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## Introduction

In 1528, a Spanish adventurer called Alvar Nuñez Cabeza de Vaca accompanied an expedition to the Gulf Coast led by Pánfilo de Narvaez. After floating on rafts from Florida to Texas, nearly all members of the expedition were lost. Cabeza de Vaca and three companions managed to survive, however, drifting somewhere off the coast of Louisiana or Texas, and were captured by Indians. Gradually, over the several years of their captivity, the four men adapted to native customs and grew to be trusted by their captors, so much so that they were allowed to move freely between tribes. Eventually, journeying through the Southwest into northern Mexico, they came across Spanish settlements and were returned to Spain. There Cabeza de Vaca wrote his memoirs, published in 1542 and later translated into English as *Relation of Alvar Nuñez Cabeza de Vaca* (1871), which were intended both to justify him and to promote royal support for further expeditions to the New World. He could hardly claim conquest. So what he did was to write a captivity narrative, one of the first, in which the experiences of being lost in America and then living among the natives are all seen as part of one providential plan. As Cabeza de Vaca describes it, his perilous journey through the wilderness was attended by miracles. On one occasion, “thanks to God,” he found “a burning tree” in the chill and darkness of the woods, “and in the warmth of it passed the cold night.” On another, he survived by making “four fires, in the form of a cross.” And, on still another, he prayed and “through the mercy of God, the wind did not blow from the north” any more; “otherwise,” he says, “I would have died.” “Walking naked as I was born,” Cabeza de Vaca recalls, stripped of all the signs of his civilization except his faith, he is captured but then proceeds to convert his captors. Like one of the early saints, he becomes both missionary and saviour, using the beliefs of the Old World and the herbs of the New to heal the sick and creating a new religion out of Christian prayer

and Native American custom. Captivity tale, in effect, modulates into conversion narrative; and material failure is reimagined as spiritual success. The hero is one of God's elect, according to this pattern; and not only his survival but every moment of his life is reinterpreted as the work of providence.

In the closing chapters of his memoirs, Cabeza de Vaca turns from his captivity, and his life as a missionary, to his return to civilization. It is an uneasy, ambiguous return. Cabeza de Vaca and his fellow captives have some Indians with them; and, when some Spanish soldiers first catch sight of the group, they evidently do not know what to make of what they see. "They were astonished at the sight of me, so strangely habited as I was," Cabeza de Vaca recalls, "and in company with Indians." The unease grows as, it turns out, the Spanish show signs of wanting to make slaves of the Indians. Not only that, despite the threat to their freedom, the Indians make it clear that they want Cabeza de Vaca and the other captives to return with them; "if they returned without doing so," Cabeza de Vaca explains, "they were afraid they should die." "Our countrymen became jealous at this," Cabeza de Vaca goes on, giving the Indians to understand "that we were of them, and for a long time had been lost; that they were lords of the land who must be obeyed . . . while we were persons of mean condition." The reply to this is simple and forceful. "The Indians," Cabeza de Vaca reports,

said the Christians lied: that we had come whence the sun rises, and they whence it goes down; we healed the sick, they killed the sound; that we had come naked and barefooted, while they had arrived in clothing and on horses with lances; that we were not covetous of anything . . . ; that the others had only the purpose to rob whosoever they found.<sup>1</sup>

"Even to the last," Cabeza de Vaca concludes later, "I could not convince the Indians that we were of the Christians." What we have here is the tacit admission by the author of this extraordinary account that, according to the perception of most people around them, "we" – that is, he and his fellow captives – are now no longer "Christian" or "Indian" but in between, a curious and debatable hybrid, that they occupy a border area between one culture, one version of experience and another. They are beings existing at the confluence of cultures now; and their tale, finally, is neither about conquest nor captivity but about transatlantic exchanges.

What we have in the narrative of Cabeza de Vaca is an early instance of what this volume, and increasingly Southern studies, is

about: the representation of a southern space as a border territory, a place of cultural encounter. At the time when Spanish explorers first encountered the Indians of the New World, of course, there was no South. But there already was what anthropologists have come to call a Southeastern culture area. And it was into this culture area Cabeza de Vaca intervened, bringing with him his own cultural baggage, changing his environs but also being changed by them – engaged, in fact, in a process that could be described as dialogic (if we focus on verbal exchange) or dialectical (if we look at the broader ranges of mutual alteration). It was out of the encounter between Cabeza de Vaca and his captors that one of the first chapters in the story of the region began to be told: a story that was and remains, above all, syncretic, a cultural hybrid – one that can only be told and read in transnational discursive contexts, across the conventional demarcation lines of region and nation.

