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Preface: Global Contexts, Local Literatures:
The New Southern Studies

As they proceeded there, black wings thudded in sudden unison, and a flock of birds flew up as they might from a ploughed field, still shaped like it, like an old map that still served new territory, and wrinkled away in the air.
—Eudora Welty, *The Optimist's Daughter*

Eudora Welty describes, above, an image that startles a group of mourners on its time-worn errand of burying the dead. The grave they seek is not, however, the ravenous grave of Southern defeat and memory that gapes threateningly in Allen Tate's "Ode." This grave is in the new part of the cemetery. The earth is freshly turned, the plots uncharted, the protagonist set to fly away from Mississippi armed with the ability to think about herself as more than her parents' daughter. Scholars working on the U.S. South in 2006 are similarly situated at a moment of significant transition between paradigms. As we plough new fields and chart new territories, we are certain in our knowledge of the South's metonymic relation to the nation and convinced of its centrality to American studies, but we are equally interested in the region's fascinating multiplicity and its participation in hemispheric and global contexts.

This special issue of *American Literature* is emphatically not several things. It is not an argument about what is special or distinctive about the U.S. South. It is not an argument with other scholars about the role certain problematics, namely race and gender, play in setting the agenda of a post-Civil Rights era in Southern studies, nor is it an effort to suggest that as a discipline we are ready for new knots to chal-

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lenge us because those two have been sufficiently unwound. It is not a volume about the impact of globalization on a region that long and mistakenly conceived of itself as insulated from the world. In fact, it is not a rejection or a critique or a celebration of any particular place.

Instead, "Global Contexts, Local Literatures" is a direct response to Houston Baker and Dana Nelson's call five years ago in the pages of this journal for a "new Southern studies . . . that welcomes intellectual, multiparticipant, and revisionary complexity," that "welcomes the complication of old borders and terrains, [and] wishes to construct and survey a new scholarly map of 'The South.'"¹ Our intention is deliberate: to showcase a new Southern studies based on the notion of an intellectual and practical Global South, a term that embeds the U.S. South in a larger transnational framework. Even as they called for innovative study, both the conceptional frame and most of the literary essays collected in Baker and Nelson's volume remain largely nation-bound and locked into the familiar racial binaries of black and white.² Although the editors successfully deconstruct the South by revealing it precisely as "the U.S. social, political, racial, economic, ethical, and everyday-life imaginary written as 'regionalism,'" the South in their analysis nevertheless remains part of the "structuralist principles that guided nation formation."³ In contrast, we want to ask: What happens when we unmoor the South from its national harbor, when it becomes a floating signifier in a sea of globalism? How does the South participate in the global networks of culture and economy? How have the South's culture and history always already been global? What are the global gestures in literary texts that we were formerly interpreting as regional or national issues?

Our collaboration is its own study in globalism. One of us comes from Kentucky, the border South at best, and has always been intrigued by her family's intense identification with a region it could just as easily have pretended not to know. The other is from southern Germany, also a South of sorts with similar significations of political conservatism but great hospitality and *Gemütlichkeit* that the North apparently lacks. Even as we write this preface, we are talking across the Atlantic Ocean, one of us at home in the United States, one of us at home in Germany. We live and work in Mississippi where most of our Deep South students walk in their Southernness as easily as they breathe and turn startled eyes on the professor who asks them to wonder about the origins of that identity. Whatever the U.S. South

has been and is to itself, to the nation, or in the world, that something is right here: at a university that served as the crucible in the integration of American higher education, in a state that remains crisscrossed by the legacies of a plantation economy, along a devastated coastline whose vulnerability to hurricanes implicates its people and its ports in the Caribbean condition, as historian Louis Pérez notes.⁴ Cynthia Shearer's recent work, *The Celestial Jukebox*, begins: "Once upon a time in that part of Mississippi where every town's name reads like a memory of some better place. . . ." ⁵ But late in that sprawling novel about the Africans and the Hondurans and the Chinese who live in what historian James Cobb once called "the most southern place on earth," Mississippi Delta farmer Dean Fondren parks his truck at just the right point on the levee to pull in music and news from all over the world, including on that particular Tuesday morning in 2001 the endlessly echoing reverberation of the twin towers' collapse, a moment when old maps quite literally "wrinkled away in the air." What Shearer illustrates has never been clearer or more undeniable: the U.S. South is not an enclave of hyperregionalism but a porous space through which other places have always circulated.

