

# Journal X

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Volume 6  
Number 2 *Spring 2002*

Article 1

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2020

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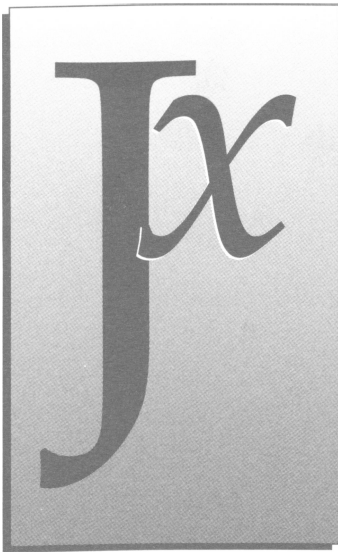
Editors, Journal (2020) "Cover pages," *Journal X*: Vol. 6 : No. 2 , Article 1.  
Available at: <https://egrove.olemiss.edu/jx/vol6/iss2/1>

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Editors: Cover pages

*a journal  
in culture  
& criticism*

*Journal x* • Volume 6 • Number 2  
Spring 2002



Reoccupying the Space of Culture: Greece and the Postcolonial  
Critique of Modernity  
MARIA KOUNDOURA

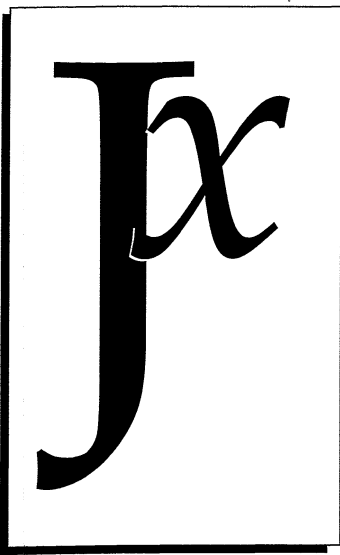
This Side of the Misty Sea, Where Wynken, Blynken and Nod  
Saw Off the Kitty's Tale  
A. LOUDERMILK

Haunted Houses  
PAULO DE MEDEIROS

The Tabloidization of Emily  
STEPHEN L. SNIDERMAN

The Poetry and Activism of Frances Ellen Watkins Harper  
SARAH ELIZABETH BENNISON

**Reading for Pleasure (Essay review):**  
Looking Awry: Reading Žižek in the Former Yugoslavia  
LUCINDA COLE



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# Journal x

A Journal in Culture & Criticism

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*Journal x* is published biannually in Fall and Spring by the Department of English of the University of Mississippi. Subscription rates are \$8 (individuals) and \$24 (institutions). For all subscriptions outside US add \$3 per year, remittance to be made by money order or check drawn on a US bank. Write to the Business Manager at the above address. E-mail: [kraber@olemiss.edu](mailto:kraber@olemiss.edu) or [atrefzer@olemiss.edu](mailto:atrefzer@olemiss.edu). Fax: 601 232 5787. Changes of address should be reported to the Business Manager.

*Journal x* is set in Caslon typeface and printed on acid-free paper by the University Publishing Center at The University of Mississippi. The *Jx* logo was designed by Susan Lee.

Contents ©2002 by the University of Mississippi. ISSN: 0278-310X



## Letter from the Editors

Welcome to the new *Journal x*! As we publish this issue, a follow-up to our fall Special Issue, *Re-Thinking Postcoloniality*, we invite you to join us in rethinking the meaning of the “x” in *Journal x*, and redefining it as the nexus or crossing point of local, regional, and global cultures in literature. Our predecessors Ivo Kamps and Jay Watson hoped to energize the field of literary criticism by offering a journal dedicated to pleasure. Under our editorship we hope to balance change with continuity, foregrounding essays which deal with the confluence of cultural differences, while still emphasizing the pleasures to be gained from reading, writing, and the effort to engage with all sorts of texts — literary, visual, historical, and political.

It is our good fortune that the journal’s title so neatly embraces the concept of crossings at this particular moment in American academic life. We see in our sponsoring department at The University of Mississippi the growing influence of both regional interests — in our case Southern literature — and global concerns, often realized in the expansion of department offerings into “World Literature” variously defined. More generally, the articulation of these geographical visions with the help of critical theory has opened new paths of inquiry and fostered new debates that bridge the assumed gap between the “academy” — whose ivory, concrete, or glass towers may be adorned with ivy or magnolia, or simply rise unimpeded by the traditional trappings of distance and reflection — and the “real world,” wherever and whatever that is imagined to be.

Being true to both our new agenda and the journal’s original purpose presents some particular challenges, however. How, for instance, does one combine literary-critical playfulness with the serious issues of race, religion, or gender oppression here and abroad? How can the “regional” be redefined from a national or global perspective? We hope this volume begins to address those questions. Focusing on a story close to our home, Stephen L. Sniderman raises critical questions about the construction of literary and legal evidence in Faulkner’s “A Rose for Emily” to suggest that generations of Faulkner critics have misread his most famous story in part because they failed to read it in light of a broader national discourse. Sarah Bennison’s work on Frances Harper addresses another overlooked issue: Harper’s participation in a growing national tradition of African American protest poetry. Shifting from a specific region to the nation, Paulo de Medeiros examines the relationship between the ghosts of empire and the modern nation state in the literature of Portugal. His essay explores problems of national identity, haunted by a history of empire. Similarly interested in postcolonial concepts of time and place, Maria Koundoura asks, is postmodern theory’s construction of time really “new”? And how is “modernity” bound to place? In order to answer these questions, she traces the function of Greece in two historiographies of modernity.

And what is the place of pleasure, how can pleasure be maintained or renewed in a world of domestic and foreign violence? A. Loudermilk explores the place of violence in Eugene Field’s turn of the century children’s poetry and positions him as the precursor to some of today’s cartoonists such as Matt

Groening, Lynda Barry, Renee French and others who fuse innocence-bucking satire with the “innocence” of the child’s perspective. Moving from the domestic setting to Eastern Europe, Lucinda Cole’s “Reading for Pleasure” essay takes us on a trip through war-torn Yugoslavia in “the midst of its historical trauma.” Her travel narrative, filtered through the theoretical eyes of Slavoj Žižek, raises questions about global political investment, personal desire, and pleasure’s limits in a world at war.

— Karen Raber and Annette Trefzer