



The Tacky South

Edited by **KATHARINE A. BURNETT** and **MONICA CAROL MILLER**

Foreword by **CHARLES REAGAN WILSON**

As a way to comment on a person’s style or taste, the word “tacky” has distinctly southern origins, with its roots tracing back to the so-called “tackies” who tacked horses on South Carolina farms prior to the Civil War. *The Tacky South* presents eighteen fun, insightful essays that examine connections between tackiness and the American South, ranging from nineteenth-century local color fiction and the television series *Murder, She Wrote* to red velvet cake and the ubiquitous influence of Dolly Parton. Charting the gender, race, and class constructions at work in regional aesthetics, *The Tacky South* explores what shifting notions of tackiness reveal about US culture as a whole and the role that region plays in addressing national and global issues of culture and identity.

KATHARINE A. BURNETT, associate professor of English at Fisk University, is the author of *Cavaliers and Economists: Global Capitalism and the Development of Southern Literature, 1820–1860*.

MONICA CAROL MILLER, assistant professor of English at Middle Georgia State University, is the author of *Being Ugly: Southern Women Writers and Social Rebellion*.

PRAISE FOR *THE TACKY SOUTH*:

“A sharp collection of essays about the tangled world of southern aesthetics, race, and class, *The Tacky South* is as thought-provoking as it is flat-out fun.”—Margaret Eby, author of *South Toward Home: Travels in Southern Literature*

“*The Tacky South* is a remarkable book, both for the range of cultural history explored, and for the diversity of theoretical approaches taken. The collection will appeal to scholars, pop culture enthusiasts, and anyone interested in the South.”—Anthony Szczesiul, author of *The Southern Hospitality Myth: Ethics, Politics, Race, and American Memory*

“Burnett and Miller have created a wild and verdant landscape by inviting a wide range of scholars to consider the question of the tacky South. What results is as rich and messy as it should be, resisting neat answers and instead insisting upon contradictions and tensions that are at the heart of the South and the concept of tackiness.”—Meredith McCarroll, author of *Unwhite: Appalachia, Race, and Film*



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