The reference to both "the global" and "the local" in our title is not intended as yet another set of stable binaries. It is meant instead to refer to a two-way process: the dimensions of the global refer simultaneously to the importation of the world into the South and to the exportation of the South into the world. As part of the global economy, the South, as a place marked by patterns of migration and immigration, imports goods, foods, and culture from everywhere in the world while also globally exporting its own local specialties, from Delta blues to Faulkner. Taking note of these patterns of global cultural exchange can help us break out of habitual ways of seeing the South in opposition to the North, a perspective that has traditionally contrasted a rural, backward South, Mencken's famous "Sahara of the Bozart," to an urban, culturally sophisticated North. For many scholars of the U.S. South, this current integration of the region into larger global processes constitutes a most productive and fundamental change, a radical move toward "newness." Yet we readily admit that our greatest anxiety in titling this special issue hinges on the word *new* in "the New Southern studies." Michael Kreyling argues that "becoming 'new' has always been a problem for a discipline with so much of its foundation dedicated to strict borders: who was white and who was not, what was lit-

erature and what was not, what was southern and what was not,” and he warns of the danger of “applying new techniques without looking in the rearview mirror.”⁶ We readily heed these warnings and agree that one should not exaggerate the changes or leave behind what remains useful. And yet we wish to argue what the authors in this special issue make plain: this new global phase is a crucial turning point in the South, and transnational and postcolonial perspectives yield a field of study fundamentally different from previous approaches.

What is under way, then, in Southern studies, American studies, and in this volume is an attempt to resituate the histories and literary interpretations of a regional culture such as the U.S. South. The work in this issue demonstrates that this is very much an interdisciplinary enterprise that can only happen in creative and active collaboration with colleagues across the nation and the disciplines. What is “new” is not the shift from “literature” to “studies”; Southern studies has always been an interdisciplinary enterprise, as it is on the campus of our own university. Interdisciplinarity itself has not produced this change. Instead, all the disciplines involved, including history, social science, anthropology, literature, and art have undergone deep epistemological and theoretical shifts followed by a radical rethinking of their academic discourses often specifically prompted by the theories of Jacques Derrida, Michel Foucault, Edward Said, and other postmodern thinkers. In addition, theoretical approaches that focus on the processes of globalization and transnationalism have increasingly entered these disciplines to bring about paradigm shifts. Driven primarily by a new sense of spatialization that is the result of economic and cultural globalization, Southern literary studies is situated in the middle of a postmodern debate concerning territory, boundaries, and sovereignty not only of its canonical but also its critical undertakings. In brief, the social and theoretical contexts for the interdisciplinary study of Southern culture and literature are changing and the distinctions we draw in our title between the “global” and the “local” and between “contexts” and “literatures” are intended to reflect the tensions and the possibilities of this change.

Changes in the South, as our colleagues in history, geography, and social anthropology remind us, are in no small part the result of global, economic, and demographic shifts, including the transnational flows of populations, goods, and capital. The isolationist South, many argue, is quite literally disappearing, “caught up in the shifting currents of

a rapidly changing world.”⁷ Among the explanations for this distinct phase of globalization in the South, social scientists list everything from the Civil Rights movement to air conditioning, from economic development campaigns to improved transportation, from the collapse of national trade barriers to increased political stability in many developing countries. But they also point out that this phase may not be entirely new. In *The American South in a Global World*, James Peacock reminds us that in the seventeenth and eighteenth centuries, “the South was a node in a network stretching from Europe through the Caribbean to the coast of what was still being colonized.” It was only after this “quasi-global period,” marked by a plurality of cultures and languages, including French, Spanish, and English, that the South turned inward around 1830 and invented its identity as an isolated and exceptional region.⁸ But even during this phase of self-absorption, Southern culture always transcended the geographical boundaries of the U.S. South.⁹ Although attention to current economic, social, and demographic changes in the U.S. South may help literary critics challenge customary views of Southern culture, we should be careful of the continued effects of what David McWhirter calls the “naive logic of mimeticism” to which Southern studies has fallen prey in the past. This logic assumes that Southern writing and culture not only represent “but actually . . . arise or emanate from a ‘region’ that pre-exists it.”¹⁰

