

GÉRALD PRÉHER  
FRÉDÉRIQUE SPILL, EDS.

FACETS OF THE  
AMERICAN SOUTH  
ESSAYS ON A PECULIAR REGION



PUV  
UNIVERSITAT  
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# FACETS OF THE AMERICAN SOUTH

## ESSAYS ON A PECULIAR REGION

Edited by

Gérald Préher and Frédérique Spill

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*Facets of the American South: Essays on a Peculiar Region*

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*In memoriam*

*M. Thomas Inge*

*John W. Lowe*





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## Facets of the American South

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[T]here is something about writers from the South. There is a certain flavor to Southern literature that distinguishes it from other regional writing, a ferocity about it...

Margaret Eby, *South Toward Home: Travels in Southern Literature* (2015).

[W]hat makes the oft-remarked Sense of Place in Southern fiction so important is the vividness, the ferocity even, with which it implies social and community attitudes. This is because the writer's own experience of a place has involved those attitudes so pervasively that for the writer to evoke the place is to confront the community's values.

Louis D. Rubin, *The Mockingbird in the Gumtree* (1991).

In his introduction to *The Future of Southern Letters*, written in the middle of the 1990s, John W. Lowe notes that “most of today’s southern narratives . . . aspire to mirror a culture in the throes of dynamic and dramatic change” (6), which he feels has always been at the core of southern storytelling and, it is tempting to add, at the center of southern life. This idea of a mirror is also present, but from a different perspective, in Howard Zinn’s *The Southern Mystique* where it is suggested that “[t]he South . . . far from being utterly different, is really the essence of the nation. . . . It contains, in concentrated and dangerous form, a set of characteristics which mark the country as a whole” (218). Zinn’s analysis presents the region as the embodiment of a specifically American way of life. He feels that “with this approach, the South becomes not damnable, but marvelously useful, as a mirror in which the nation can see its blemishes magnified, so that it will hurry to correct them” (263). Such an idea is reminiscent of the theories according to which the South is becoming more and more like the rest of the nation, that the South, as Josephine Humphreys puts it, is a “disappearing subject,” which implies that it has not completely vanished, although Byron E. Shafer and Richard Johnson, in their study of the economic and political situation of the region, have suggested that “the end of southern exceptionalism” has come and that after the Old South, the New South, there might just be “No South” now. Their focus is on convergence with national norms rather than divergence, though there is no doubt that southern culture remains distinctly regional in terms of race, class, religion and the communal spirit. The situation has obviously changed since W. J. Cash complained that “the majority of the contributors to *I’ll Take My Stand* were primarily occupied with the

aristocratic notion in their examination of the Old South. And it is true, finally, that they took little account of the case of the underdog proper, the tenants and sharecroppers, industrial labor, and the Negroes [sic.] as a group” (382). The “backward glance” Allen Tate referred to in his 1945 essay “The New Provincialism” can certainly be applied to most, if not all historic, literary and artistic productions as the development of trauma studies shows, but this is not solely a southern concern. In fact, as Charles Reagan Wilson puts it, “[t]he South is still struggling with its heritage of tragedy and suffering and still invested with the hope that suffering can lead to salvation” (300); the recent removal of Confederate monuments and memorials certainly has led to suffering and incomprehension for some, but it also means that the South is moving on.

Changes *have* indeed occurred and are still occurring. Introducing *South to the Future*, Fred Hobson asserts that “[t]he reality—and, even more, the mythology—of the poor, failed, defeated, backward-looking South has long since been replaced by the mythology of what in the 1970s came to be called the Sun Belt—prosperous, optimistic, forward-looking, air-conditioned, self-congratulatory, and guilt-free” (4). Still, some contemporary writing does seem more inclined to look at the remains of the past in the present—Kaye Gibbons went back to the Civil War (*On the Occasion of my Last Afternoon*, 1998), Josephine Humphreys researched the Lumbees in South Carolina during that same period (*Nowhere Else on Earth*, 2000), Ron Rash and Terry Roberts explored the impact of World War I upon their respective Souths, Reynolds Price reflected on 9/11 through the prism of southern culture (*The Good Priest's Son*, 2005). Southern literature offers innumerable examples of such returns to past events. African-American writers greatly contribute to the current face of southern literature and again they seem to be picturing the present with a backward glance that informs the present in rich and varied ways—they are, as Thadious M. Davis puts it, “reclaiming the South” by “both literally and imaginatively returning to the region and its past, assuming regional identification for self and group definition” (66). There are many more writers today voicing the South, as Michael P. Bibler shows in a 2016 section of *PMLA* 131.1 devoted to that specific region. Bibler’s affirmation that “exceptionalism would segregate the South from the nation, while pure anti-exceptionalism would make the South disappear completely” (154), raises numerous questions that strongly contrast with Zinn’s aforementioned take on the matter.

