Index

A
A and R men, 159, 168
adaptation. See narrative, adapted; song, modification of text
address, respectful form of, 94, 217n5
African Americans: contributions to mountain South of labor of, 40, 152–153; denigrating portrayal of (see blackface); power of impersonating, 151; songs associated with, 146, 160
agriculture. See work, agricultural
Anderson, Marion, 146, 163
anger, management of, 149
Anglin, Jim, 146
anthropology, concern with representation, 10–11
antique dealers, 60
Appalachia: as constructed concept, 2, 20–21, 61; as economic periphery, 38, 39, 65, 212; economic equality in, 37; Eldreth's attachment to romanticized images of, 4, 29, 212 (see also nostalgia); exceptionalism, 39, 152–153; exploitation by capitalists, 39; industrialization of, 29, 39, 41, 45, 153; less culturally isolated than supposed, 4, 26, 147, 160, 167, 209; regarded as culturally distinctive, 61; regarded as source of Anglo-Saxon stock, 38, 151; regarded as source of uncommercialized culture, 38, 159; rural character of, 29
Appalachian culture: as problematic concept, 2, 20–21, 61; as economic periphery, 38, 39, 65, 212; economic equality in, 37; Eldreth's attachment to romanticized images of, 4, 29, 212 (see also nostalgia); exceptionalism, 39, 152–153; exploitation by capitalists, 39; industrialization of, 29, 39, 41, 45, 153; less culturally isolated than supposed, 4, 26, 147, 160, 167, 209; regarded as culturally distinctive, 61; regarded as source of Anglo-Saxon stock, 38, 151; regarded as source of uncommercialized culture, 38, 159; rural character of, 29
Appalachian historiography, revisionist, 39, 209
Appalachian singing style. See singing style, Appalachian
Appalachian State University (Boone, NC): Eldreth's children work at, 23; Eldreth's involvement with students from, 101, 211, 212, 218n2; Eldreth's performances at, 24, 204, 206, 218n2; scholars associated with (see Cornett, Judy; Conway, Cecilia; McCloud, William; McGowan, Thomas; Williams, Cratis)
Appalachian Studies, 25, 38, 43, 201
artist, Eldreth as, 156, 157
audience: appreciation of Eldreth, 202;
Eldreth's sensitivity to, 207; grandchildren as, 23, 100, 131, 156; misunderstanding needs of, 55, 61, 114, 190; new opportunities offered by public, 3, 25, 62, 63, 71, 130–131, 185, 210, 212, 217n1. See also listener
aunt(s), Eldreth's relationship with, 37, 72, 107

B
babysitting, 23, 52, 182
back-talk, 20, 80, 122–123, 175, 176–178
Bakhtin, M. M.: chronotope, 42; discourse, 5–7, 12–13; fascination with novel, 6; heteroglossia, 8; Marxian perspective, 50; model of self as dialogically constituted, 5–7, 18; model of utterance as responsive, 9, 21; speech full of others’ words, 8, 18. See also dialogism, utterance
baking: Eldreth, 51, 52, 80, 207; Grandma Milam, 33. See also food, preparation
ballad(s), 161, 205; American from British Broadside, 160, 164–165; Child or English, 160, 209, 222n20 (see also ballads, traditional); murder, 113, 164–165, 170, 173, 175; Native American, 160, 164–165; parlor (see song, sentimental); sentimental (see song, sentimental); traditional, 4, 26, 113, 160. See also song
Baptist church, 43, 193, 196, 222–223n22
Bell, Ed (storyteller), 16, 55
benevolent manifestations, 103, 130. See also ghosts
Bicentennial (United States 1976), 23, 201, 202
biography, 2
birth. See childbearing
Bishop, Elva, 215n8
Black, Mary, 106, 113, 142
blackface: admiration for African American musical forms reflected in, 147; argument for studying practice distinct from condemnation of attitudes responsible, 145; as oversaturated metaphor, 155; characters frightening, 145, 147, 151; denigrating portrayal of African Americans in, 26, 144, 153, 212; Eldreth's models for, 146; Eldreth's use in practical joking, 135, 143–147, 150–155; homosexual fascination
reflected in, 147; image ubiquitous in North American culture, 147; involves both love and theft, 147; metaphysical, 147; political protest in, 147; power of, 155; reinforces Eldreth's membership in white community, 151–152; reflects racial envy, 151; Sawin's discomfort with, 21, 26, 135; seeing through the disguise, 151; use by Al Jolson, 146; use by early country music stars, 146

bluegrass, 163, 171, 194, 197
Blue Sky Boys, 146, 163, 165, 171
blue yodel, 161

bootlegging: Eldreth's distress over involvement with, 44, 185; granddaughter reveals story of, 44, 184; helping father with, 35, 184

bragging, 82, 208–209
brother: Eldreth's relationship with, 22, 140; played practical joke, 138–139

C
Carter Family, 146, 161, 162, 163, 164, 16, 222n19
character: inherent, 30, 31; develops in course of life, 31. See also self, self-construction, subjectivity
charity, 60
chickens: cross legs to be tied, 35; drown in flood, 123; Eldreth refuses to kill, 52; naked, 123
childbearing: assisting others, 51–52, 74–75, 86; as taboo subject, 87; Eldreth's own, 52, 76–77; learning about through experience only, 87; vulnerability of women after, 76–77
childhood: as favored topic, 25, 28, 29, 31; as sacred, 172; association of songs with, 171–172; disrupted by moving, 22–23, 32; idealization of, 178; purpose of stories about, 29; sense of security in, 172; two versions of, 25, 32. See also happiness, before marriage
childrearing: Eldreth's philosophy of, 148–149; children: Eldreth's relationship with, 83, 94, 203, 210; names of Eldreth's, 23, 217n2; playing practical jokes on, 135, 147
choir: Eldreth's participation in, 193, 194; leader, 194, 195; role in church service, 194; Sawin's participation in, 194
chronology: Eldreth's disinterest in, 22; ethnographer's contribution to life story, 14, 22
chronotope: idyll of agricultural labor, 42; novelistic time, 46–47
churning butter, 33
class: as dimension of difference between Eldreth and Sawin, 4, 62, 136; contribution of slavery to society stratified by, 153; defined by kind and amount of work, 4; differences not recognized, 37; intertwined with race, 151, 154; moral or social ranking according to, 57, 104, 149; more significant than culture in differentiating Eldreth from new audiences, 4, 20. See also poverty, wealth
clothing: accepting charitable gift of, 60; for performance, 205; production, purchase, and care, 51
coding, 26, 27, 99, 100, 149, 175, 213; incompetence, 150; trivialization, 131
colored child, 77, 88, 138–139
comforter, Eldreth's self-definition as, 174, 178, 211