That this region itself is under (de)constructive attack is apparent from the many perspectives represented here. We begin the volume with a series of fifteen position papers presented at the symposium “The U.S. South in Global Contexts,” held in the winter of 2004 at the University of Mississippi. These pieces are far-flung in their interests and hail from disciplines we seldom find engaged in conversation: media studies and history, for example, or geography and literature. Viewed in global contexts, the U.S. South emerges in some of these statements as “the North” of Latin America (Jamie Winders), as a land of new economic opportunities for immigrants and migrants from all over the world. It is a rapidly changing place not only because of the economic restructuring by transnational corporations that settle here but also because the U.S. South plays a “key part in the global franchise economy, one very much linked to past histories of labor exploitation” (Tara McPherson). This means it is a place not only on the receiving end of global influences but one that exports economic and

labor patterns around the world (McPherson, John Matthews). It is a place that was (and is?) actively globalized to function as an emblem of modern national empire (Matthews). It is part of a larger national and international map of uneven modernization (Jon Smith). It is part of the hemispheric South evincing deep cultural and historical commonalities in the form of slavery, the plantation economy, and the experience of imperialism (Deborah Cohn). It is an environment within a broader ecological sphere marked not only by human but also by natural historical parallels and global “biogeographical realities” (George Handley). It is a place still haunted by racial exclusions and repressed memories of slave uprisings in the Caribbean Basin (Susan Donaldson) and traumatized by Indian removals (Eric Anderson). We can no longer see “the South,” then, as a bounded geographic region, as part of a totalizing concept. In fact, as Donald Nonini suggests in “Critique: Creating the Transnational South,” “the necessary unit of analysis is not the American South,” understood as “one geographic terminus for a multiplicity of transnational itineraries of persons, groups and images, or the off-shore communities to which it is connected, but *precisely* these itineraries, the sites along them, and the processes of mobility of people and images they trace out.”¹¹ The South then emerges as an in-between space, a process, an agenda, an itinerary, a discourse, an idea, a relational concept in a global context.

A shape-shifting South whose boundaries are fluid also washes over a canon of Southern literature leaving increasingly large and blurry outlines. Suzanne Jones’s definitions of *Southern literature* presented in these pages go well beyond the usual suspects to include international and immigrant authors writing about the U.S. South, as well as writers who are not living in the South at all but who challenge the “mythic sameness of racial communities” and question Southern regional distinctiveness. The “Southern” canon suddenly opens wide to include the literature of Latin America and South America, Mexico, the Caribbean, Cuba, and any other place in the global South. It makes room for writers and texts not typically part of the Southern literary canon, texts in French, Spanish, Portuguese, and other languages. This integrative move has raised anxious questions: What precisely is a Southern text? And what does a Southern aesthetic look like?¹² The authors in this volume propose a new approach to familiar questions of textual identity by asking instead, How does a text function or perform within the new parameters of the global South? What new methodolo-

gies and theories are needed to think of the U.S. South and its literature as affected by and contributing to globalization? How are global and transnational processes reflected and produced in literature, literary histories, and cultural practice that could be said to constitute a global South? How can the integrative global identity of the U.S. South be illuminated by its literature and our new ways of reading it? What becomes visible?

The number of submissions that we received for this volume suggests that whatever the fluctuating and contested nature of its definition, the new Southern studies is inspiring fine scholarship. In addition to the position statements that collectively illustrate vigorous academic interest in this volume's topic, we are pleased to feature four full-length essays—examples of original and thorough scholarship—that pioneer intricate analyses of the new global contours of Southern literary geographies. In selecting these pieces, we ultimately focused on work that radically breaks with the conventionally conceived boundaries of the U.S. South and Southern literature. Together, these essays point to *shared* cultural and historical legacies within the global South in interpretations that effectively counter old narratives of regional and national exceptionalism. These strikingly original essays draft transnational maps that bring sharply into focus Southern rim cultures, in particular, West Africa, Haiti, and Cuba, thereby supporting John Lowe's idea that the U.S. South is "in many ways the northern rim of the Caribbean."¹³ As a contiguous and connected space marked historically by the flow of goods, bodies, and texts across the Gulf of Mexico, the South can no longer be seen in its unique role as the nation's "abjected regional Other" through which the U.S. gains validity and "wholeness";¹⁴ instead, it emerges closely linked to other spaces with similar symbolic significations.