In order to understand the South, and tell about it, it is essential to look at it not as a separate entity but as part of a whole—Barbara Ladd has provided a survey of numerous views on the matter in a 2005 essay (evoking, among others, John Bell Henneman, Jay B. Hubbell and Louis D. Rubin). Keeping in mind the context in which any text or cultural object emerged from the South is indispensable for many obvious reasons. The two world wars and the many conflicts in which the United States were involved through the 20<sup>th</sup> century and the first decades of the 21<sup>st</sup>, the Great Depression and the Civil Right Movement certainly contributed, among other major events, to the appearance of new, sometimes contradictory voices, that kept multiplying and diversifying the facets of the South. According to Lewis P. Simpson, “the deepest truth about southern literary history may finally be discovered in the ‘intertextuality’ of white and black writing” (qtd. in Ladd 1629). The questions of race and gender are equally essential to grasp what the South is about but, as Ladd makes clear, re-evaluating works through the prism of earlier models and methods is not satisfying. There is always a risk of “echoing past concerns and past monologues—those defined by fear of change and difference” (Donaldson 665) that are exemplified in fiction by

Faulkner's Quentin Compson or Simms' Captain Porgy. New tools have to be invented, together with new ways of looking at the South that will make it alive rather than stilted. Studies such as Patricia Yaeger's *Dirt and Desire: Reconstructing Southern Women's Writing, 1930-1990*, is a particularly good example as it looks at marginal writings in relation to the canon but also elaborates on the concept of marginality and accounts for earlier limited (and limiting) readings.

New ways of looking at the South have appeared in recent years, gender and LGBT studies, food studies, ethnic approaches, urban/rural explorations, for example. Jay Watson suggests another path which could be extended to the field of nature writing: "if southern studies and environmental studies are to emerge from nostalgia and defeatism as reinvigorated and relevant disciplines, the two fields will need to learn from each other" (159). He also invites scholars to deepen "consideration of which pasts to claim and which forms of change to interrogate or contest in the field's ongoing work of negotiating tradition" (159). Television and the movies present equally thought-provoking ideas on the South, making the region different from any other while questioning its forceful singularity. It could thus be argued, with Gina Caison and Amy Cluckey, that "the New South" is no longer a relevant label because "Future Souths" are emerging and shaping time as it unfolds. The purpose of Urszula Niewiadomska-Flis' recent collection, *Ex-Centric Souths: (Re)Imagining Southern Centers and Peripheries*, is announced through a quotation from Barbara Ladd placed as an epigraph to the volume: "[Let's] reimagine the or a South or multiple Souths to take full measure of the significance of alternative memories, histories, and modes of cultural expression." In her introduction, "(Re)Imagined Souths," Niewiadomska-Flis explains that the nature of her project is to "add a modest voice in ongoing attempts to chart new routes and to decenter the South in many ways in the hope of exploring Southern identity and multiple Souths" (13). She grounds her ideas in comments by various specialists including Larry Griffin, Robert Brinkmeyer, Michael Kreyling, Tara McPherson and Richard Gray while also considering the emergence of New Southern Studies that focuses more specifically on "minority literatures, search for transnational connectivity between the South and other global regions, and employ postcolonial conceptual models of theory" (16). Margins thus become central and help the contributors "interrogate the Southern imaginary and rescue it from fragmentation, reduction, misrepresentation, and distortion in the national imaginary" (21-22). It is our goal to pursue such a project and add another brick in the wall.