communication, research methodologies attempt to exceed capacities of, 3, 17
community: Eldreth uses blackface to strengthen inclusion in white, 151; influence on character, 25, 29, 32, 41, 48
compliance, as index of good relationship, 84. See also obedience
complicity: folklorists' reluctance to criticize, 3, 144, 153; in oppression on basis of class, 48; in oppression on basis of gender, 3, 26, 91, 97, 112, 114, 132–133, 213; in oppression on basis of race, 3, 26, 136, 155, 213; mixed with resistance, 8
compliment, 198

conflict: between Eldreth's hegemonic formation and life experience, 133; between ethnographer's and subject's interpretation, 16, 30, 135, 144, 180; between two accounts of childhood, 25, 32, 35
context: captured by ethnographer separately from text, 17, 156; ethnographic text as for utterances incorporated, 11; for singing, 179, 192; narratives grounded in past and present, 18; natural, 10–11, 13, 214n1; no single authentic, 12; read influence of prior from dialogic utterance, 12; songbook as, 192
contradiction, containing power of, 133
conversation: Eldreth turns to own purposes, 27, 130; interview as, 14; limitations on ethnography imposed by constraints of, 17; supportive among women, 86, 88; with children about their father, 94. See also discourse; ways of speaking
corruption, 196
Conway, Cecelia, 55–56, 63, 79–80, 88, 92, 164, 215n8, 216–217n7
cooking, men's ignorance of, 84. See also food, preparation
cooperation: among women, 86; as valued character trait, 30; by members of extended family, 37, 41
Cornett, Judy, 121, 218n2
country music: associated with Appalachia, 4; continuities with traditional mountain music, 203; in Eldreth's repertoire, 26 (see also repertoire, sources); new compositions on traditional models, 161; nostalgia for past in, 43, 161, 166, 172; recording of traditional musicians and songs, 159, 161, 165; courageous, 83, 99, 115, 134; courtship, 72–74, 85–86; cousin, Eldreth's relationship with, 37, 162; cowardice, 83; Cox, Joe, 77–78, 200; criticism: coded, 26, 149; implicit, 84; masked, 130; of dishonest landlord, 120; of exploitation, 29, 104; of husband, 84, 85, 120, 130; of marriage, 85; of men's abuse of power, 112; culture: as problematic concept, 21; dialogic, 4–5, 9; emerges through use of collective expressive resources, 4–5, 9; folklorists need to dismantle concept of local, 21; local generated through interaction with translocal, 43; potential for change, 5; reciprocally produced with individual identity, 5, 212; Dalyhart, Vernon, 163, 164, 165, 166; daughter(s), Eldreth's relationship with, 78. See also children, Eldreth's relationship with decontextualization, 17, 190; defensiveness, 9, 56, 61, 215n4; demonstration, 179, 201, 204, 205, 206; Depression (United States 1930s), 2, 53, 164; dialogue: anticipates receptive understanding, 1, 7, 9, 50–51; emergence of culture through, 9; emergence of ethnography through, 9–10; in Eldreth's voicing of song texts, 157; infiltration of speaker's discourse by another's style, 8; production of self through, 96; provides access to dimensions of rhetorical action beyond semantic, 7; responding to past interlocutors, 1, 7, 9, 56; shows how existing discourses may be challenged, 8; understanding ethnooraphic interaction in terms of, 10; utterance incorporates prior utterances, genres, speech styles, 8; dialogue: between song and speech, 176–178, 185; constructed (see reported speech); disbelief, traditions of, 111; discourse(s): associated with narrative structure, 133; Bakhtin's definition of, 5–6; blocks critical consciousness, 47; conflicting, 133, 209; constitution of self through, 6, 114, 176; counter-, 178; determines experience, 46; Eldreth must respond to, 211; Eldreth situates self in opposition to other actors within, 113; Foucault's definition of, 5–6; full of prior discourses, 12; gendered positions in, 6; internalized voice of past interlocutors in, 4, 51, 178, 211; investment in, 69; involvement in continuing with prior interlocutors, 215n3; irreducible to language, 5; limitations imposed by, 6, 176–177, 211; local, 29, 56, 59, 62, 185, 210, 211; multiple intertwined, 112; positioning interlocutor in, 135–136, 155; produces permissible modes of thinking and being, 6; progressive, 69; self-construction in response to, 18, 211, 213; self-positioning in, 113, 126, 132; separability mitigates logical contradictions, 126; dissertation, Sawin's, 96, 219n1 (chap. 6), 219n2 (chap. 7); divorce: Eldreth's condemnation of, 91, 173; loss of moral standing for those who obtain, 91, 113; doctors, 18, 51–52, 74, 93, 95, 106, 142; dream 123, 177. See also premonition; drowning: babies in well, 110, 119; niece, 76–77; neighbor, 117; television report about children, 174; duty: Christian, 89, 200; singing as, 200; to family takes precedence over performance, 207; to rescue child, 89; wife's, to care for husband, 78, 89, 200; dye plant (Damascus, Virginia), 23, 34, 45; dynamics, 167; earth tremor, 122; eavesdropping, 13; egalitarianism: as Appalachian character trait, 38; Calvinist underpinnings, 215n2; in Baptist Church, 197; Elderhostel, 24, 61, 63, 131; Eldreth, Drew. See grandchildren; Eldreth, Ed. See husband; Eldreth, Maud Killens. See sister(s); Eldreth, Stacey. See grandchildren; Eller, Clyde Killens. See sister(s); embellishment, 165; emotions: complexity of, 176–177; singing as sustenance for, 186; empiricism, radical, 12; entextualization, 16, 18; ethnographer: as listener, 2, 3, 9, 19, 27, 178, 213; attempt to effect own presence, 10–11; attempt to erase is dishonest, 13; attention sparks jealousy, 208, 227n31; conceals opinions from subject, 14, 63, 135, 139; convergence of purposes of with subject's, 18, 21, 27; dilemma over criticizing subject, 3, 144, 153; discursive positioning of by subject, 21, 26, 135–136; divergence of purposes from subject's, 3, 21; Eldreth's...
resistance to purposes of (see resistance, to being presented as example of Appalachian culture; resistance, to ethnographer's purposes); feminism of, 1, 3, 14, 63, 134, 144; influence on subject, 156, 167, 180; interpretation conflicts with subject's own, 16, 30, 135, 144, 183; presence not contamination, 12; rejects impossible disciplinary expectations, 10–11; relationship with person studied, 1, 59; responsibility to process subject's words, 11, 17, 18, 19–20, 22; role in construction of subject, 2, 29, 36; subjects evade textual domination by, 12; words of inflected by subject's, 13
ethnography: as addition to not substitute for subject's words, 16; as dialogic process, 2, 9–10, 12, 17–20; challenge of to balance coherence and preservation of subject's voice, 10, 14, 19; concern that account misrepresents encounter, 12; dialogic approach to recuperates confusing research interactions, 13; dialogic critique of, 10; dialogic perspective on resolves contextual and representational impasses, 12, 17; feminist, 2, 11, 87–88 (see also feminist methodology); goal of to acknowledge humanity of subject, 10; limitations imposed by focus on subject's utterances, 17; of subjectivity, 2, 4; of the particular, 21; postmodern, 19–20; reciprocal, 19–20; subjects evade textual domination in, 12; subjects evade textual domination in, 12; evaluation: authoritative, 25, 59, 81, 93; by men, 25, 81, 91, 93, 217n3; by mother, 59, 217n3; Eldreth contradicts men's, 89; function in narrative, 30; modeling for others, 68, 81, 92; positive as sign of distant relationship, 83; fear: denial of, 115, 116; enjoyable in telling ghost stories, 142; men and women employ to negotiate power, 99, 107, 115–117, 129; of blackface character, 145, 147, 151; feminism: antiesentialist, 12; attention to marginalized, 2; critique of gender hegemony, 6; effacement of ethnographer's goals contravenes, 11; ethnographer's, 1, 3, 14, 63, 134, 144; poststructuralist, 6; tendency to valorize subjects, 3. See also ethnography, feminist feminism: design studies to respond to subjects' needs, 11; dilemma of writing about non-feminist subjects, 11; festival: Eldreth's involvement in, 202, 212, 228n37 (see also Festival for the Eno; Festival of American Folklife; Jonesboro Storytelling Festival; World Music Institute); opportunity for sociable singing, 204; participant experience, 228n37; Festival for the Eno (Durham, NC), 205; Festival of American Folklife (Washington, DC), 2, 24, 60, 178–179, 204, 205, 215n7, 217n9, 221n14, 228n37; flood, 122; folklore: attention to marginalized, 2; conceptualizes what feels real, 144; concerns with natural context, 10–11, 214n1; folklorists: as resources for Eldreth's self-construction, 25; at ASU (see Appalachian State University); attachment to romanticized concept of Appalachia, 21, 209; collected home repertoire, 168; duty to dismantle concept of local culture, 21; Eldreth's familiarity with expectations of, 15; Eldreth's interactions with, 1, 23, 26, 179, 188, 201; influence on Eldreth, 167, 179–180, 192, 204, 210; interest in old songs, 17, 169, 209; interest in songs learned orally, 167; interest in traditional music, 159, 160, 180; Jean Reid comes to
Index