The meetings that have occurred in the border territory of the South – and, before it, the Southeastern culture area – may sometimes be antagonistic, sometimes more conciliatory or even collaborative; more often than not, as the story of Cabeza de Vaca illustrates, they may involve a mixture – of enmity and amity, resistance and engagement, conflict and reciprocity. Any map of the South needs, in any event, to register this, its heterogeneous character, the fact that it exists at the confluence of cultures – and has always done so. There are – inevitably, given the conflicted, contingent history of the region – many ways of registering this heterogeneity. One way would be to consider the South in relation to Latin America and the Caribbean: a perspective that makes many of the features identified with the burden of Southern history – from plantation slavery to what C. Vann Woodward famously called “the experience of military defeat, occupation and reconstruction” – seem less unusual. What makes the South perhaps exceptional in the context of the United States becomes tellingly familiar within the broader frameworks of continental America and postcoloniality. Another would be to look at the South in terms of its ambiguous relation to United States policy as a whole, domestic and international. From that perspective, the region must surely be seen as being both at the center and at the margins, victor and defeated, imperial adventurer and one of the colonized. Still another would be to consider the South in terms, specifically, of transatlantic relations, its continuing involvement with those European nations of which, in a sense, Cabeza de Vaca was an early emissary, that “Old

World” that saw the “New” as a chance of redemption, conversion, expansion, conquest and profit. There are many other possibilities, especially with the exponential growth, in recent years, of emigration to the Southern United States from, say, South East Asia, Latin America and the Indian subcontinent. But it is on transatlantic exchanges that this volume focuses, not in any definitive or inclusive way – given that such exchanges have been going on since before the time of Cabeza de Vaca, that would be impossible – but in order to give some measure of the range and depth of the encounter, to offer some notes towards an understanding of the continuing presence of Europe in the South and the equally continuing presence of the South within Europe.

This collection grew out of an idea first developed during conversations between the two of us. We were interested in organizing and developing a project that would reflect the internationalism that has always characterized the study of the American South, as far as the various national origins of scholars in the field are concerned, and that has also increasingly characterized that same study as far as it relates to areas of interest, parameters of research and thematic emphasis. Given that our aim was to arrange a colloquium that would be held in Europe, under the auspices of the Austrian and British Academies, the transatlantic connections of the South seemed an obvious and appropriate choice – and one that, while registering the growing internationalism of Southern studies, would also provide some degree of focus. The subject of transatlantic connections having been decided on, our next tasks were to decide on the scholars to be invited to participate in the project, and the particular connections to be discussed at a colloquium that would form the core, collective activity in the research. The two tasks were inextricably connected, since our aim was to invite those scholars who had made a name – or, among younger colleagues, were making a name – in the field of Southern studies and whose work reflected the transnational turn in the field. The invitations that were issued made no conditions other than the simple request that those contributing to the project should offer something that advanced our understanding of the transatlantic exchanges between Europe and the American South. As it turned out, while everyone who agreed to participate in the project offered what interested them most as individual scholars, certain constellations of interest, clusters of intention quickly became clear. And these are reflected in the subheadings into which the colloquium was, and now this volume is, divided. They offer

what we hope is a significant measure of, and a contribution to, the complex of interactions that have occurred, and continue to occur, between the South and Europe – and, beyond that, a further chapter in the developing transnational narrative of the region.

Lothar Hönnighausen's essay opens the sequence of articles on the interaction between individual writers in the context of the transatlantic exchange by considering the significance of the encounters with Europe for William Faulkner and Thomas Wolfe. After outlining the function of references to French and German cultures in Faulkner's trilogy, Hönnighausen focuses on the multiple reflections of Wolfe's sense of elective affinity with Germany in his fictional work and in his correspondence. He explores Wolfe's delayed painful process of recognition during the last of his many visits to Europe and his reluctant acknowledgement of the transformation of the magical 'country of poets and thinkers' into brutal Nazi tyranny, an experience which also led to his renewed belief in American values.

In his essay Peter Lurie speculates on the deeper reasons for Faulkner's early critical reception in France and on the privileged place of novels such as *Sanctuary* in French criticism. He contrasts American and French ways of appreciating Faulkner's early novels with their deep pessimism, rooted not just in the experience of personal despair, and juxtaposes the shortcomings of the readings of the New Critics with the philosophical approach in France, which bore fruit in the works of distinguished French scholars (such as André Bleikasten, François Pitavy and Michel Gresset). Their focus on the traces of melancholy and on the evocative opaqueness in the novels of the first decade of Faulkner's career is linked to the proto-Derridean seminal philosophical essays of Maurice Blanchot, some of whose key concepts are tested by Lurie with regard to their aptness for an understanding of Faulkner's *Sanctuary*, *Pylon*, and *The Sound and the Fury*. As Lurie maintains, Faulkner's haunting images and his view of language are related to loss and death and thus help to account for the way in which Faulkner struck a French critical nerve. This fact parallels the popularity of the *Série noire* (reflecting French fascination with hard-boiled fiction from America), which both continued and anticipated absurdist fiction and, in its view of language, resembled Faulkner's own in the 1930s.

Dieter Meindl approaches the art in Thomas Wolfe's short novels by relating these documents of a modernist conception of fictional art

to continental European theories of the novella. He endeavors to combine this generic re-appraisal with an exploration of the epistemology of modernist writers, which allows him to ground Wolfe's narrative art practiced in his medium-length novelettes (such as "The Web of Earth"), in concepts postulated by representations of life in European existentialist philosophy, especially Henri Bergson's *élan vital*. Meindl juxtaposes this investigation of the deep structures of consciousness, the existential totality of life, in which the fictional art of modernist writers is rooted, and which their complex narrative strategies attempt to represent, with the post-modernist concern with surfaces, as later similarly inspired by European philosophers.