Most of the articles in this volume were first presented at the 2017 Southern Studies Forum which was held at Lille Catholic University in France. Many Southernists from the world over gathered on that occasion and we had the pleasure to welcome and listen to Elizabeth Cox and Ron Rash who kindly accepted to join us and present their work and relationship to the South. We want to thank Lille Catholic University for its generosity and Carme Manuel who showed early interest in publishing a collection of essays deriving from the conference papers. The initial contributions were expanded into fully-fledged articles, and expertised by specialists whom we also want to thank here.

The first part of this collection focuses on "Images of the South in Popular Culture and Literature": it opens with late M. Thomas Inge's presentation of Richard Corben's graphic adaptation of Edgar Allan Poe's specific brand of southern Gothic. While Hana Ulmanova and Suzane Joskova revisit the "white trash" mythology as exemplified by Dorothy's Allison's short story "River of Names," Françoise Clary examines the intertwining of myth,

Southern history and digital popular culture in Colson Whitehead's 2001 novel *John Henry Days*. As for Jacques Pothier's contribution, it focuses on some of the "beasts of the southern wild" that emerged in literature and movies after Hurricane Katrina.

The second part of the book is devoted to representations of "The Power of Place." Elisabeth Lamothe explores Katherine Anne Porter's Mexico through the notion of displacement. Suzanne Bray analyses Madeleine L'Engle's vision of kinship in the urban South in her novel *Ilsa* (1946). Stéphanie Maerten examines Elizabeth Spencer's depiction of New Orleans and its intense power of fascination, while Pearl Amelia McHaney offers an inspiring comparative study of the use of place in two novels by Toni Morrison, *Home* and *Jazz*, and two short stories by Eudora Welty, "Flowers for Marjorie" and "Music from Spain." Amélie Moisy closes this section with a reflection on Edward P. Jones's representations of D.C., in which the southern past keeps surfacing.

The collection's third part revolves around "Memory and Identity." Jadwiga Maszewska focuses on Peter Taylor's art of storytelling as exhibited in two short stories, "A Spinster's Tale" and "The Old Forest." Whereas Youli Theodosiadou shows how Phyllis Alesia Perry's 1998 novel *Stigmata* revisits slavery, Patrycja Kurjatto Renard compares how David Bradley's *The Chaneyville Incident* (1981) and Octavia Butler's *Kindred* (1979) both deal with the negotiation of family past(s). Frédérique Spill concludes this section with her reading of escape strategies in Ron Rash's 2016 novel *The Risen*, a novel set in the course of the summer of love in Appalachia.

The fourth section centers on the question of "Racial Strife," starting with Elizabeth Hayes Turner's analysis of Juneteenth as "the celebration of a gaudy illusion." Mark Newman examines the Mississippi Summer Project of 1964 through the eyes of a northern clergyman. Stéphanie Suchet devotes her attention to the representations of minorities in William Faulkner's 1948 novel *Intruder in the Dust*. Finally, Susana Maria Jiménez Placer compares how the image of the mammy is revisited in Kathryn Stockett's *The Help* (2009) and Harper Lee's *Go Set a Watchman* (2015).

The fifth and last section presents various "Visions of the South." Valeria Gennaro Lerda envisions early 20<sup>th</sup> century southern women's clubs as forerunners of environmental reforms. While Marcel Arbeit proposes a study of the absurd in the South as exemplified by Flannery O'Connor's writing, Susan V. Donaldson dwells on "the ghosts of Reconstruction" in Toni Morrison's 1998, post Nobel Prize, novel *Paradise*. Ineke Jolink examines the "minimal maneuvers between dystopia and utopia" in two stories by Brecee D'J Pancake, while Clara Juncker presents how painter William H. Johnson's depiction of Denmark is colored by the American South.

This section also contains an unpublished article by late Simone Vauthier on the use of the supernatural in Reynolds Price's *Love and Work* (1968) which was found in Price's archives at Duke University. It is a great honor for us to have a chance to pay tribute to a great scholar who devoted much of her time, energy and passion to Southern culture.

We want to thank all contributors to this volume for their insightful contributions to the relentless vivacity of Southern Studies from different corners of the world. We dedicate this volume to M. Thomas Inge who passed away as we were putting this book together and to Richard Corben who had kindly agreed to let us use illustrations from his book before he, too, sadly passed away. May Tom's work inspire many generations of Southernists to come, and his memory live on in the hearts of those who knew him and cherished his friendly presence.