In selecting the essays, we also found ourselves drawn to those with a strong sense of personal voice, essays that could balance a knowledge of the U.S. South's historically global networks with relevant insights into the current tensions at work in defining the region's hemispheric citizenship. For this reason, we start with Keith Cartwright's "'To Walk with the Storm': Oya as the Transformative 'I' of Zora Neale Hurston's Circum-Caribbean Callings." He began work on the essay after weathering several Florida storms, but he submitted the final version only a week after Hurricane Katrina had washed into the streets of New Orleans such frightening truths that many

observers and newscasters began registering their discomfort by repeatedly comparing the city to a “third-world” country, so that the U.S. South came to reside, surely, in some other part of the globe. Cartwright’s essay sketches mythopoetic connections uniting the U.S. South, the Caribbean, and West Africa, particularly in terms of Hurston’s use of the powerful Rain-Bringing Oya figure. Working in and with this global Circum-Caribbean context, Cartwright assembles a hermeneutic out of folk narrative, fiction, autobiography, and history that reenergizes Hurston scholarship and reorients the drift of work in the new Southern studies, first away from Hurston’s Florida toward the Caribbean and West Africa and then back to it with new wind in the sails. The interplay in Cartwright’s essay between the literary analysis of Hurston under the sign of the storm and the italicized sections written in Katrina’s wake are engaging and suggestive of continuing economic and racial dilemmas that plague our nation. Cartwright may not be claiming too much when he argues that “the re-presentation of that storm in *Their Eyes Were Watching God*—with its attentiveness to hubristic dismissals of storm warnings, economically driven decisions to stay in place rather than seek a ride out, control of high ground commandeered by whites, and a racially charged aftermath of segregationist burial crews—will be read with new poignancy following Hurricane Katrina’s destruction and its exposure of many of our old wounds.” It is this interplay between Cartwright’s political musings on our current national disaster—his personal post-Katrina voice—and his discussion of Hurston’s poetic representation of these crises that we find truly insightful and energizing.

In a likewise creative and stimulating essay, Patricia Yaeger examines the violent excesses of a Southern landscape dominated by nature’s dramatic “superabundance.” In “Circum-Atlantic Superabundance: Milk as World-Making in Alice Randall and Kara Walker,” she develops a feminist aesthetics of excess located in trans-Atlantic and trans-Caribbean traffic. Yaeger begins by engaging the “surfeit or fecundity,” “the stunning, violent abundance of a world made from the excess of Europe’s circum-Atlantic trade” that recurs in American texts, particularly those located in the U.S. South. She goes on to ask: “How much of this thematic or stylistic abundance reflects something long-standing about a hemispheric experience of surplus, superfetation, or superabundance that has become both myth and fact about the southern stretches of Europe’s New World?” This guid-

ing question is answered most directly by Yaeger's triangulation of three texts: Margaret Mitchell's *Gone with the Wind*, Alice Randall's *The Wind Done Gone*, and a set of Kara Walker's paper-cut silhouettes. Inspired by Alejo Carpentier's definition of New World Baroque, Yaeger posits an "aesthetics of excess" specific to the material flows of the circum-Atlantic world and traditionally figured as the circular exchange of human bodies and the commodities they produce. The commodity receiving attention here is not, however, the whiteness we might first think of—cotton—but, rather, the capital that inheres in breast milk, the nourishing agent that feeds the next generation of white power, "the liquid basis of global economics." The obsession with breast milk that Yaeger finds in both Randall and Walker ultimately allows these artists to explore "the alienated labor of the wet-nursing woman and child" in startling ways that rewrite any simplistic use of the Mammy trope in U.S. Southern literature by insisting that "black women's lactation is an epic and overlooked source of colonial, and thus European-American, modernity." By the end of the essay, Yaeger asks us to recognize in the Old South of Mitchell's Tara the Deleuzian "folds" that Walker and Randall insist on unfolding in their more recent texts. Yaeger's own indulgence in language is itself evidence of stylistic excess as one way of uncovering multiple and multiplying meanings and so, like Cartwright, she offers a provocative juncture of form and content in her essay.