attention of, 23, 179; needs coincide with Eldreth’s, 205; needs do not coincide with Eldreth’s, 205, 212; refusal to collect popular compositions, 161, 209; reluctance to criticize subjects, 3

gender: as factor in ghost stories, 111; as inevitable topic, 15, 212; as product of performance, 5; experience of influenced by class, 2; experience of influenced by region, 2; influence on benefits of performance, 157; influence on engagement with music, 180–181, 186 (see also music, instrumental inappropriate for women; singing, appropriate for women); influence on reaction to ghosts, 115; gender roles: challenge to posed by ghosts, 115; inflexibility of, 117. See also husband, traditional authority of; women’s roles
genealogical landscape, 120

genealogy: conventions of, 112; emergent, 133; implicit expectations of, 133; mobilizes lower level expressive resources, 7; models for Eldreth’s narratives and practices, 8; resource for self-construction, 4, 7–8; use of multiple constructs non-unitary subjectivity, 112
ghosts: ambiguity of, 131; benevolent are purposeful, 104; challenge hegemony, 131; conflicting models for interpreting, 126; connected to possessions of deceased, 102–103, 128; connections between experience of and changing ways of speaking, 142; connections between experience of and practical joking, 137, 142; deceased loved ones as benevolent, 111; discursive manifestation of, 211; embody hegemony, 132; empowerment by, 122; enjoyment of, 115; experience of as barometer of stress, 26, 137; fear of, 99, 107, 115, 116, 129, 134, 142; light as evidence of, 117, 126–127; lingering element of constraining past, 170; literal, psychological, and social interpretations of, 99; malevolent are purposeless, 105, 114, 112; materialize exploitation, 26, 120; men’s and women’s different reactions to, 116; must be reckoned with out of concern for justice, 98; power of, 104; real in that they produce material effects, 99; reflect uncertainty in new relationship, 115; relationship to God, 125, 130, 218–219n5; represent hope and possibility, 98, 122, 133; represent injustice, 99, 102, 104, 120, 132; represent loss or something missing, 98, 111, 113, 129, 131; reveal gender inequalities, 99, 132; sense of kinship with, 115; sounds as evidence of, 116, 117, 118; troubling, 99, 105. See also haunting; supernatural