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**Susan V. Donaldson** retired in September 2020 as the National Endowment for the Humanities Professor of English and American Studies at the College of William and Mary, where she had taught since 1985. She is the author of *Competing Voices: The American Novel, 1865-1914* (1998), which won a *Choice* “Outstanding Academic Book” award, and over sixty journal essays and book chapters, including, most recently, contributions to a special issue of *Southern Cultures* on *The Help* and to Harriet Pollack’s two edited collections on Eudora Welty, race, and class issued by the University of Georgia Press and the University Press of Mississippi, 2013 and 2020 respectively. Her monograph

on literature of the U.S. South was included in *The Greenwood Encyclopedia of American Regional Cultures: The South*, edited by Rebecca Mark and Rob Vaughan and issued by Greenwood Press in 2004. Donaldson is also co-editor with Anne Goodwyn Jones of *Haunted Bodies: Gender and Southern Texts* (1997). In addition, she has edited and co-edited several special issues of *Mississippi Quarterly* and *The Faulkner Journal* and is currently working on two books, one on the politics of storytelling, race, and visual culture in the U.S. South and the other on Mississippi writers and the demise of Jim Crow.

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After some 15 years of teaching Latin and Italian Languages at the Junior high schools in Torino, **Valeria Gennaro Lerda** initiated her research in United States History. She received several important grants in the US (Fulbright Travel and research grants three times, the ACLS—American Council of Learned Societies grant [1978-1979], the Albert Beveridge grant, that allowed her to do research on primary sources and archival sources and to start publishing essays and books. Her first position as Assistant at the University of Genoa lasted from 1976 to 1981, the position of Associate tenured Professor from 1981 to 1996, and eventually the position of Full Professor of North American History from 1996 her retirement in 2007. Valeria Gennaro was Director of the *Center for Euro-Atlantic Studies* (University of Genoa) from 1997 to 2007; co-founder of the *Southern Studies Forum* of the EAAS (Berlin, 1998-), and currently member of the Advisory Board; she was a member of the Board of the *Italian Association of American Studies*, of the *Italian Association of Canadian Studies*, of the Editorial Board of *Southern Cultures* (1993-1995); member of the International Committee of the *Southern Historical Association (USA)*. She has authored or co-authored fifteen books on United States History and Canadian History, with a focus on agrarian and cooperative movements, and women's history. Her first book, published in 1981 and reprinted in 1984, was *Il populismo americano: Movimenti radicali di protesta agraria nella seconda metà dell'800 (American Populism: Radical Movements of Agrarian Protest in the Second Half of Nineteenth Century)*. The book was very well received in the United States and cited in the *New York Times Books Review*. On the American South specifically, besides many essays in Italy and abroad, she published "*Il suono delle nostre voci*" ("*The Sound of Our Voices*": *Southern Women and Social Reforms, 1877-1920*), 1992; *Dall'Arcadia alle Riforme. Studi sul Sud degli Stati Uniti (From Arcady to Reform: Studies on the United States South)* (1992); *The United States South: Regionalism and Identity*, ed. with Tjebbe Westendorp (1991); *Rewriting the South: History and Fiction*, ed. with Lothar Hoennighausen (1993). She also published on the Canadian North West: *La Frontiera del grano (1896-1918): L'Ovest nella storia canadese* (1992), and several essays on Irene Marryat Parlby, a reformer in Alberta. in the early 1900s. She has edited, in her capacity as a Director, the series of the Center for Euro-Atlantic Studies, for Greenwood Press/Praeger *Which "Global Village?" Societies, Cultures, and Political-Economic Systems in a Euro-Atlantic Perspective* (2002), and co-edited, *Canadian and American Women: Moving from Private to Public Experiences in the*

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**M. Thomas Inge** was the Blackwell Professor of Humanities at Randolph-Macon College in Ashland, Virginia, where he taught and wrote about Southern literature, American humor, the graphic novel, film, and animation. He was Vice President of the Board of Trustees of the Edgar Allan Poe Museum in Richmond. Inge was general editor of the "Great Comic Artists" series and the "Conversations with Comic Artists" series published by the University Press of Mississippi. His books on comics include *Comics as Culture* and *The Incredible Mr. Poe: Comic Book Adaptations of the Works of Edgar Allan Poe*, as well as volumes on Will Eisner, Ollie Harrington, and Charles Schulz.

