



PAUL GREEN'S SOUTH:

GOTHIC MODERNISM

IN The House of Connelly

BY
TANFER
EMIN
TUNC

TANFER EMIN TUNC is an Associate Professor in the Department of American Culture and Literature at Hacettepe University in Turkey. She specializes in Women's Studies and American Cultural Studies, with an emphasis on gender, sexuality, race, and the American South. She has published on such Southern writers as Caroline Gordon, Tennessee Williams, Walter Sullivan, and Margaret Mitchell, as well as on topics ranging from reproduction in the antebellum South to Southern foodways and Southern gothic literature. She is Vice President of the American Studies Association of Turkey (ASAT) and a Board Member of the European Association for American Studies (EAAS).

Author's Note: I would like to express my heartfelt thanks to Margaret Bauer and the anonymous peer reviewers for their valuable comments and suggestions.

TENNESSEE WILLIAMS MAY BE THE FIRST NAME TO COME TO MIND AS A SOUTHERN GOTHIC PLAYWRIGHT, BUT BEFORE WILLIAMS CAME PAUL ELIOT GREEN (1894–1981), A NORTH CAROLINA NATIVE, WINNER OF THE 1927 PULITZER PRIZE FOR DRAMA FOR *IN ABRAHAM'S BOSOM*, AND A PIONEER IN FOLK AND SYMPHONIC OUTDOOR DRAMA. FEW OUTSIDE OF HIS HOME STATE REMEMBER GREEN TODAY, BUT HE WAS QUITE RENOWNED IN THE SOUTH AND THROUGHOUT THE REST OF THE COUNTRY DURING THE INTERWAR YEARS AND, AFTER RECEIVING THE PULITZER, CELEBRATED AROUND THE WORLD, YEARS BEFORE WILLIAMS WROTE HIS APPRENTICE PLAYS IN THE LATE 1930S AND EARLY 1940S. MOREOVER, GREEN PLAYED A SIGNIFICANT ROLE IN THE SOCIAL DEVELOPMENTS OF THE NEW SOUTH OF THE FIRST HALF OF THE TWENTIETH CENTURY.

PHOTOGRAPH ABOVE BY WOOTEN/MOULTON;
IN THE PORTRAIT COLLECTION #P0002. NORTH CAROLINA COLLECTION PHOTOGRAPHIC
ARCHIVES. WILSON LIBRARY, UNC CHAPEL HILL; COURTESY OF THE PAUL GREEN FOUNDATION