ghost stories: audience requests for, 98, 100, 146; compared to other personal experience narratives, 99, 100; considered a component of Appalachian culture, 4, 100; double temporal grounding of, 100; Eldreth anticipates listeners’ skepticism about, 99, 131, 218n1; enjoyable, 142, 148; frightening, 142, 149; gender a factor in, 111; kinds of stories so labeled by Eldreth, 100, 101; label trivializes controversial subject matter of, 133; most welcome means for Eldreth to discuss personal experience in public, 100; motives of murder not questioned in, 112; reported speech in, 105; suspend in, 105; temporal ordering in, 105. See also stories
God: as listener, 200; musical talent as gift from, 180–181, 200; performance for, 200; praise for human accomplishments directed to, 198; relationship to ghosts, 125, 130, 218–219n5; singing to glorify, 195; transcends human logic, 88
good old days, 42, 46

gospel quartet, 179, 195, 196

gossip, 82

Graham, Billy, 196

Graham, Doctor, 106, 118–119, 142

grandchildren: audience (see audience, grandchildren as); Eldreth’s relationship with, 23, 80, 90–91, 98, 148, 184; Eldreth teaches to sing, 185, 195, 199

grandfather: Eldreth’s relationship with Milam, 22, 37, 108, 119; Killens as musician, 22, 45, 181; Milam takes care of dying neighbor, 102–104

grandmother: Eldreth’s relationship with, 22, 33, 37, 108, 119, 164; learning songs from (see learning songs, from grandmother); played practical joke, 138–139; takes care of dying neighbor, 102–104

Greene, Mary, 63, 163, 203, 204, 205, 206, 211, 220n8, 221n14, 227n30, 227n32, 227n34

happiness: before marriage, 48, 140, 171–172; Eldreth claims as defining trait, 24, 170;
expression of holy spirit, 193; since husband’s death, 31, 129; singing promotes, 184
haunting: causes of, 111, 112, 114, 118, 128; connection between sign and event (arbitrary or logical), 117; lingering element of constraining past, 170; produced by immoral behavior, 26, 114; uninvited, 98; woman to blame for, 26, 111, 128. See also ghosts; ghost stories; house, haunted
heaven: family reunited in, 92, 221n16, 222–223n22, 223–225n24; home in, 172, 222–223n22, 223–224n24; meet Jesus in, 223n24; reward in, 172
hegemony: functioning of, 5, 114; ghosts as challenge to or embodiment of, 131–132; influence on formation of individual, 133; influence on system of social meanings, 5; partial escape from, 3
heteroglossia, 8, 18, 20, 157, 173, 178
Hiawatha, 20
Hicks family, 168
hillbilly: as racial category, 152; musicians, 161; negative stereotype, 44, 61, 205
Hinson, Glenn, 178–179, 203, 204, 211, 221n14
historiography, revisionist, 39, 209
Holland, Dorothy, 55–56, 63, 79–80, 88, 92, 216–217n7
homemade. See song, homemade
homeplace, 120
horses: racing, 37; working with, 55–56
hostess, Eldreth assumes role of, 207–208
house(s): built by sons, 120; destroyed, 23, 77, 122, 188; haunted, 107, 118, 120, 129; rented, 23, 120. See also ownership, home housework: for pay, 23, 51, 58, 94, 104; in own home, 51, 183. See also work, women’s humor: as essential component of Eldreth’s self-construction, 135; differential perceptions of, 135; in causing shock, 143; of jokes accidentally played on self, 139–140; produced by incongruity, 155. See also laughter
husband: as revenant, 128, 219n6; caring for as wife’s duty, 200; domination by, 68, 84, 112, 113, 126, 131–132, 172, 176, 213; Eldreth’s relationship with, 31, 64, 74, 75, 79–80, 82–84, 94, 128, 147–148; insufficient support from, 23, 65, 121; negative portrait of, 94; not included in practical joking, 147–148; punishes Eldreth through supernatural, 128; traditional authority of, 81, 117, 129, 133
hybridity, 172
hymn, 159, 160, 172, 194, 196, 205, 221n13
I
identity. See character; self; self-construction; subjectivity
implicature, 9
incompetence: as form of coded protest, 150; rhetorical use of others’, 83, 87
individualism as Appalachian character trait, 38
indentured labor, 40
initiation, 143
injury suffered by Ed Eldreth, 23, 65
innocence, 212
insecurity: about changes during puberty, 86; about moral or social standing, 28, 150
interlocutor, speaker responds to present and absent, 9. See also listener
interpretation: conflict between ethnographer’s and subject’s, 16, 30, 135, 144, 180; conflicting models for of ghost stories, 126; narrative as model for of experience, 127, 128, 133; of silence, 89, 90; theories for of ghost stories, 99
intertextuality, 8
interview: appropriate setting for telling of oral history, 14; as conversation, 14; as performance, 206; as source of material for this study, 13; complex negotiation between ethnographer and subject, 13; Eldreth’s control of, 14–15, 206; Eldreth’s familiarity with conventions of, 15; Eldreth turns into singing sessions, 17; ethnographer must hold up her end of, 14, 214n2; mix of narrative genres in, 216n3; permits Eldreth to explore new facets of experience, 15; subject prompts ethnographer for questions, 14, 214n2
intuition: challengeable form of knowledge, 124; God as source of, 125
Irish: defining selves in contrast to African Americans, 152; ethnic identity of Killens family, 22
Irish Republican Army, 64
J
jealousy, 199, 208, 227n31
Jeffersonian ideal (community of yeoman farmers), 41, 43
Jenkins, Reverend Andrew, 162, 171, 220n9
Jesus Christ: answers prayer, 223–225n24; as pattern for moral behavior, 64, 89; as personal savior, 64, 197, 223–225n24; judgment by, 223n24; life as of most valuable time in history, 172
jokes women tell critical of men, 148. See also humor; practical joking
joking relationship, 148
Jonesboro Storytelling Festival, 205
K
Killens, Blanche. See cousin
Index 247

Killens, Clyde. See sister(s)
Killens, Florence Milam. See mother
Killens, Joe. See brother
Killens, Romey. See father
Killens, Sidney. See uncle

knowledge: Eldreth’s unique, 132; power of offered by supernatural, 132; women’s, 26, 81, 124