Cartwright and Yaeger provide models for how a globally inflected Southern studies can productively defamiliarize texts and problems with which students of the U.S. South count themselves familiar. The next two essays in this volume remind us that in new studies of the global South, language and rhetoric, as well as the place of national and nationalist culture in relation to political liberation, remain important issues. Haiti and Cuba in particular hold ongoing imaginative significance—a "bizarre obsession" really, to borrow Caroline Levander's phrase—for "the South" and for the United States. Anne Gulick's insightful essay, "We Are Not the People: The 1805 Haitian Constitution's Challenge to Political Legibility in the Age of Revolution," spins a "connective thread" between contemporary reports of Haiti "as a historically anomalous anti- or apolitical space" and the assertion of its political identity when "two hundred years ago, its first and ephemeral constitution was written." This 1805 constitution, often neglected in discussions of the genre of the modern constitution that

more commonly includes its French and American models, contains what Gulick calls “a set of radical postcolonial aspirations, a community imagined through a legal narrative, capable of doing something none of its models had done before: identifying both blackness and humanity as the basic signifiers of citizenship.” Using postcolonial theory to approach the rhetorical finesses of the Haitian legal text, Gulick shows that the phrase “we the people” in the Haitian Preamble opens a wide gap between the pronoun “we” and its relation to “the people.” This gap between the intellectual elite, the nationalist leaders who define the nation state, and “the people” whom they aspire to represent is created by Haiti’s divided social, racial, and gendered realities, a rift that the language of emancipated nationhood and national unity seeks to conceal. While race and gender are part of the particular demographic history of Haiti and are articulated in the national legal narrative in a way that is unique and different from both French and American constitutional narratives, Gulick’s essay—like Yaeger’s—illustrates that the categories of race and gender are best understood in the context of empire and colonialism. Gulick shows that the Haitian Constitution’s “definition of the nation as officially black” depends upon a family dynamic that places women in the service of the nation-state “exclusively as wives and mothers.” As part of the broader narrative of modern postcoloniality, the Haitian Constitution makes explicit its own dilemma of racial and gendered representation and national unity, a problem that, as Gulick argues, is both unique to Haiti and common as a fundamental problem of the genre.

Like Haiti, whose constitutional history is much less well known than its history of violent Revolution, Cuba, too, as Caroline Levander points out, “disrupts as well as enables national fantasies of imperial mastery that, as the administration of George W. Bush reminds us, remain alive and well today.” In “Confederate Cuba,” Levander focuses on “the interplay between the South as the center of U.S. domestic racial policies and Cuba as the locus of the nation’s emerging imperial logic” to reveal “pressure on the boundary separating the foreign and the domestic.” Levander approaches the U.S. South within a hemispheric framework from the vantage point of its dependence not on an abolitionist North but on the “slaveholding regions to its south.” In a complex and nuanced essay, she illustrates brilliantly, first, how the confederate South turned to Cuba to enact a program of insurgent white supremacy; second, how Cuba’s struggle for national indepen-

dence articulated an opposing view of an antiracist nation that was threatening to the racial politics driving both the antebellum South and the postbellum United States; and third, how Cuban debates about race filtered north, influencing African American intellectuals who critiqued white supremacy and the color line at the beginning of the twentieth century.