Turning to a much earlier era of cultural exchange, Peter Nicolaisen investigates the seemingly incompatible attitudes to European phenomena in the political and cultural spheres sometimes vehemently expressed by Thomas Jefferson. His emphatic belief in the superiority of the American political system over the tyrannies common in Europe and his aversion to feudalism contrast with his admiration for the architectural treasures of Europe and its various works of art. Nicolaisen illustrates the split in Jefferson's perception of the Old World by examining the implications of Jefferson's visit to Hanau, a seat of the landgrave of Hesse, with his acquaintance, Wilhelm von Geismar, a former prisoner-of-war in the War of Independence. Jefferson's attention was absorbed there by various structures which he regarded as potential models for his own estate at Monticello. Nicolaisen illuminates Jefferson's habit of ignoring those political factors which made European works of art possible, in contradistinction to his contemporary John Adams, who never lost sight of the political cost of the magnificence which aristocratic patrons of the arts sponsored in the Old World.

The European reception of Southern fiction in the 20<sup>th</sup> century is the concern of the two essays that follow. While expressing reservations about the feasibility of an investigation of the reciprocal influences of the literature of a small nation such as Norway and a major national culture, Hans Skei speculates on the intricate relationship between reading and writing and reflects on the phenomenon of intertextuality before identifying two Norwegian writers, Olav Duun and Agnar Mykle, who were possibly inspired by Faulkner and Thomas Wolfe respectively. He then surveys the wide field of translations of Southern writers into Norwegian assessing their reception, and taking note of some significant omissions as well as the considerable delays

in the appearance of translations of works by Welty, O'Connor and, in particular, William Faulkner.

Waldemar Zacharasiewicz examines the intriguing similarities in the lives of Flannery O'Connor and Carson McCullers and investigates the strikingly different reception of their fictional works in Europe. He considers and compares the influence on the two authors of other inspiring authors and philosophers, and notes the unequal extent to which the two writers from Georgia experienced Europe as a result of their divergent life-styles and physical infirmities. The essay also contrasts the different trajectories of their reception in Continental Europe, focusing on the distinctive appeal to French and German readerships, and speculates on the various factors prompting the time-lag in the recognition granted them in various parts of the Old World.

In the first essay opening a section on African American perspectives, Paul Giles challenges the validity of the American South as a discursive framework and interrogates the claims of traditional approaches, which would seem to reify the region, by focusing on peripheral Southern regions and on the permeability of cultural borders. He finds support for his argument not only in recent academic work which questions the viability of regional and racial categories, but also in the writings of Zora Neale Hurston. While casting doubt on the historicized readings of her work in the interest of racial solidarity, Giles's rejection of binary oppositions between the Old and the New Worlds and his advocacy of the wider hemispheric context for an understanding of cultural activity in the South (which is in tune with the ideas expressed in the first part of this introduction) are shown to have been anticipated by Hurston's embracing cultural and literary modernism and her skepticism about racial identity as a categorical imperative. Directing attention to her anthropological work on the Caribbean and to her employment of a pseudo-geography for parodic purposes in her neglected last work, Giles pleads for a re-evaluation of this late text.

In her essay Sharon Monteith, on the other hand, would seem to go against such downplaying of the significance of the transatlantic ties of African American writers. She considers the processes of cross-fertilization resulting from the web of connections between authors of this ethnic group, such as Richard Wright, and post-World War French writers and film directors. She examines, in particular, the mutation of Wright's vision into the pulp fiction of the white French author Boris Vian, and relates his *roman noir* *J'Irai Cracher Sur Vos Tombes*

(‘I Spit on Your Graves’), a novel of race vengeance involving the eroticization of the protagonist’s death, to the tradition of the Southern Gothic. She demonstrates the French post-War fascination with the ‘Savage South’ and directs attention to Vian’s literary tropes, which resonate with violence, and to his adoption of the disguise of a Southern black man, pretending that the novel was an authentic “Southern story that would have been banned at home”, but would be suitable for liberal French audiences. She further explicates the significance of this racial cross-dressing in the sensationalist adaptation by film director Michel Gast in 1959, which in itself was indebted to the French predilection for what they had identified as a tendency in American cinema as to *film noir*. This manifestation of French-American crossovers, which mobilized the French New Wave, presented images of a decadent and morally corrupt South.

The response of Richard Wright to his visit to Spain in 1955 and the fact that his perceptions there were shaped by the intense religiosity experienced in his family in his childhood and youth, are the focus of Charles Reagan Wilson’s essay on *Pagan Spain*. Wright’s negative judgment of Spain under General Francisco Franco, and with the public rituals enacted in bullfight arenas and at pilgrimage shrines, is shown to have been molded by the experience of community pressure at revival meetings and other manifestations of an emotional millennial spirituality back at home. His Southern Protestant background had thus conditioned Wright for life, a fact which illustrates the significance of religion in the process of transatlantic exchange. Wright perceived Spain through the lens of the Jim Crow South, as an iconoclastic social critic who had retained an awareness of widespread suffering, mobilizing his social conscience; so he resented the signs of poverty and the resistance to reform in authoritarian Spain, and he rejected the Spanish version of civil religion and popular displays of religiosity. All this was, for him, reminiscent of practices at home. Reminiscent, too, and resonant with meaning, were forms of mass cruelty in Spain that evoked memories of lynching, and a cult of virginity that recalled the cult of white womanhood in the racially segregated South.

