

The smiling phoenix; Southern humor from 1865 to 1914

Hall, Wade H.

Note: This is not the actual book cover

Smiling Phoenix Southern Humor From 1865

Wade Hall



Smiling Phoenix Southern Humor From 1865:

The Smiling Phoenix Wade Hall,1965 The Enduring Legacy of Old Southwest Humor Edward

Piacentino,2006-02-01 The Old Southwest flourished between 1830 and 1860 but its brand of humor lives on in the writings of Mark Twain the novels of William Faulkner the television series The Beverly Hillbillies the material of comedian Jeff Foxworthy and even cyberspace where nonsoutherners can come up to speed on subjects like hickphonics The first book on its subject The Enduring Legacy of Old Southwest Humor engages topics ranging from folklore to feminism to the Internet as it pays tribute to a distinctly American comic style that has continued to reinvent itself The book begins by examining frontier southern humor as manifested in works of Faulkner Erskine Caldwell Flannery O Connor Eudora Welty Woody Guthrie Harry Crews William Price Fox Fred Chappell Barry Hannah Cormac McCarthy and African American writers Zora Neale Hurston Ralph Ellison Alice Walker Ishmael Reed and Yusef Komunyakaa It then explores southwestern humor s legacy in popular culture including comic strips comedians and sitcoms and on the Internet Many of the trademark themes of modern and contemporary southern wit appeared in stories that circulated in the antebellum Southwest Often taking the form of tall tales those stories have served and continue to serve as rich reusable material for southern writers and entertainers in the twentieth century and beyond The Enduring Legacy of Old Southwest Humor is an innovative collaboration that delves into jokes about hunting drinking boasting and gambling as it studies among other things the styles of comedians Andy Griffith Dave Gardner and Justin Wilson It gives splendid demonstration that through the centuries southern humor has continued to be a powerful tool for disarming hypocrites and opening up sensitive issues for discussion Ghosts of the Confederacy

Gaines M. Foster,1987-04-23 After Lee and Grant met at Appomatox Court House in 1865 to sign the document ending the long and bloody Civil War the South at last had to face defeat as the dream of a Confederate nation melted into the Lost Cause Through an examination of memoirs personal papers and postwar Confederate rituals such as memorial day observances monument unveilings and veterans reunions Ghosts of the Confederacy probes into how white southerners adjusted to and interpreted their defeat and explores the cultural implications of a central event in American history Foster argues that contrary to southern folklore southerners actually accepted their loss rapidly embraced both reunion and a New South and helped to foster sectional reconciliation and an emerging social order He traces southerners fascination with the Lost Cause showing that it was rooted as much in social tensions resulting from rapid change as it was in the legacy of defeat and demonstrates that the public celebration of the war helped to make the South a deferential and conservative society Although the ghosts of the Confederacy still haunted the New South Foster concludes that they did little to shape behavior in it white southerners in celebrating the war ultimately trivialized its memory reduced its cultural power and failed to derive any special wisdom from defeat **Precious Perversions** Tison Pugh,2016-03-21 The tragic sentiment of Southern

literature and its heteronormative perspective are foundational attributes generally accepted by both popular and scholarly

audiences Yet a pantheon of great authors ranging from like Tennessee Williams Carson McCullers and Truman Capote to present day voices of Alice Walker John Waters and David Sedaris collectively attest to both the vibrancy of queer experience and the prevalence of humor found in this rich regional cannon In *Precious Perversions* Humor Homosexuality and the Southern Literary Canon Tison Pugh challenges the premises that elevate William Faulkner and diminish Florence King that esteem Walker Percy yet marginalize David Sedaris by arguing for the inclusion of gay comic authors as long standing defining voices in the field By redefining the tenets of Southern literature Pugh reveals long overlooked or discounted aspects of gay humor within the South s literary realm Noting for example that Tennessee Williams is revered as a dramatist who probes the heart of the human condition rather than for his submerged camp humor and Truman Capote s comic cinema and literature never eclipsed serious works Pugh establishes a history of mainstream and academic critique that ignored queer humor Likewise Florence King and Rita Mae Brown wrote defining narratives of Southern lesbian experience in respectively *Confessions of a Failed Southern Lady* and *Rubyfruit Jungle* yet according to Pugh they are almost entirely neglected in accounts of the literary South More recently the author shows the critical reception of Dorothy Allison s *Bastard Out of Carolina* testifies to an overarching interest in the traumatic aspects of her poetry and fiction rather than in her humor and its cathartic power Pugh also asserts that David Sedaris as a writer of the post Southern South who appears to fall beyond the parameters of regional literature for many readers creates a new humorous vision of the region that recognizes both its pained history and its grudging accession to modernity Drawing from works of key southern writers Pugh sets forth a new vision of Southern literature emerges one illuminated by the humor of gay voices no longer at the margins