The benefits of Levander's global diachronic approach are multiple. By tracing the complex international routes that both abolitionist and apologist literature traveled in the nineteenth century, she radically reframes our understanding of the genre of the "American" slave narrative. No longer the result of U.S. North-South conflicts, slave literature emerges as part of an intricate international political framework and an often overlooked transnational literary history. This history included the South's imperial interests in annexing Cuba into a "gigantic tropical slave empire" and, conversely, the interests of many slave-owning Cubans to align themselves with the Confederacy "in their efforts to uphold slavery in the face of British opposition." Focused on the turn of the century, Levander's global lens brings into view the productive tension in W. E. B. DuBois's famous pronouncement of "the problem of the color-line" with Cuban revolutionaries' struggles for the idea of a raceless society. Levander shows that while "American involvement in Cuba would work to uphold and extend U.S. racial principles rather than the idea of racelessness at the center of the Cuban revolution," it would ironically deploy "the same imperial racism that the U.S. identified solely with the Confederacy." Cuba's political importance to the U.S., Levander reminds us, has a long pre-Cold War history that reveals "the founding importance of racial inequality to the logic that naturalizes and therefore enables the United States to export its ideas of freedom and liberty worldwide." As with Haiti, the alliance between race and empire in the Cuban-American context continues to shape and determine foreign politics and cultural policies.

The volume includes two review essays spotlighting a handful of texts where there could easily have been more. These articulate and insightful pieces by Hosam Aboul-Ela and Alfred Hornung are themselves abbreviated arguments, not primarily about what belongs to and what should be excluded from the new Southern studies but about how reading practices change and texts gain new dimensions when the contexts in which we situate them take on global proportions. These reviews show how discourses about globalization and its various theo-

retical models and applications have contributed to what Aboul-Ela calls the “ultimate discursive disintegration” of the traditional tropes of the South.

Where, then, does all this talk of a new Southern studies leave us? It leaves the two of us challenged, invigorated, daunted. One of the many challenges of a new Southern studies is figuring out how to do it—how to make it a set of reading practices that reshape curricula and alter scholarly habits when relatively few of us have been trained as comparatists and most of us disdain a lack of expertise. How can we “master” new languages, different cultures, and separate literary traditions when it has already taken a lifetime to know what we do? Why would we do that when, in the end, it is just easier to head back into the classroom or the study with a well-worn but still useful set of notes on *Absalom, Absalom!*?

We offer no quick answers to those concerns but return instead to an earlier topic in this introduction: interdisciplinarity. By that term we mean to suggest not the individual boasting of expertise in multiple areas but the collective expertise of multiple individuals cohering around a location, a set of questions, a transnational relationship. Academic institutions do us no favor with their rigidly constructed and painstakingly enforced disciplinary boundaries, encouraging a territorialism that mimics the political boundaries of nation-states themselves. Returning to the productive tension between the local and the global that we mentioned earlier, we want to suggest that studying a place or the idea of a place within its global context does not negate the value of the local; it rather intensifies that value by suggesting all that circulates through it. Just as the U.S. South’s status as America’s extraordinary exception to itself “wrinkles away” on the newly drawn maps of national and hemispheric identity, so individual branches of knowledge intensify in importance when they recognize the multiple ways in which collaboration depends first on individual expertise and then on the pressures one expertise exerts on another. These moments of productive exchange are the future of Southern studies.

In fact, they have already begun. Invaluable recent essay collections including *South to a New Place* edited by Suzanne Jones and Sharon Monteith (2002) and *Look Away!* edited by Jon Smith and Deborah Cohn (2004) have started organizing transnational, multidisciplinary conversations that unmap, remap, and demap the U.S. South. Many of the ideas presented in this preface are an outgrowth of these excellent collections of scholarship. In addition, recent special issues of the

South Atlantic Review, the *Southern Quarterly*, the *Mississippi Quarterly*, and the *South Central Review* have all directly engaged shifting practices in the field of Southern studies.¹⁵

Yet the wisest enthusiasm is surely tempered with cautious self-reflection. As we are entering the Global South, how can we avoid fetishizing this new place? As academic critics writing from the privileged site of imperial North America and Europe, we need to be aware of our own situatedness and careful when we push the borders of American or Southern studies in any global direction so that we do not recolonize the literatures and cultures we encounter. As we are crossing national borders, our task—in no small measure—is to keep the currently fashionable geopolitical locale of the global South from solidifying into yet another imagined (and exclusive) community. And as we imagine new constellations in our leap across borders, we should keep in mind the material and political boundaries of nations and institutions, manifested in walls, check points, barbed wire—if only to overcome them.