The region as perceived or re-imagined by European or expatriate writers and film directors is also the topic of the analyses of earlier texts that follow. In her essay on “The South in the Writings of Arthur Conan Doyle” Susan-Mary Grant takes her departure from the insight that, in utilizing America as the back-drop for some of his most fa-



mous tales, Doyle reflected a widespread fascination with frontiers and foreigners, those on the margins of the British Empire as well as of the American West. In exploring Doyle's somewhat uneasy presentation of the South, she argues on the basis of contemporary magazines she has surveyed that his unusually sophisticated perspective on the region derived from the realization that the experiences of the American South were relevant to the British imperial venture. She reads several of his stories ("The Five Orange Pips", "A Study in Scarlet", and "The Yellow Face") within the context of late 19<sup>th</sup>-century British imperial discourse in a period of racial and national reconfiguration. Grant also maintains that Doyle's view of the South – including unsettling facts about poor whites and the spread of racially motivated violence – is indebted to his encounter with the radical abolitionist and former slave Henry Highland Garnet, the post-Civil War American consul in Monrovia, Liberia, whose impact complicated Doyle's thinking. She shows how this interaction offered a fresh perspective on assumptions Doyle shared with his contemporaries concerning America, the Empire, and race, which also found their way into his late non-fiction book *The Great Boer War*.

Rosella Mamoli Zorzi reads Henry James' sudden exposure to "the formidable question" of race in the United States, and in the South in particular, in the context of his 1904 tour of his birthplace. James, she points out, returned to the United States and to the South late in life, after a lifetime spent in Europe. His shocked awareness of the problems of the New South, and of the threat of mass violence facing newly emancipated African Americans, combined with his memories of his brothers' participation in the Civil War to make the question of race, viewed from a transatlantic perspective, spring upon him with the unexpected ferocity of what he called "some beast from the jungle." That image, and others recalling the imagery of his late stories, measures, Zorzi suggests, just how intensely charged and freighted with peril he took "the formidable question" to be.

The savagery of the South (before the implementation of civil rights legislation) is also a dominant feature in the essay by Nahem Yousaf, who considers the transatlantic adoption and adaptation of a recurrent type of character, that of the lawless Southern sheriff, as presented in the pulp fiction of Jim Thompson and (transformed) by French film director Bertrand Tavernier. Yousaf analyzes the negative connotations attached to this type of lawman, who is either corrupt or ineffectual, yet basically a supporter of white supremacy in the

segregated South. He traces the development of the small town sheriff in Thompson's fictional work, especially his *roman noir*, *Pop. 1280*, examining this villainous chameleon-like figure and investigating the factors which helped the prominent French film director to adapt Southern tropes in his cross-cultural remake of the novel. Yousaf evaluates this adaptation and relocation from an east Texas town representative of the "benighted South" to repressive society in French West Africa. He assesses the transfer of the action to colonial Senegal on the eve of World War II in *Coup de Torchon* in the wider context of Tavernier's work, with its effective use of expressionist images, surreal dialogue and absurdist scenes populated by alienated, desperate characters. He reads the film as an instance of successful transatlantic cross-fertilization, which draws on the fictional representation of stereotypes and not on Tavernier's own delayed visit to the South and his interaction with Southern film directors.

A sequence of papers on Welty and Percy is opened by Richard Gray's essay, which considers Eudora Welty's use of and dialogue with the European fairy tale with particular reference to *The Robber Bridegroom*. The attraction of the genre of the fairy tale for Welty, as a series of *ur*-texts to be invoked and reinvented, Gray argues, is not difficult to fathom. As one authority on the genre whom Gray cites, Marina Warner, has pointed out, fairy tales have a "double vision." For a writer who saw all things as double, Gray suggests, this must have exercised enormous appeal. What also must have exercised appeal was a further determining characteristic of fairy tales. These tales have a particular slant towards the trials of women; not only that, they were traditionally told by women. They were a way of finding a voice and making a space for the female in a male dominated society. However, Gray explains, the story of the robber bridegroom was familiar to Welty as it is to us, through the versions offered by the Brothers Grimm. These reflect a shift of focus as the narrative space cleared by women was slowly but systematically narrowed by predominantly male editors. Entering into dialogue with the Brothers Grimm versions, Welty transformed a sinister tale into a celebration of the fullness of things. Talking to and retelling the Grimm fairy tale, she re-emphasized its concern with females making a narrative space for themselves. Looping back to the earliest period of fairy tale telling, Welty was also venturing forward, breaking up the old script, crossing narrative boundaries in ways that anticipated later, specifically feminist retellings of those tales. In the process, Gray concludes, she, and

works like *The Robber Bridegroom*, offer a perfect illustration of the essentially dialogic relationship that exists between literary texts, American, European or otherwise.