[The History of Southern Women's Literature](#) Carolyn Perry, Mary Weak-Baxter, 2002-03-01 Many of America s foremost and most beloved authors are also southern and female Mary Chesnut Kate Chopin Ellen Glasgow Zora Neale Hurston Eudora Welty Harper Lee Maya Angelou Anne Tyler Alice Walker and Lee Smith to name several Designating a writer as southern if her work reflects the region s grip on her life Carolyn Perry and Mary Louise Weak have produced an invaluable guide to the richly diverse and enduring tradition of southern women s literature Their comprehensive history the first of its kind in a relatively young field extends from the pioneer woman to the career woman embracing black and white poor and privileged urban and Appalachian perspectives and experiences The History of Southern Women s Literature allows readers both to explore individual authors and to follow the developing arc of various genres across time Conduct books and slave narratives Civil War diaries and letters the antebellum postbellum and modern novel autobiography and memoirs poetry magazine and newspaper writing these and more receive close attention Over seventy contributors are represented here and their essays discuss a wealth of women s issues from four centuries race urbanization and feminism the myth of southern womanhood preset images and assigned social roles from the belle to the mammy and real life behind the facade of meeting others expectations poverty and the labor movement responses to *Uncle Tom s Cabin* and the influence of *Gone with the Wind* The

history of southern women's literature tells ultimately the story of the search for freedom within an insidious tradition to quote Ellen Glasgow This teeming volume validates the deep contributions and pleasures of an impressive body of writing and marks a major achievement in women's and literary studies *Ethnic Folklife Dissertations from the United States and Canada, 1960-1980* Catherine Hiebert Kerst, 1986 Publications of the American Folklife Center, 1977 **But There Was No Peace** George C. Rable, 2007 This is a comprehensive examination of the use of violence by conservative southerners in the post Civil War South to subvert Federal Reconstruction policies overthrow Republican state governments restore Democratic power and reestablish white racial hegemony Historians have often stressed the limited and even conservative nature of Federal policy in the Reconstruction South However George C Rable argues white southerners saw the intent and the results of that policy as revolutionary Violence therefore became a counterrevolutionary instrument placing the South in a pattern familiar to students of world revolution **Humor of the Old Southwest**, 1989-11-16 During the early part of the nineteenth century the Southwestern frontier moved from North Carolina South Carolina and Georgia through Alabama Tennessee and Mississippi to Missouri Arkansas and Louisiana Using a variety of styles and subjects humorists in the frontier states of the Southwest wrote tall tales and humorous stories that made use of dialect and emphasized cruelty violence and depravity in rebellion against the sentimental morality of conventional literature Such tales flourished from 1835 through 1861 and helped buffer the pioneers during their everyday hardships The humorists stories though exaggerated were often rooted in the real characters and incidents of the frontier and as such serve as a social history of the period Many of these stories were originally published in local newspapers and reprinted in William T Porter's Spirit of the Times Although the popularity of this type of humor died out with the beginning of the Civil War its influences can be seen in the works of Mark Twain William Faulkner Flannery O Connor and Thomas Wolfe The bibliography lists works about Southwest humor in general and by and about nine major humorists including David Crockett Joseph Glover Baldwin George Washington Harris Johnson Jones Hooper Henry Clay Lewis Augustus Baldwin Longstreet Charles Fenton Mercer Noland William Tappan Thompson and Thomas Bangs Thorpe These two main sections are supplemented by author and general subject indices As the first book length bibliography in this field Humor of the Old Southwest will make a useful tool in academic libraries and will find a place in collections of folklore American literature and humor *Conecuh People* Wade Hall, 2004-01-01 Author Wade Hall the first of his family to graduate from high school is a native of Bullock County In the 1970s and early 1980s during visits back to his home county he recorded the memories of some of the county's oldest inhabitants including the nineteen people who now speak from these pages What they shared were recollections of a culturally and technologically isolated time in which life was hard but honest and people persevered with stoicism and a simple unfettered religious faith

Jacket

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