L
labor. See childbearing, housework, work
lament. See song, sentimental
landlord: privileges over renters, 120; withholding information from renters, 119–120. See also renter
landscape, genealogical, 120
language does not represent external reality, 5
laughter: as healthy, 138; as relief from hard lives, 140; at jokes played on self, 140; rhetorical purposes of, 130–131, 212. See also humor
laziness, 44, 60, 120, 181. See also bootlegging; music, as leisure activity
Leadbelly, 146
learning songs: from aunt, 160, 162; from cousin, 162; from father, 160, 162; from grandmother, 162, 163, 164, 167, 182; from mother, 162; from schoolteacher, 162; from uncle, 43, 162, 163, 221n11; timing of, 29
leisure. See laziness; music, as leisure activity
life history, 2
life story, 13–15, 22. See also narrative, stories
listener: as co-construct of meaning (see utterance); ethnographer as, 2, 3, 9, 19, 27, 178, 213; God as, 200; influence of on narrative, 3; journalist as, 91, 95–96; new opportunities presented by new, 3, 15, 23–26, 63–64, 93–94, 95–96, 212. See also audience
literacy: hyper-, 19, 187; skills crucial to maintenance of song repertoire, 186, 191–192; women’s work, 187, 192. See also writing
locality, sense of, 159
logging. See timber cutting
Longfellow, Henry Wadsworth, 20
love letters, 110, 141–142, 187
lyric. See song, lyric

M
marriage: a mistake, 91; as partnership, 65, 81; as outcome of practical joke, 143; date of, 23; Eldreth’s dedication to, 91, 143; Eldreth’s guilt over, 176; Eldreth’s reluctance to enter into, 72, 85–86, 92, 176; Eldreth’s unhappiness in, 23, 71, 113, 135; ghost experiences early in, 26, 107; ghost experiences at end of, 129; negotiating balance of power within, 117; vows made to God as well as spouse, 143
Mars Hill College (Mars Hill, NC), 146, 163
Marx, Karl, 50
maxims, 42
McCloud, William, 204, 205
McGowan, Thomas, 101, 170, 211, 218n2
melancholy, 178, 209. See also song, lonesome
memory: Eldreth’s pride in, 158; selective, 215n1 (chap. 2)
metanarrative, 16, 127, 130, 148
metaphor, oversaturated, 155
Methodist church, 33
minstrelsy, blackface, 145–147
miscommunication between women, 25, 85, 142–143. See also misunderstanding
Mississippi Sheiks, 146
misunderstanding: between ethnographer and subject, 9, 13, 16, 17, 49, 56, 155; of expectations of current audience, 16, 55, 61, 114, 190, 212; of presenter’s plans on stage, 205, 212; shows narrative developed for prior audience, 16
modesty, 82, 89
modification of song text, 174
Monroe, Bill, 163, 171
moonshine. See bootlegging
moral individual produced by rural community, 25, 41, 172
moral standing: anxiety over, 28, 60, 150; complex relationship with work, 25, 42, 48, 50, 51, 56, 57, 60, 62, 66, 150, 181; compromised by divorce, 91, 113; connected with accomplishment of women’s work, 150; determined by class, 57, 104–105, 152, 212, 213; diminished by alcohol consumption or production (see bootlegging; father, drinking; mother, drinking; music, secular associated with alcohol consumption); established by claiming white identity, 152–153; established by contrast with other women, 113, 132; precariousness of, 113, 115. See also ownership; poverty; respectability
mother: as authoritative evaluator, 59, 217n3; drinking, 114; mother’s relationship with, 22–23, 30, 72, 83, 86, 91, 119, 142–143, 181, 206; Eldreth’s role as, 2, 28, 30, 147
moving: as disruptive, 37; frequency during childhood, 32; in search of work, 33, 34; to farm, 35
murder: as abrogation of women’s role, 112; as cause of haunting, 109–110, 112, 218n3
music: as leisure activity, 60, 181, 184; instrumental not appropriate for a woman, 26, 181, 210; secular associated with alcohol consumption, 184, 227n30. See also popular music, singing
N
naming, nonreciprocal, 217n5; of children, 217n2

narrative: adapted (or not) to current audience, 55, 58, 62, 66, 111; definitive version of Eldreth's experience, 17; dialogically constructed, 1; Eldreth repeats rather than comments on, 16; Eldreth's possession, 32; evaluation in, 30; fragmentary, 32; generalization, 42, 144, 215n3, 216n3; influence of individual experience on, 53; informs about events listener did not experience, 50, 55, 180; means of working through issues important to teller, 111; men's, 216n6; meta-, 127, 130, 148; model for interpreting experience, 127, 128, 133; models approved behaviors, 96; of ordinary personal experience rarely shared in performance, 100; reliving experience through, 66; repeatability facilitates recording of, 16; reported speech in, 68, 69–70; rhetorical goals, 53; Sawin's attempt to share own treated as interruption, 15–16, 216n5; scarcity of models for women's, 32; self-construction through, 1, 55; shapes listeners' impression of teller, 66; source of information on performance contexts, 156, 180; structure of, 121, 128, 132; tastes of prior contexts, 13; teller's inability to analyze own, 96; women's, 53, 87–88, 216n4, 216n5, 216n6, 227n29

nature. See character neglect by husband, 64. See also husband neighborliness: as moral trait, 48; between whites and blacks, 139, 146; mitigates economic inequality, 120; reward for, 128 neighbors: African Americans as, 139, 146, 155; Eldreth's relationship with, 29, 75, 76, 101, 144–147, 155, 208; interdependence of, 32, 37, 86; playing practical jokes on, 144–145, 147
newspaper, 96, 208
niece(s) and nephew(s), Eldreth's relationship with, 76–77, 89, 148
North Carolina Folk Heritage Award, 24
North Carolina Folklore Society, 24, 201
nostalgia: fuels popularity of country music, 43, 161, 166, 192; in sentimental songs, 172; resistance to, 52, 61

O
obedience: as valued character trait, 30, 132; to husband, 81, 84; to parents, 30
old age, 69
oppression perpetuated by oppressed, 153
oral traditions, popular music passes into, 157, 160–161, 167, 228n7
order (imperative), 73, 84, 86, 149, 218n2 (chap. 6)
ownership: home, 23, 36, 79, 81, 120, 129 (see also house); land, 22–23, 40