Dawn Trouard in her essay relates the apparent novelty of the themes and settings in Eudora Welty's 1955 collection *The Bride of the Innisfallen* to her fortunate encounter and sense of elective affinity with the Anglo-Irish novelist Elizabeth Bowen. Bowen's influence marks several of the stories in this collection just as her hospitality and understanding helped Welty at a critical phase in her private life following the break-up of her engagement to John Robinson. As her enthusiastic letters to Bowen show, this new friendship gave her confidence for a creative sea-change. This very personal and particular transatlantic exchange offered a form of literary emancipation to Welty, enabling her to attain a new emotional intensity.

Walker Percy's works regularly focus on what he referred to as the "modern malaise," a loss of religious transcendence, a sense of disorientation and dislocation; and he makes the search for remedies a priority for certain characters in his texts. In his essay Arno Heller investigates the striking analogies between, on the one hand, the depiction of existential dilemmas and dystopian nightmare scenarios in Percy's later works and, on the other, concepts in Eric Voegelin's critical assessment of Gnosticism in his *The New Science of Politics*. A close reading of *Lancelot*, *Love in the Ruins* and, especially, *The Thanatos Syndrome*, reveals the inspiration Walker Percy found in the philosophy of the Austrian thinker, who served at Louisiana State University as a professor of political science and described "the fall of Western civilization from transcendence." Heller demonstrates the deliberate ambiguities and unresolved confrontations which are features of Percy's dystopian satires; and he shows how Percy's criticism of secular humanism and his warnings about illusionary post-apocalyptic millennia draw on European philosophical concepts, with *The Thanatos Syndrome* almost appearing to be a fictional illustration of Voegelin's concept of "gnosticism." Although the accuracy of such diagnoses of what Percy called "the modern malaise" may have now been brought into question by the reemergence of religious fundamentalism as a global force, there is no doubt of the striking analogies and connections to be found between the work of these two, otherwise very different, inhabitants of Louisiana.

Owen Robinson opens the series of essays on the 'French Connection' of Southern culture with an essay illustrating the paradigmatic

role of New Orleans as both a Caribbean city and a part of the USA by considering the representation of the unstable cultural identity of the city in G. W. Cable's story collection *Old Creole Days*. The multiple cultural influences converging on the city are evident in "Café des Exilés" and other stories, which retrospectively present the early American phase of the city after the Louisiana Purchase and reveal on the demographic level its openness to hemispheric influences. Robinson also suggests the modernity of Cable's narrative art by stressing the ambivalence and even indeterminacy of the narrative, which uses melodramatic situations to create a carnivalesque subversion of order. As tensions erupt into violence, the stability of narrative authority is undermined, an appropriate writerly paradigm of an urban environment shaped by a plurality of exiles from Europe and its colonies.

In her paper on "Paris and New Orleans: The Transatlantic Cultural Legacy of Prostitution," Helen Taylor focuses on the significance of the Storyville District of New Orleans and its temporary function as an area designated to provide entertainment and regulated prostitution in the two decades between 1897 and 1917. She explores the French associations of this urban underside and the socio-cultural parallels between New Orleans and Paris, and examines the multiple literary and artistic representations of the various spectacles and performances by women there. She also investigates the lively debate and ongoing fictional and filmic representations of the notorious early work of the elusive photographer E. J. Belocq, placing that work, with its voyeuristic potential, in the broader context of the racial and sexual legacy of the city and its transatlantic ties.

In his essay Jacques Pothier addresses the question of the remarkable cultural exchanges between France and the American South by studying not only thematic parallels but also what he describes as a process of cross-fertilization between French nation and Southern region during the middle years of the twentieth century. He touches on Faulkner's interest in France as a war-torn country to be 'reconstructed,' like the post-Civil War South, and then demonstrates the creative misunderstandings of French intellectuals ranging from Sartre's misreading of his own vision of time into the Quentin section of *The Sound and the Fury* to recent hybrid texts of French essayists like Pierre Bergounioux. Pothier further illustrates the special relationship between French culture and that of the South, which has fostered a new translation of Faulkner's works adapted to the current climate of thought. He shows how French intellectuals have used 'Southern'

books as tools to ascertain their own individual perspectives; and he also reveals how they have employed the lenses of Southern authors as enabling and even empowering organs of vision – in the process transfiguring many of those authors into versions of the contemporary.

In his essay opening a group of articles on 19<sup>th</sup> century transatlantic relations, Theo D'haen widens the perspective by relating Twain's *Adventures of Huckleberry Finn* (and *The Adventures of Tom Sawyer*) to Cervantes' masterpiece and, in addressing the question of this intertextual antecedent, argues that Twain found the underlying structure in the Spanish masterpiece from the early seventeenth century. While discussing the crucial role of Twain's *chef d'œuvre* in American literature and the ascription of a quintessential American-ness to the text, he maintains that this world novel, like *Tom Sawyer*, parallels in its cast the prototypical pair of Don Quixote and Sancho Panza. D'haen also relates *Huck Finn* in particular to the atmosphere and mode of the second part of Cervantes' novel with its use of parody and disillusioned, savage social criticism and argues that Twain as a witness of the events of the Gilded Age and the era after the end of Reconstruction was inclined to share Cervantes' attitude, in the face of the changes of his own country at the dawn of modernity.