**Susana María Jiménez-Placer** teaches North American literature and culture at the University of Santiago de Compostela (Spain). She is a member of the research group "Discourse and Identity" and has participated in several research projects dealing with different aspects of southern literature and culture. Her most recent publications focus on gender and race relations in the domestic sphere in the Jim Crow South: "Performing Southern Womanhood in Katherine Anne Porter's Miranda Stories" in *Performing South: The U. S. South as Transmedial Message* (2015) edited by Beata Zawadka; "From 'Faithful Old Servant' to 'Bantu Woman': Katherine Anne Porter's Approach to the Mammy Myth in 'The Old Order'" in *Journal of the Short Story in English* (Autumn 2016); "'Pariahs for Flattering Reasons': Confessions of Failed Southern Ladies on the Black Help" in *Constructing the Self: Essays on Southern Life-Writing* (2017) edited by Carmen Rueda-Ramos and Susana Jiménez-Placer; and "'Outside the Magic Circle of White Male Supremacy in the Jim Crow South: Virginia Foster Durr's Memoirs" in *Text Matters: A Journal of Literature, Theory and Culture* (2018).

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**Zuzana Josková** graduated from the Charles University Prague where she studied at the Department of Czech Language and Literature and at the Department of English and American Studies. She spent a semester at the George Washington University in Washington DC and at the University of Sheffield. She wrote her final thesis on Dorothy Allison and the "white trash" myth under the supervision of Hana Ulmanová, for which she received a best thesis of the year in the English and American Studies Department award. She translated Dorothy Allison's short story "River of Names" and her novel *Bastard out of*

*Carolina*. She became a professional freelance translator working on a wide range of projects, one of them being NT Live for which she provided subtitles for cinema screenings of live theatre performances. Being the first and so far only translator well versed in this specific field of work, she was invited to give a lecture on this issue at the University of Ostrava's Day with Translation in 2020. Gradually she gravitated towards translating theatre plays for Czech venues, ranging from classic pieces of drama, such as Tennessee Williams' *Cat on a Hot Tin Roof* of which she made a new translation after half a century, to contemporary plays, such as Peter Morgan's *The Audience*. She extensively cooperates with Czech Television doing subtitled and dubbed translations of feature and documentary films focusing on various cultural issues. In 2021, she received the František Filipovský Award for the best translation of a dubbed feature film, the work in question being *To Walk Invisible*, a BBC production film about life and work of the Brontë sisters which featured poems by Emily and Branwell Brontë translated into Czech for the first time.

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**Stéphanie Maerten** is an agrégée teacher of English in France. She has written articles on Willa Cather's *My Ántonia*, and on the short fiction of several women writers such as Cather, Sarah Orne Jewett, Mary E. Wilkins Freeman, Elizabeth Spencer and Joyce Carol Oates. She is interested in women studies and in the development of the short story genre.

As a scholar of American literature, **Jadwiga Maszewska** was particularly interested in Native American and Chicano/a literature, as well as in writers of the American South. She published a book (*Between Margin and Center: Native American Women Writers Leslie Marmon Silko and Louise Erdrich*) and numerous articles on Ellen Glasgow, Alice Walker, Sandra Cisneros or Ana Castillo. She held the ACLS grant (Harvard, 1994/95) and Fulbright Foundation scholarship (University of Texas at El Paso, 2004). For many years she taught in the Department of American Literature and Culture at the University of Łódź in Poland and in the American Studies Department at Warsaw University. Jadwiga Maszewska retired in 2019.

**Pearl McHaney**, Kenneth M. England Professor of Southern Literature *Emerita* of Georgia State University, is a recipient of the Eudora Welty Society Phoenix Award. She is the editor of Danièle Pitavy-Souques's essays gathered in *The Eye That Is Language: A Transatlantic View of Eudora Welty* (UP Mississippi, 2022). She published *A Tyrannous Eye: Eudora Welty's Nonfiction and Photography* and essays on Welty, William Faulkner, Natasha Trethewey, among others. She edited *Eudora Welty as Photographer; Occasions: Selected Writings by Eudora Welty; Eudora Welty: Contemporary Reviews*, and *A Writer's Eye: Collected Reviews by Eudora Welty*.

