

Journal Name- Southern Literary Journal

Journal Call Number- US ISSN 0038 4291

Journal Web Site- <http://english.unc.edu/slj>

Editor(s)- Kimball King, Ph.D., faculty member of University of North Carolina, Chapel Hill. Major scholarly areas of interest include: Contemporary British and American Drama, Southern literature, and Nineteenth century American Literature. He is also completing a study of Southern elements in Tennessee William's plays.

Fred Hobson, Ph.D., faculty member of University of North Carolina, Chapel Hill. Major scholarly areas of interest include: Southern Literature and Intellectual history, Autobiography, and Twentieth-century American fiction. He is also editor of the *Southern Literary Studies* and working on a study Entitled, "The Savage South: History of an Image".

Review Board- William L. Andrews, E. Maynard Adams Professor of English, James W. Coleman, Associate Professor of English, Joseph M. Flora, Atlanta Professor of Southern Culture, J. Lee Greene, Professor of English, William Harmon, James Gordon Hanes Professor of Humanities, Trudier Harris, J. Carlyle Sitterson Professor of English, Mae Henderson, Professor of English, George Lensing, Professor of English, Julius R. Raper, Professor of English, Linda Wagner-Martin, Hanes Professor of English and Comparative Literature

Submission Guidelines- Accepts scholarly essays on "southern authors and southern writing". It does not accept submissions of fiction, poetry, personal essays, notes, or unsolicited reviews. The formatting details can be found on their website. Include a cover letter and SASE if the article is to be returned.

Review Procedures- Allow six months for a reply and the panel will review each Submission, though they are to be addressed to David A Davis, Managing Editor. It is peer reviewed.

Publishing Trends- "Recent issues of the journal feature article on Fred Chappell, Charles Chestnutt, Ralph Ellison, William Faulkner, Ellen Glasgow, Augustus Longstreet, Bobbie Ann Mason, Carson McCullers, Flannery O'Connor, Eudora Welty, Tennessee Williams, and Robert Penn Warren."

The Southern Literary Journal is published biannually and “is concerned with the literary and intellectual life of the American South” (1). Published since 1967, it “features essays dealing with southern writing from colonial times to the present, and its eclectic approach includes literary criticism, historical studies, and thematic and interpretive analysis”. The Spring 2004 issue specifically highlights “memoir and autobiography” because, according to editor Dr. Hobson, “[they are] among the hottest areas in Southern literature”. In the introduction Hobson also emphasizes a poignant shift away from the primary focus upon “the binary races”. Hobson calls for this paradigm shift to focus upon the emerging multicultural south (13-4). Also central to this latest issue is a focus on rebellion, resurrection and drawing upon the female persona as a source of strength. In “Refusal to be Re-cast: Anne Burton’s Narrative of Resistance” by Yolanda Pierce, the struggle of the first post-bellum autobiography writer, Anne Burton is studied. Burton, making the transition from slave to emancipated slave, writes about the struggle for a new identity and what eventually becomes her defiance adhere to being a second class citizen. “Using my Grandmothers Life as a Model: Richard Wright and the Gendered Politics of Religious Representation”, by Quiana Whitted, chronicles the refusal of Wright to embrace the “enduring core of black folk culture”, which is religion. The women of Wright’s life, according to Wright, use religion for a dependency on God that allows them to “deliberately stop thinking”. Whitted examines his quest for a secular identity of blacks by emerging as independent thinkers that refuse “a false comfort of religion”.

Spring 2003’s overriding theme centers around the search for new definitions and a re-examination of the “old south”. It is a desire to break away from the antiquity. Manning’s article specifically longs to “discover a ... link between sentimental southern fiction popular at the turn of the 19th century and the more honest appraisals of the south of the 20th century southern renaissance (28). Also worthy of mention is Ben Railton’s piece “What Else Could a Southern Gentleman Do: Quentin Compson, Rhett Butler and Miscegenation”. It is a comparison of two key figures in southern literature written in the same year: Quentin Compson from Faulkner’s Absalom, Absalom and Gone with the Wind’s Rhett Butler. The diametrically opposed characters express issues of a south with one longing for the nostalgia (Butler) and with one yearning for a new beginning (Compson).

Fall 03’s issue revolves around new directions in southern women. The highlighted article “A Particular form of Ugliness: Eudora Weltry, Carson McCullers and Flannery O’Connor” by Sarah Gleson White. It explores the “ugliness” embodied in the forefront women writers in the Southern Renaissance; how this stems from “discontentment and oppression”. The female characters in each novel share what White calls “androgynous and sterile” characteristics.

It is also worthy to mention an article written in Fall 2002 by Mark S. Graybill entitled, “Peeping Toms on History: Barry Hannah’s *Never Die* as Postmodern Western”. Its ability to link the conventional western novel to *Never Die*, while still being able to successfully emphasize the story’s post-modernism or “metanarrative” (set of patterns that essentialize American identity) places it easily among the most interesting and innovative pieces.

Those that favor the writers Flannery O’Connor and William Faulkner would be wise to submit their writings as in the past 3 years 7 articles have been written on the two giants of southern literature.