P
parody: ethnographic heteroglossia interpreted as, 20; in practical joking, 150
past. See nostalgia, sacred
Penfield, Sarah, 31
Pentecostal Church, 193
performance: as service, 208, 209; aesthetic considerations take precedence, 204; anxiety over, 199–200, 202; audience response to, 207, 209; avoidance of, 207; benefits of, 157, 200, 202, 206; borderline, 206; concern for quality of, 17; contribution to religious experience, 198; disclaimer of, 82, 197–198, 200, 206, 207; draws attention, 200; encouraged in church, 193; enjoyment of, 202; evaluated by effectiveness over formal excellence, 198, 209, 210, 227–228n35; everyday life presented in, 63; generates religious feeling, 227–228n35; hedged, 198, 200; influence of folklorists on, 203; informal, 194, 195; interview as, 206; liabilities of, 157; limitations based on gender, 157; other duties take precedence over, 207; preparation for, 191, 196 (see also rehearsal); problematic, 198, 206, 210; Reid's with Eldreth, 201–202, 203; Sawin's with Eldreth, 195; songbook as, 192; unheded, 27, 200, 204, 205, 212; with presenter, 62–63, 178–179, 203, 205, 212. See also self; self-construction
phonograph, 37, 163, 164, 221n12; cylinder, 161, 162; piano, 181
poor white as racial category, 152, 154–155
popular music passes into oral tradition, 157 positioning. See discourses; ethnographer, discursive positioning of by subject; self-construction
postmodern ethnography, 19–20
poststructuralism 5–6. See also subjectivity
poverty: blamed on failings of those affected, 57, 64, 66, 152; Eldreth anticipates negative attitudes about, 56, 66, 152; Eldreth's self-description, 62; of Eldreth's family, 53; racialized, 154; undermines social standing, 57, 104, 152
practical joking: as acceptable activity for women, 141; as cruel, 135; as harmless, 135; as initiation, 143; backfires, 143, 154; benevolent, 136, 142; blackface in, 135, 143–147, 150–155; brother's, 138; connections to
changing ways of speaking, 140; connections to ghost experiences, 140; dangers, 140; definitions of, 86, 136; denial in, 137, 147, 154–155; denigrating portrayal of African-Americans in, 144, 147; distaste for seen as middle-class affectation, 136; ethnographer as victim of, 136, 139, 148, 155; ethnographer oblivious to, 139, 148, 155; fabrication discredited in, 150, 154; grandmother’s, 138; humor in causing shock, 143; inadvertent, 136, 139–140; inherent hostility in, 137, 148; interpretation of necessarily conflicted, 136, 144; inversion in, 137–138, 150, 154; known to ethnographer through Eldreth’s stories, 137; malevolent, 136; management of information in, 86, 150; models for, 137–138, 139, 140; most reportable go too far, 137; most skillful improvised and context-specific, 26, 138, 144; not motivated by enmity, 138; parody in, 150; permits escape from confining roles, 26, 136, 147, 151; permits joker to inhabit proscribed roles, 137; perpetrator must accept consequences of, 143; played on peers, 139; played on those less powerful, 139; played on those more powerful, 139; poetic justice in, 147; reciprocal, 137; release of suppressed tensions in, 137; retaliation for, 148; Sawin’s dislike of, 21, 135, 148; self as victim of, 139–140; strengthens friendship, 137, 155; toughens victim, 149; traditional, 138, 143; unconscious revelation of core beliefs in, 137, 152; veiled criticism through, 4, 147–149, 154–155; victim of required to be good sport, 137, 148; victimization of children in, 135, 144, 147–148 praise. See evaluation

pregnancy, warning against, 113, 119

prejudice. See racism

premonition: ambiguity of sign, 100, 124; as empowering, 124, 126–127; as frightening, 124; benefits of acting upon, 124; Eldreth as authoritative interpreter of, 127; God as source of, 125; husband’s skepticism of, 123, 124, 132, 217n1; models for experience of, 121, 125; mother’s of danger to children, 121, 122, 124; supports Eldreth’s challenge to husband, 26, 126, 217n1; treated as irrational, 124

Presley, Elvis, 162

Presnell family, 168, 188

Profitt family, 188

pronunciation. See singing, pronunciation in; speaking, proper

prostitution, 110, 112, 119, 185

protest, coded, 99, 100, 175, 213

proud, 208, 217n4

public work. See work, public

purification: of ethnographic relationship, 11; futility of attempts at social, 154

race: as issue in Eldreth’s stories, 77, 88–89, 139; difference used to obfuscate class difference, 152; intertwined with class, 151, 154. See also blackface

racism: attributed to poor whites, 154; debate over extent of in mountain South, 153; denial of, 154–155; evidence of, 144

radio, 164, 167, 186

railroad: extended into Ashe County 1914, 36, 39; travel by, 34, 35

reciprocal ethnography, 19–20

recontextualization, 17, 20

recording(s): as source of Eldreth’s repertoire, 186 (see also phonograph); commercial, 159, 164, 167; cylinder, 173; Eldreth’s of own singing, 158, 185, 189; ethnographer’s of Eldreth singing, 158, 182; of traditional mountain musicians, 159, 164; unselfconscious, 226n28. See also repertoire, Eldreth’s desire to have recorded

regularize situation, 114

rehearsal: church choir, 194; divergence of performance from, 207; Jean Reid insists upon, 207; writing song texts as, 191, 207

Reid, Jean Woodring: anxiety about performing, 199; borrows Eldreth’s songbooks, 188, 189; criticism of hillbilly stereotype, 205, 217n9; Eldreth brought to public attention through, 201; insists upon rehearsal, 207; involvement with folklorists, 201; nursing school, 201; performing with Eldreth, 201, 202, 217n9; preference for traditional repertoire, 167, 203; reveals Eldreth’s involvement in bootlegging, 44, 184; singing career, 23, 201–202; source of information on Eldreth, 185. See also grandchildren, Eldreth’s relationship with renters: blame for injuries suffered by, 120; status of, 57, 120. See also landlord

renting: house, 36, 37, 57, 79, 120; land, 23, 35, 36, 39

repeatability: does not guarantee origin of narrative, 17; facilitates recording of narratives, 16