In his essay "Mark Twain Abroad" Jan Gretlund surveys the development of the author's responses as a visitor to Europe and other parts of the globe, and maintains that these places originally puzzled him, in spite of his preconceived notions of the inferiority and the decline and corruption of European institutions. While a sense of condescension as a 'good American' fueled his satire, prompted by an awareness of disappointed expectations concerning the Old World, there was space for ambiguous feelings not only about his fellow-travelers but also about some of the places that welcomed him, especially England and, later, Germany. Gretlund claims that Twain's complaints are based on double standards, which especially affected his view of the French; and he reminds the reader of the grim spectacle depicting the clash between modern values and medieval views that concludes *A Connecticut Yankee*. He further summarizes the disillusionment of the globetrotter Twain, who eventually directed his aim at the barbarities of imperialism, and the widespread injustice and oppression to be found in occupied and colonized states that he, in fact, only visited in his imagination.

Richard Ellis' essay focuses on the close verbal and thematic parallels between the recently discovered late antebellum narrative *The*

*Bondswoman's Narrative* and Charles Dickens' *Bleak House*. He also explores the significance of the exposure of the unfair dealings of lawyers and their unscrupulous pressure on their victims in these two closely related texts. The issue of authorship is re-opened. Ellis places a question mark over Henry Louis Gates' claims to find determining evidence for a reading of the text as an autobiographical account of an African American woman. He also finds evidence concerning the supposed time of composition inconclusive. But he establishes, in detail, the shared distaste of the authors of these two texts for the oppressive and even unjust practices of the law. If other issues remain unresolved, the transatlantic connections of *The Bondswoman's Narrative*, and the consequent need to read that novel in an intertextual and cross-cultural context, remain clear.

In her essay on Faulkner's *A Fable*, a novel predominantly set in France, Barbara Ladd assembles evidence for a reading of the book as Faulkner's protest against totalitarianism: a totalitarianism associated with the Generalissimo, a character who represents imperialist ideology and seems to be bureaucracy personified. She discovers a medley of voices and significant presences surrounding the story of the mutiny, initiated by the mysterious corporal, that temporarily stalls the machinery of war in World War I: notably, the voice of the "whole man" and the presence of aliens in/near the "empyrean" center of culture, the Senegalese soldiers guarding the mutinous regiment awaiting judgment. While they themselves obviously differ from the "locals," they show "indifference," which Ladd reads as a basis for resistance to "colonization." It is in the creole grandson of the organizer of *Les amis myriads*, a humanitarian organization, that the possibility of a mutual approach among aliens is arguably adumbrated. Ladd maintains not coincidentally that the *créolité* of this young prodigy of languages signifies an openness to the other, an idea in tune with the tenor of recent studies of *créolité* in literature and music.

Noel Polk in his essay on Faulkner's novel *A Fable* focuses on two significant scenes in which products of European modernist art (a painting presumably by Cézanne and a sculpture by Gaudier-Brzeska) function as stage props, encouraging reflection and even revelation; and by tracing a series of parallels and contrasts, he unravels a number of major themes and issues at work in this complex text. He shows, in the horse thief episode, how an awareness of the long reach of European history, and deference to rank and authority, prompt the New Orleans lawyer's misjudgment of the American crowd, whose

action he cannot control. In contrast the old general looks down on the anxious masses, waiting to hear of the fate of the rebellious battalion, secure in the knowledge that the European crowd can be contained and controlled. Taking this scene and the central confrontation between the old general and the corporal as crucial moments in which generational conflict finds a parallel in the juxtaposition of traditional and modernist sculptures and works of art, Polk decodes these stage props as comments, not only on the situation in World War I but also World War II, and as a reflection on the struggle of artists against forces of tradition, power, and self-interest.

In his essay Karl Zender revisits New Orleans as the metaphorical representation of Europe displaced on to an American setting in Faulkner's fiction, and thus contributes to the lively debate on the French connection of Southern writers. His careful summary of demographic facts and the development of the largely Francophone white-Creole and Afro-Creole population, which originally resisted Americanization but was later divided by racial factors, prepares for the presentation of two distinct periods in Faulkner's career in which New Orleans served as an evocative alternative to the Mississippi setting of his Yoknapatawpha fiction. Zender demonstrates how the New Orleans setting assisted Faulkner in the early vignettes, sketches and in *Mosquitoes*, helping him to question his allegiance to romantic conceptions of art, with episodes in the early novel foreshadowing the future rootedness of his vision in the quotidian reality presented in the major works of the 1930s. Zender also reveals how Faulkner's narrative rhetoric in *Absalom, Absalom!* offered an opportunity to reconfigure the Jamesian theme of American innocence and European sophistication (coded in New Orleans) in a Southern setting and maintains that Faulkner through the counter-narratives by Quentin and Shreve explored the urgent political issue which the world faced in the era of the composition of the novel: the choice between a politics of authority manifest in the right-wing and Fascist politicians who had acceded to power in Europe, and a politics of equality.