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**Mark Newman** is reader in History at the University of Edinburgh and author of *Getting Right with God: Southern Baptists and Desegregation, 1945-1995* (U of Alabama P, 2001); *Divine Agitators: The Delta Ministry and Civil Rights in Mississippi* (U of Georgia P, 2004); *The Civil Rights Movement* (Edinburgh UP, 2004); *Black Nationalism in American History: From the Nineteenth Century to the Million Man March* (Edinburgh UP, 2018); and *Desegregating Dixie: The Catholic Church in the South and Desegregation, 1945-1992* (UP of Mississippi, 2018).

**Jacques Pothier** is an emeritus professor of American Studies at the University of Versailles St-Quentin-en-Yvelines, Université Paris Saclay and Institut d'Études Politiques of St-Germain-en-Laye. His core field of research is the literature of the American South in the 20<sup>th</sup> century (Faulkner, O'Connor, Douglas, McCarthy...). He contributed to the publication of Faulkner's works in La Pléiade (Gallimard). His special interest is in cultural circulations in the Atlantic world. He is the co-editor of the literature section of the on-line project *Transatlantic Cultures* launched by the Centre d'Histoire Culturelle des Sociétés contemporaines and CREDA. He is a honorary president of the French Association for American Studies and a member of the Southern Studies Forum of the EAAS. His latest publication (with Arezki Cherfaoui) is a collection of essays on the epistemology and politics of area studies research, *Visions du monde: les civilisations à l'heure de la globalisation* (Tours: Presses Universitaires François Rabelais, 2022).

**Gérald Préher** is a Professor of American Literature at the Université d'Artois, where he is a member of the Texts and Cultures research group. He defended a doctoral dissertation on southern literature and has written essays on various 19<sup>th</sup> and 20<sup>th</sup> century writers. He co-edited several collections of essays on American literature, is the editor of the *Journal of the Short Story in English* and the general editor of the review *Résonances*. He recently published a study of Carson McCullers's *The Heart is a Lonely Hunter* as part of a book on *Solitude and Community in the Novel* (Atlande), has a forthcoming monograph on Elizabeth Spencer and a volume dedicated to Richard Ford in the Understanding Contemporary American Literature series.

**Frédérique Spill** is a Professor of American literature at the University of Picardie–Jules Verne in Amiens, France, where she is also head of the research group UR UPJV 4295 CORPUS (<https://www.u-picardie.fr/unites-de-recherche/corpus/presentation/>). She is the author of *L'Idiotie dans l'œuvre de William Faulkner* (PSN, 2009), soon to be published in English. She contributed to *Critical Insights: The Sound and the Fury* (Salem Press, 2014) and to *Faulkner at Fifty: Tutors and Tyros* (Cambridge Scholars Publishing, 2014). She co-edited *The Wagon Moves: New Essays on As I Lay Dying*, published in 2018 (L'Harmattan), as well as the spring 2018 issue of *The Faulkner Journal*. She's part of the editorial board of *The Faulkner Journal*. She has also published articles in French and in English on varied contemporary American authors including Flannery O'Connor, Cormac McCarthy, Robert Penn Warren, Jonathan Safran Foer, Nicole Krauss, Willa Cather, Russell Banks, Philip Roth, Toni Morrison, Elizabeth Spencer and Ron Rash. *The Radiance of Small Things in Ron Rash's Writing* was published by South Carolina Press in 2019.

**Youli Theodosiadou** is an Associate Professor of American Literature and Culture in the School of English at Aristotle University, Greece. Her research interests focus on the literature and culture of the U.S. South, women's studies, and the civil rights movement. Her articles on Eudora Welty, Carson McCullers, Flannery O'Connor, Harriet Jacobs, Shay Youngblood, Toni Morrison and others have appeared in various literary journals and collections. She edited *Southern Ethnicities* (2008), co-edited a collection of essays titled *Histories and Myth-Histories: Made in the U.S.A. and Gramma: A Journal of Theory and Criticism*. Her most recent publications include "Mary Chesnut's Civil War: Female Exclusion and Race in the American South" (*Women and the Ideology of Political Exclusion*, 2019) and "Photographic Documents of the 1930's: *Let Us Now Praise Famous Men*" (*Images of America*, 2021, in Greek). She has served as secretary, treasurer, and vice-president of the Hellenic Association for American Studies and is currently a board member of the Southern Studies Forum.