repertoire: accumulation of, 156, 171, 187 (see also learning songs); breadth, 203; challenges image of Appalachian isolation, 209; consists of historically traceable artifacts, 156; constantly maintained, 192; early acquisitions guide subsequent, 171; Eldreth’s desire to have recorded, 17, 156, 158; hybrid, 172; influence of folklorists on
 Eldreth’s, 203; literacy crucial to maintenance of, 186; men’s, 167–168, 227n31; old, 171; preservation of quirky songs in, 168; reasons for inclusion of song in, 157, 167, 171–172; reflects beliefs and values, 157, 169, 173, 178, 198, 222n20; retention of early pieces, 171; selection, 158, 169, 173; size, 156, 158, 186, 190; sources, 157–169, 222n20; stability, 211; women’s, 167–168, 227n31

reported speech: better conceptualized as constructed dialogue, 70; depicts knowledge as negotiated, 125; depicts self as authoritative knower, 125; evaluation through, 70; in exempla, 103; in ghost stories, 105, 117; functions of in narrative, 18, 70, 93, 103, 105, 125; maximizing distinction between own and other’s, 8; means of repeating praise, 82; portrays agreement, 103; portrays negotiation of power, 117; recirculates utterances from previous interactions, 4; represents typical ways of speaking, 25, 96

representation, ethical dilemmas involved in, 3, 10

resistance: ethnographer’s to subject’s positioning of, 135–136, 155; everyday forms of, 114; mixed with complicity, 8; to being told what to do, 148; to being presented as example of Appalachian culture, 3, 20, 61, 204–205, 209, 210, 212; to class limitations, 3; to critique of exploitation, 43, 57; to demonstration frame, 206; to gender limitations, 3; to husband’s domination, 68, 84, 112, 113, 126, 131–132, 176, 213; to ethnographer’s purposes, 16; to marriage, 72, 92; to nostalgia for past, 52, 61; to privileging husband in narrative, 32, 82, 214n3; to role as mother, 48, 138, 149, 151; to role as wife, 31, 48, 92

resource(s), expressive: employed in self-construction, 2, 7–8; employment of all available, 136; ethnographer’s interactions and products become, 96; include discourses, genres, ways of speaking, 4; incorporated into dialogic utterances, 7–8; paradoxical power of denigrated as, 154

respectability: anxiety over, 45; conferred by behavior, 175; conferred by class, 57, 104–105, 152, 175. See also moral standing

responsiveness, book as form of, 21. See also dialogism, utterance

revenant, 128. See also ghost

revenge, 129

Reynolds, Aunt Polly, 102–103, 218n2

Riddle, Almeda, 14, 222n20

rights, 63, 89

Robison, Carson, 165

Robison, Doctor, 74, 87, 93, 95, 211, 212

Rodgers, Jimmie, 146, 161, 162, 163, 164, 166, 171, 175, 203, 220n6, 222n19, 226n25

routines of victimization, 137. See also practical joking

Sacred: boundary of with secular negotiable in song repertoire, 197; childhood as, 172; past as, 159 (see also nostalgia)

Sawin, Patricia: attention to Eldreth sparks jealousy, 208; borrowing Eldreth’s song-books, 189; dissertation, 96; Eldreth’s impressions of, 59, 61–62, 214n6. See also ethnographer, folklorists

Schoolcraft, Henry Rowe, 20

selection: as ethnographer’s responsibility, 19–20; Eldreth’s among available discourses, 211; Eldreth’s of songs from available sources, 158, 169; ethnographer’s from materials collected, 158

self: as performance, 4, 7–8, 17, 151; as product of social interaction, 4; not remade from scratch, 7–8; performed is only form others can know, 17; reproduced through thought and talk, 6; transformation of, 73. See also self-construction, subjectivity

self-censorship, 84

self-construction: audience as resource, 4; book contributes to Eldreth’s, 21; change over time, 71, 73, 211; complexity of, 3, 150, 211; consistency, 211; contradictory, 213; dialogic, 1, 5, 18, 70, 93, 213; each chapter explores one facet of Eldreth’s, 24; emergent, 5; ethnographer’s access to subject’s, 4; impossibility of complete transformation in, 134; in relation to prior interlocutors, 4; interactive, 4; of those who do not explicitly resist hegemonic discourses, 8; ongoing, 97; racial, 150, 152; recursive, 1, 134; tension within, 180, 211; through conversational interaction, 2, 50; through positioning in discourse, 4, 6, 25, 114, 132, 211, 213; through narrative, 1, 93, 97; through practical joking, 137; through singing, 179; through use of expressive resources, 2, 4; through work, 50; transformation in, 133; variability, 211, 212; women’s experience promotes conflicted, 6

self-sufficiency: as moral trait, 37–38; as Appalachian cultural trait, 52; born of necessity, 52; rhetoric of, 37

settlement school workers, 159, 160

sexuality, women’s, 86, 110, 113, 142–143

Shea, George Beverly, 196, 227n34

sharecropping, 40

sheet music, 164
sign language interpreter, 204
silence: about husband's abuse of wife, 94; correctly interpreted by women, 89, 90; ethno-
grapher's, 135, 139; expresses modesty, 77–78, 89; husband's depicts his lack of
concern, 25, 75–76, 83; husband's when proved wrong, 124; indicates disapproval,
89–90, 139; reflects powerlessness, 72, 90, 91, 94; speaker not first to break eternal,
6; suggests unspoken challenge, 115
singer: Eldreth's self-definition as, 156, 179,
195; Eldreth's role as constructed by
women, 89, 200; interaction with song in
performance, 173; traditional, 179
singing: appropriate for woman, 4, 26, 181,
200; as accompaniment to work, 26,
180–184, 210; as contribution to religious
experience, 26, 197, 199, 210; as form of
women's work, 4, 182–183, 210; associated
with prostitution, 185; at home, 168, 179,
180–186, 210; centrality in Baptist wor-
ship, 193; expresses coded resistance, 175;
for self, 168, 180; husband's intolerance for,
179, 185, 227n31; interruptible, 183; in
church, 173, 179, 193–200, 210, 227n33;
in public, 173, 179, 200–209, 210; pronunciation in, 166, 173; sacred as hedged per-
formance, 193; secular morally suspect,
185, 195, 199; sessions, 158; sociable rare with
adults, 185, 188, 210; socially valuable,
156; solo, 194, 195, 203; stories about, 45,
78, 180–185; teaching to grandchildren,
185, 195, 199; to glorify God, 195, 199,
200; style (see singing style); with grand-
children, 185 (see also Reid, Jean
Woodring)
singing style: Appalachian, 166; bel canto
Eldreth's, 165–167, 173, 182–183, 195,
221n13; influence of folklorists on,
203–204; of church choir, 194–195; vibra-
to, 166; yodeling, 162
sister(s): Eldreth's relationship with, 22–23, 30,
35, 73–74, 76–77, 85, 141–143, 147, 208;
experience with ghosts, 199–210; playing
practical jokes on, 141–143, 147
slave: Eldreth called, 64, 151; ownership of
associated with business diversification,
153; protagonist of song, 146
slavery: institution crucial to class-stratified
society, 153; prevalence in mountain
South, 40, 153
Smithsonian Festival of American Folklife. See
Festival of American Folklife
song: associated with childhood, 171–172;
Civil War, 146; composition (see song,
homemade); homemade, 159, 176–178,
184, 223n24; 226n26; homiletic, 173;