In the first of several historical essays on the transatlantic interaction of the South with Europe, Jim Cobb offers a survey from colonial times to the present. He refers to the significant share of the South in trade with the mother country, which was based on the staples from the plantations and caused a concentration of wealth in the South. He refers to the longstanding, yet increasing differentiation between North and South, and alludes to the supposed closer proxim-

ity of the South to European societal structures. The panorama he provides also includes the alleged Norman descent of the planter class in the antebellum period, the cult of Walter Scott's chivalrous code and the post-Civil War inspiration drawn from rites of the Scottish clans. But he also considers the adoption of bourgeois British concepts by the advocates of the New South. His survey finally furnishes substantial evidence for the attraction of European industrial capital in the last few decades and the strategies used for ensuring European investment: strategies that dramatically changed the Southern landscape through the establishment of factories and assembling plants in the Piedmont, and generated demographic changes through immigration.

Using a distinctly narrower focus Martin Crawford in his essay examines Anglo-Southern relations in the Civil War era, taking up a position different from his fellow-historians on the panel. He argues that the planter leaders failed to establish effective communications across the Atlantic and he investigates the underlying cultural and economic reasons for the estrangement from Europe of the nascent Confederacy and its increasing isolation. Drawing on a range of scholarship and contemporary travelogues he investigates the miscalculation of Southerners concerning the power of 'King Cotton' – they believed that the disruption of cotton exports to British markets would threaten the livelihood of a significant segment of the British population and thus compel Britain to recognize the Confederacy. In contradistinction to some recent historical work, he maintains that leading Southerners lacked international experience and so failed to support transatlantic networks essential for counteracting the economic and ideological factors fostering British sympathy for the Union. He also adduces the widespread Anglophobia in the South, resulting from resentment towards the abolitionism advocated in Britain, as a contributing factor which frustrated the hopes of Southerners regarding assistance from abroad. Statistical evidence concerning the unequal share of the South and the rest of the nation in the beginning of mass migration from Europe is deployed to bolster Crawford's argument about the inward-looking attitudes of the leaders of the Confederacy, which undermined their claim to recognition in the international sphere, a claim made all the more equivocal by the South's aversion to international interdependence.

In his essay Walter Edgar draws a multifaceted picture of pre-Civil War Southern culture in South Carolina and provides ample



evidence for the close ties of this wealthy and ethnically diverse colony and state to Europe. The frequent transatlantic journeys of plantation owners, the regular correspondence of leading members of this social class, who were men of the Atlantic world and responded to current trends and fashions in art and artifacts, substantiate his argument. Edgar's survey includes many South Carolinians who attended universities abroad specializing in various branches of knowledge especially medicine and law, while his illustration of the transatlantic exchange at home focuses on fruitful contacts between naturalists from the two hemispheres. He also stresses the impact of the naturalized Englishman and future president of South Carolina College, Thomas Cooper, on its alumni, whose minds he shaped with his advocacy of the sovereign power of the state. Cooper made a significant contribution to the move towards secession, Edgar points out. That move, in turn, led to an increasing insularity in political outlook and a drastic reduction in the transatlantic links of the state: links that were still further weakened and reduced by the deaths of many of its young intellectuals. As a result, South Carolina came to lose its role as a flourishing intellectual center for the region.

Don Doyle's essay re-opens the question of the role of diplomacy and foreign relations in the bid of the South for national independence and discusses the efforts of the Confederate political leaders (who employed the rhetoric of the American Revolution) to align their cause with that of emerging and/or successful nationalist independence movements in Europe. Their case was, however, dramatically weakened by the issue of slavery, which had unfortunately been put in the foreground by the Vice President of the Confederacy. This arguably damaged and eventually doomed the Confederate plea for recognition in Europe. It is in connection with this increasingly unpopular aspect of the Southern cause that Doyle investigates the correspondence of Giuseppe Garibaldi. Early in the war, Garibaldi was approached by Union envoys about his apparent readiness to involve himself in the conflict, so as to ensure the emancipation of African Americans. Doyle highlights the dramatic disadvantage of the South aggravated by its temporary association with reactionary powers in Europe, a situation which prepared the irreversible loss of any prospect of support after Lincoln's Emancipation Proclamation.

In her essay "The Green, Green Hills of Home", which opens the section on mountains and folk culture, Sarah Robertson considers the parallels in the socio-cultural conditions of coal-mining areas in Wales

and in Appalachia. She also explores similarities in the fictional representation of miners' lives. Texts situated in Welsh and West Virginian mining communities, she points out, use mountain landscapes not only as setting but also as a source of redemption and refuge from the bleakness of the immediate environment in which miners find themselves. In doing this, they offer a contrast to the unrelieved misery of, say, the portrait of the mining environment in Zola's *Germinal*. Describing the shared cultural concerns of particular novels set in Wales and West Virginia, she takes the measure of both shared social and cultural practices and the internationalist dimensions to the political agitation and even violence that were often the miners' response to their condition. In so doing, she offers a gloss on the uncanny sense of familiarity that the West Virginia writer, Jayne Anne Phillips, said that she felt during her first trip to Wales.

