



## **American Cinema and the Southern Imaginary (The New Southern Studies)**

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Employing innovations in media studies, southern cultural studies, and approaches to the global South, this collection of essays examines aspects of the southern imaginary in American cinema and offers fresh insight into the evolving field of southern film studies.

In their introduction, Deborah Barker and Kathryn McKee argue that the southern imaginary in film is not contained by the boundaries of geography and genre; it is not an offshoot or subgenre of mainstream American film but is integral to the history and the development of American cinema.

Ranging from the silent era to the present and considering Hollywood movies, documentaries, and independent films, the contributors incorporate the latest scholarship in a range of disciplines. The volume is divided into three sections: “Rereading the South” uses new critical perspectives to reassess classic Hollywood films; “Viewing the Civil Rights South” examines changing approaches to viewing race and class in the post–civil rights era; and “Crossing Borders” considers the influence of postmodernism, postcolonialism, and media studies on recent southern films.

The contributors to *American Cinema and the Southern Imaginary* complicate the foundational term “southern,” in some places stretching the traditional boundaries of regional identification until they all but disappear and in others limning a persistent and sometimes self-conscious performance of place that intensifies its power.

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