**Elizabeth Hayes Turner** received the Ph.D. in United States history from Rice University in 1990. She is currently Distinguished Teaching Professor Emeritus, at the University of North Texas (UNT). She is the author of *Women, Culture, and Community: Religion and Reform in Galveston, 1880–1920* (Oxford UP, 1997), *Women and Gender in the New South, 1865–1945* (Wiley, 2009), and is co-author of *Galveston and the 1900 Storm: Catastrophe and Catalyst* (U of Texas P, 2000). Dr. Turner has authored thirteen anthology chapters/articles and co-edited six anthologies, including: *Hidden Histories of Women in the New South* (U of Missouri P, 1994), *Beyond Image and Convention: Explorations in*



*Southern Women's History* (U of Missouri P, 1998), *Clio's Southern Sisters: Interviews with Leaders of the Southern Association for Women Historians* (U of Missouri P, 2004), *Lone Star Pasts: Memory and History in Texas* (Texas A&M, 2007), *Texas Women: Their Histories, Their Lives* (U of Georgia P, 2015), and two revisions of *Major Problems in the History of the American South* (Cengage, 1999 and 2012). In 2003 she was a Fulbright Lecturer to the University of Genoa, Italy. In 2011 she was awarded the William P. and Rita Clements Center Fellowship for the Study of Southwestern America, Southern Methodist University, and elected Fellow of the Texas State Historical Association. She retired from UNT in 2014.

**Hana Ulmanová** is a senior lecturer in American literature at Charles University, Prague, a literary critic for daily and cultural press and Czech public radio, and a translator. She holds an MA in American civilization from George Washington University in DC, a PhD from Charles University, and spent a full academic year at NYU as a Fulbright scholar. Her main areas of interest are American Jewish literature, modern and contemporary American prose, and the literature of the American South. She is offering numerous classes on both BA and MA levels, supervising PhD theses, and also occasionally lecturing at different educational institutions (such as Jewish museums in Prague). She has conducted many interviews with leading American writers (Eudora Welty, Gore Vidal, Arthur Miller, William Styron, etc.), translated quite a few short stories and novels (by Tennessee Williams, Truman Capote, Bernard Malamud, I. B. Singer, Nicole Krauss or Walter Tevis) and reviewed almost every major American title translated into Czech after the year 2000. Her academic publications include articles on the reception of William Faulkner's works in the Czech cultural context, on teaching American literature at Czech universities, and on Philip Roth. She tries to regularly attend the conferences organized by the Southern Studies Forum, and encourages her students to participate as well.

**Simone Vauthier** was professor emeritus at the Université de Strasbourg (France). She is the author of numerous articles on Southern literature (W. G. Simms, J. P. Bishop, W. Percy, S. Foote, R. Price, M. Jones...), on the anglophone short story and on Canadian literature. She published a monograph entitled *Reverberations: Explorations in the Canadian Short Story* (Anasi, 1993). Her work appeared in *The Southern Literary Journal*, *The Mississippi Quarterly*, *RANAM*, *The Journal of Narrative Technique*, *Delta*, *The Journal of the Short Story in English*, among other outstanding publications. At the time of her death, in 2004, her doctoral thesis ("L'image du noir dans la fiction américaine : Lecture des minorés (1789-1850)") was being translated into English.



## BIBLIOTECA JAVIER COY D'ESTUDIS NORD-AMERICANS

This collection of essays brings together an international group of scholars who discuss various facets of the American South in popular culture, literature, the arts, and throughout history. It includes reflections on place, on the importance of memory in shaping individual identity, and on race, class and gender. All the contributions confirm Howard's Zinn's idea that the South "is not damnable, but marvelously useful, as a mirror in which the nation can see its blemishes magnified, so that it will hurry to correct them." This volume sheds light on the "marvelous" sides of the South though it does not overlook its darker ones, thus making it possible to better understand this peculiar region.