative Literature. Her main interests lie in the fields of American theatre, Southern literature and culture, African-American studies, gender studies, and feminist theory.

Thomas Ærvold Bjerre

is Associate Professor in American Studies at the University of Southern Denmark. His research focuses on American popular culture with a particular interest in the American South, the western, and representations of war in literature, film, and photography. He co-wrote *Cowboynationen* (2009) and co-edited *The Scourges of the South: Essays on "The Sickly South" in History, Literature, and Popular Culture* (2014). Bjerre has published on southern literature and culture in various journals and has contributions to publications such as *Negotiators of Identity: Figures of Transgression in War Representation* (2019), *Summoning the Dead: Essays on Ron Rash* (2018), *Visualizing War: Emotions, Technologies, Communities* (2018), and *Rough South, Rural South: Region and Class in Recent Southern Literature* (2016).

Ineke Jolink

is Emeritus Professor of the Catholic University of Paris. She holds a doctoral degree from the University of Amsterdam, The Netherlands and a post-doctoral degree from the University of Montpellier, France ("Habilitation à diriger des recherches"). She has taught at different Universities in The Netherlands, Norway, France, Spain and Iceland. Her publications include works on various aspects of the American South, William Faulkner, ethnic literatures, travel-narrative, immigration studies, autobiography, narratology, literary stylistics and pragmatics, and cognitive science and literature.

Robert Brinkmeyer

is the Director of the Institute for Southern Studies at the University of South Carolina, as well as the Emily Brown Jefferies Professor of English and the Claude Henry Neuffer Professor of Southern Studies. He has published widely in the field of modern Southern literature and culture, including *Remapping Southern Literature: Contemporary Southern Writers and the West* and *The Fourth Ghost: White Southern Writers and European Fascism, 1930-1950*.

Christina Casey

Nathan Chaplin

is a senior history major at Creighton University. He has presented at conferences in Texas, South Dakota, and Nebraska. For his current research, he worked in the Southern Filibuster Collection at LSU. Upon graduating, he plans to attend graduate school.

Michał Choinski

teaches American and English literature at the Jagiellonian University, Kraków Poland. In the recent years, he delivered guest lectures at Yale University, University of South Carolina, Salem State University, Queens University (Belfast), Freie Universität (Berlin) and University of Padova. Choński's monograph *Rhetoric of the Revival* came out in 2016 with V&R in an academic series of Jonathan Edwards Centre at Yale University. He has also co-edited a volume on cognitive linguistics for Mouton de Gruyter. Currently, Choński is also finishing his second book entitled *Southern Hyperboles* in which he discusses the figurative aspects of Southern prose and drama.

Christopher A. Cooper

is professor and head of the political science and public affairs department at Western Carolina University. His primary research and teaching interests focus on American state politics and southern politics. His work on southern politics and society has been published in journals including *Social Science Quarterly*, *Southern Cultures*, *Southeastern Geographer*, and *Social Forces*. He is the co-author, along with Gibbs Knotts, of *The Resilience of Southern Identity: Why the South Still Matters in the Minds of Its People* (University of North Carolina Press, 2017).

Constante Gonzales Groba

is Professor of American literature at the University of Santiago de Compostela (Spain). He was a Fulbright Scholar at the University of Texas at Austin. He edited parallel texts in English and Spanish of William Dean Howells's *Criticism and Fiction* and Frank Norris's *The Responsibilities of the Novelist*, as well as a critical edition of Kate Chopin's *The Awakening* aimed at Spanish college students. He is the author of a book on the novels of Carson McCullers, in Spanish, and has written essays and book chapters on Herman Melville, Carson McCullers, Stephen Crane, Lee Smith, Lillian Smith, Elizabeth Madox Roberts, Bobbie Ann Mason, Ellen Glasgow, Harper Lee, Colson Whitehead, and others. His latest book is *On Their Own Premises: Southern Women Writers and the Homeplace* (Universitat de València, 2008). He edited the book *Hijas del Viejo Sur: La mujer en la literatura del Sur de los Estados Unidos* (Universitat de València, 2012), to which he contributed an introduction and two chapters, as well as *Unsteadily Marching On: The US South in Motion* (Universitat de València, 2013), a collection of essays by American and European southernists. He has led competitive research projects about women in southern fiction, southern fiction and civil rights, and southern autobiography. At present, he is doing research into issues of race and the body.

Anneliese Heinisch

holds a master's degree from the University of Graz and is currently working on her dissertation on representations of 'freakish' female protagonists in the short fiction of Eudora Welty, Carson McCullers, and Flannery O'Connor. Her research aims to enter a discussion on approaching and theorizing representations of freakishness and physical deviation in 20th century women's literature in and of the U.S. South. Anneliese's principal research interests lie in representations and intersections of class, gender, and identity in American literary texts and approaches to new southern studies.

Michele R (Scout) Johnson is a PhD candidate in History at the University of Arkansas—Fayetteville whose area of specialty is twentieth century history of the US South, specifically the Civil Rights Era. Her research focuses on the darker side of the era, women in the Ku Klux Klan, and more broadly, right-wing women's violence. Her dissertation focuses on the intersection of gender, white supremacy, and violence in the 1960s. She has taught both online and traditional classes in US and World history, United States Women's history, and Race and Ethnicity at multiple campuses in Arkansas and Texas.

Clara Juncker

Associate Professor, Center for American Studies, University of Southern Denmark, has published widely on both sides of the Atlantic within the fields of 19th- and 20th-century American Literature and Culture, African American Studies, Transnational Studies, Southern Studies, Academic Writing, Gender Studies, War and Culture, American Art, in journals including *The Mississippi Quarterly*, *The Southern Quarterly*, *The Hemingway Review*, *Literature/Film Quarterly*, and *College English*. Her books include *The Transatlantic Sixties: Europe and the United States in the Counterculture Decade*, *Trading Cultures: Nationalism and Globalization in American Studies*, *Through Random Doors We Wandered: Women Writing the South*,

Transnational America: Contours of Modern U.S. Culture, Circling Marilyn: Text, Body Performance, and Black Roses: African American Women Writers. She has lectured at universities throughout Europe and the United States and at universities in Japan, Korea, Hong Kong, Macau, Lebanon, and The People's Republic of China.

Gibbs Knotts is professor and chair of the political science department at the College of Charleston. He has published about southern culture and politics in a variety of outlets including *Social Science Quarterly*, *Southern Cultures*, *Southeastern Geographer*, and *Social Forces*. He is the co-author, along with Chris Cooper, of *The Resilience of Southern Identity: Why the South Still Matters in the Minds of Its People* (University of North Carolina Press, 2017). Knotts recently completed a book manuscript on the South Carolina presidential primary. He received his B.A. from the University of North Carolina and his Ph.D. from Emory University.

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