In her essay Barbara Ching focuses on the plot of Maggie Greenwald's film *Songcatcher*, which refers to historical individuals and episodes and offers a dramatic reflection on the research of those folklorists in the early 20<sup>th</sup> century who collected old ballads in Appalachia. The folklorists claimed to discover extensive vestiges of pure British culture preserved in the isolation of the mountains. In her analysis of the plot of the film, Ching discusses the possible prejudice of conservative academics, intent on confirming their ideas of the cultural continuity of the ballad tradition and the determinately British roots of Appalachian folk songs. She also illustrates the escape of a female song-catcher from restricting patriarchal structures into the urban world outside, where country music as a marketable commodity successfully draws on these old ballads.

Jill Terry's essay provides an intriguing survey of other facets of the ups and downs of transatlantic exchange in the field of folk music, associated with prominent song-catchers and their collecting tours in the early and mid-20<sup>th</sup> century. She retells the story of the Folk Revival in the early 20<sup>th</sup> century, associated with Cecil Sharp and Alan Lomax's father, and links the recovery of the old ballad tradition to notions of national identity on both sides of the Atlantic. She illuminates cultural and political factors coinciding with the second folk revival of the late 1950s, which caused tensions between "survivalist" musicians and "revivalists" and which prompted the paradoxical resistance to transatlantic folk music exchange. The puzzling abandonment of American instruments and material collected in 1959 by the young British folk singer Shirley Collins, who had accompanied Alan

Lomax on his treasure-hunt through the South on the eve of the Civil Rights movement, is thus accounted for, as is the seeming perversity of British folk musicologists' rejection of examples of old folk ballads from the southern Appalachians. The political climate in the USA, shaped by Joseph McCarthy, alienated leading British folk music collectors such as Ewan MacColl. Terry also illustrates the insistence on authenticity, which placed a ban upon the performance of American songs even though they were rooted in the same shared tradition.

The final section of the volume on post-war fictions is introduced by Robert Brinkmeyer's essay, which considers the shadow of guilt about slavery reflected and explored in various novels portraying characters agonizing over their Southern heritage. This is exemplified in particular by William Styron's interrogation of this issue in *Sophie's Choice*, in which slavery in the American South and the notorious racist stance of populist U.S. Senator Theodore Bilbo from Mississippi are linked to the creation and operation of Auschwitz. Brinkmeyer draws attention to Styron's suggestion that, through the depiction of the maturation process of his *alter ego*, Stingo comes to accept the connection between the violence of chattel slavery and the Holocaust. Brinkmeyer also shows how Styron is indebted to analyses of the parallels between the structure of slavery and of Nazi concentration camps provided by Stanley Elkins and Richard Rubenstein.

Suzanne Jones reads the various picaresque encounters of the protagonist / narrator in Shay Youngblood's *Black Girl in Paris* as the story of Eden's emancipation from her upbringing and, in particular, from the internalization of racial boundaries and the dictates of the Southern black community. Jones describes the gradual abandonment of expectations aroused by the fabled city of Paris, the destination of many African American artists and entertainers; and she describes the experiments of this young woman from Georgia with various intimate relationships – experiments ending in her discovery of a joyful trans-racial relationship with a white American blues musician. This conclusion to her personal odyssey reflects, Jones suggests, the possibility of a hybrid culture – one that would be anathema to those still clinging to the prejudices of her Southern home. The personal also melts into the literary, since the discovery of a valid relationship coincides with the beginnings of the protagonist's realization of her literary talent, a realization underwritten by an idolized James Baldwin in the final episode in the book.

A. Robert Lee concludes the sequence of articles on African American writers with a consideration of William Demby. Demby was an expatriate author, who chose for the settings of his published books of fiction a West Virginian township, Rome, and Manhattan, but who also included the reality or fantasy of Africa in the experiences of his characters. Lee offers a close reading and analysis of the main characters and of imagery; he also explores the use of multiple allusion, especially in Demby's 1965 novel, *The Catacombs*. In his 1950 novel, *Beetlecreek*, Lee explains, Demby uses a seeming realist-naturalist mode to explore the lives of disconnected individuals and the tragic outcome of an attempted friendship across the color line. In *The Catacombs*, however, he offers the reader an early form of the post-modern narrative, multi-layered and self-reflexive. Lee shows how Demby uses the environment intimately familiar to him from his residence of two decades in the Italian capital for a novel that is remarkable for its complex, allusive idiom; and he describes how the development of personal relationships is set against a wider context of violence and trauma. In the 1978 novel, *Love Story Black*, Lee reveals, Demby shows how an African American novelist and long-time expatriate can successfully undertake a commissioned task, in order to do justice to the life story of an octogenarian African American chanteuse. This task requires him to recapture the turbulent 1920s when black expatriate artists were celebrated in Europe; indirectly and as a consequence, he also discovers in the life story parallels to the literary heritage of Europe. Here again, and this time in a more fanciful, fantastical vein, there is a form of transatlantic exchange.

### Note

- <sup>1</sup> Alvar Nuñez Cabeza de Vaca, *Relation of Alvar Nuñez Cabeza de Vaca*, trans. Buckingham Smith (1542; trans. 1871, reprint. London: 1966) chapter xxxiv.