But even as we acknowledge those measured hesitations, we return to our opening image of fresh possibility and our conviction that there has never been a more important or exciting or challenging time to be engaged in the study of broadly defined Souths and their relation to the hemisphere and the world. Our students can teach us something about interconnection. Plugged into I-pods and cell phones and Blackberries, they won't remember a world in which local time wasn't set and reset by globally positioned satellites. In fact, a productive tension between the global and the local characterizes their lives in ways they simply accept. That tension similarly defines a New Southern studies and invites us to remap and unmap endlessly the literary, historical, geographic, ideological, and disciplinary spaces we thought we knew.

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Notes

- 1 Houston A. Baker Jr. and Dana D. Nelson, "Preface: Violence, the Body and 'The South,'" *American Literature* 73 (June 2001): 243.
- 2 For a critique of Baker and Nelson's special issue, see Michael Kreyling, "Toward 'A New Southern Studies,'" *South Central Review* 22 (spring 2005): 4–18.
- 3 Baker and Nelson, "Preface," 235.
- 4 See Louis A. Pérez Jr., "What Hurricanes Tell Us about Ourselves,"

- History News Network, 9 September 2005, <http://hnn.us/articles/15427.html> (6 July 2006).
- 5 Cynthia Shearer, *The Celestial Jukebox: A Novel* (Washington, D.C.: Shoemaker and Hoard, 2005), 1.
 - 6 Kreyling, "'Toward a New Southern Studies,'" 4, 9.
 - 7 James L. Peacock, Harry L. Watson, and Carrie R. Matthews, "Introduction: Globalization with a Southern Face," *The American South in a Global World*, ed. Peacock, Watson, and Matthews (Chapel Hill: Univ. of North Carolina Press, 2005), 2.
 - 8 James L. Peacock, "The South and Grounded Globalism," in *The American South in a Global World*, ed. James L. Peacock, Harry L. Watson, and Carrie R. Matthews (Chapel Hill: Univ. of North Carolina Press, 2005), 265.
 - 9 Examining the cultural continuum of Caribbean rim cultures of which Gulf-coast states are an important part, John Lowe points out that Southern literature and culture have always "transcended the physical boundaries of a geographical South"; see "'Calypso Magnolia': The Caribbean Side of the South," *South Central Review* 2 (spring 2005): 54.
 - 10 David McWhirter, "Introduction: Rethinking Southern Literary Studies," *South Central Review* 22 (spring 2005): 2.
 - 11 Donald Nonini, "Critique: Creating the Transnational South," in *The American South in a Global World*, ed. James L. Peacock, Harry L. Watson, and Carrie R. Matthews (Chapel Hill: Univ. of North Carolina Press, 2005), 251.
 - 12 See Kimberly Nichele Brown, "Sniffing the 'Calypso Magnolia': Unearthing the Caribbean Presence in the South (Response to John Lowe)," *South Central Review* 22 (spring 2005): 81–86. Brown, for instance, urges us to "come to a clearer consensus of what constitutes a southern aesthetic—one that is inclusive enough to include the Caribbean and other ethnic influences" (84).
 - 13 Lowe, "'Calypso Magnolia,'" 54.
 - 14 Baker and Nelson, "Preface," 236.
 - 15 See *The Worldwide Face of Southern Literature*, ed. Pearl Amelia McHaney and Thomas L. McHaney, a special issue of *South Atlantic Review* 65 (autumn 2000); *Souths: Global and Local*, ed. Denise K. Cummings, Anne Goodwyn Jones, and Jeff Rice, a special issue of *Southern Quarterly* 4 (fall 2003); *Postcolonial Theory, the U.S. South, and New World Studies*, ed. Jon Smith, Kathryn McKee, and Scott Romine, a special double issue of *Mississippi Quarterly* 56 (fall 2003) and 57 (winter 2003–04); and "Southern Literature"/*Southern Cultures: Rethinking Southern Literary Studies*, ed. David McWhirter, a special issue of *South Central Review* 22 (spring 2005).