son(s), Eldreth’s relationship with, 90, 94–95.

See also children, Eldreth’s relationship with

sorry (inept), 136

Southern Folklife Collection (University of North Carolina, Chapel Hill), 219n1
(chap. 7), 220–221n10

speaking: as practical consciousness, 50; back to husband, 80, 122–123, 175; back to song text, 176–178, 183; demonstrates ineptitude, 82–83, 87; empowerment in, 69; pragmatics of, 69; proper, 37, 166, 173; self-construction through, 50. See also dialogism, discourse, ways of speaking

speech, authoritative, 8. See also evaluation speech, reported. See reported speech

speech act, 69, 96

speech behaviors. See ways of speaking

speech community, 71

speech roles. See ways of speaking

Spiritual Heirs, 166, 194

Spiritualism, American, 125

spirituals, 160

Spitzer, Katie, 101, 218n2

Stevens, Stella, 24, 202

stories: Aunt Polly Reynolds, 102–103, 218n2; babies drowned in well, 109–110; baby cases, 74–75; bad girls, 109–110, 218n2; bear skin in bed, 141–142; biscuit, 79–80,
85; Bob Barr house, 106–107, 218n2; brakes fail, 122; bringing Ed water to wash in, 84; building pigpen, 54; building porch for mother, 54; burrs under oxen’s tails, 139–140; cat in molasses, 139; chickens cross legs to be tied, 35; children in black-face hidden under bed scare boy, 145, 147; churning butter, 33; cutting timber with Clyde, 55–56; decision not to remarry, 92; decision to marry, 72; dish pan, 63–64; Doctor Graham house, 106, 218n2; dye plant, 34, 47; drowning child, 76–77, 89; earth tremor, 122; Eldreth delivers baby, doctor accepts fee, 95; false teeth in cup of coffee, 138; father advocates telling the truth, 33; first married, 107–108, 218n2; first song, 45; flood, 122–123, 218n2; flu epidemic, children die in, 121; flu epidemic, protection from, 46; funeral, 77–78, 89, 200; giving Ex-Lax instead of candy, 144; Grandma Milam gives spoiled bee bread to colored girls, 138–139; grandmother’s “Only lazy people sit down to churn,” 33; helping father make whiskey, 44; helping father skin groundhog, 30; helping neighbors, 32; hiding love letters, 141; hoeing corn as child, 33; hoeing corn for stingy brother-in-law, 95; husband urges her to sell house, 79; Joe Cox’s funeral, 77–78, 89, 200; Joe got Dad in the bees’ nest, 138–139; learning songs from grandmother, 33; left alone as child, 30; light in the bedroom, 126–127, 131; little slave, 64; looking for land to build house, 78–79, 89; marrying Ed, 72; Mary Black killed her twins, 106; mean horse, 75–76; mother’s “You’re different,” 30; mother whips snake off Eldreth’s legs, 46; moving to Pennsylvania, 34; neighbor, “You work just like a man,” 54; pinch, 122; pointing hand, 102, 218n2; premonition of children’s death, 121; prunes, 140; raising own food, 32; repairing house, 54; scaring neighbors with black-face, 144–145; sound of baby walking, 106; sound of door slamming open, 107–108; sound of knife on clothesline, 107–108; stealing Ed from Clyde, 73–74, 143; suitcase full of ham biscuits, 35, 41; three little pigs (told by Cratis Williams), 206; throwing steel trap under bed, 141; trading shoes for pig, 54; train conductor’s “The mother of seven children,” 34, 47; uncle bitten by rattlesnake, 46; watching over older sisters as child, 30

story. See narrative structuralism, 5
structure. See narrative, structure of

structure of feeling, 169, 171, 172, 178, 209
subject formation. See self-construction subjectivity: as product of performance, 4–5; constructed through discourse, 18; contrasted with humanistic concept of essential identity, 5; dialogic construction of, 7; gendered, 6, 8; investment in subject positions and, 6; neither consistent nor static, 6; non-unitary, 5–6, 112, 133, 137; produced reciprocally with culture, 5; understanding of through ethnographic analysis, 17. See also self, self-construction
suffering, conspicuous, 174
suicide, 104
supernatural: challenge to conventional gender roles, 117, 122; encounters with, 98, 100; experience of coincides with marriage, 110, 111, 115; experience with empowers Eldreth to challenge husband, 122–123; husband punishes Eldreth through, 128; knowledge offered by, 132; reflects imbalance in human relationships, 124. See also ghosts, haunting
suspense, 102, 105, 121

T
Tabernacle Baptist Church, 193 See also singing, in church
taboo subjects, 87
talent as God-given, 158, 180–181, 200
talk. See speaking
teaching, joint performance with granddaughter represents, 204. See also song, teaching to grandchildren
television, 174, 183
temporal grounding of ghost stories, 100
temporal ordering: in exempla, 102; in ghost stories, 105; in stories of premonitions, 121
text(s): Eldreth’s collections of written song, 186–192; do not preexist discursive encounter, 13; documented separately from typical contexts, 17, 156; modification of song, 174; retain traces of previous contexts, 214n1
timber cutting, 22, 35, 51, 55, 59, 63–64
Tin Pan Alley, 43. See also song, sentimental


truthfulness: advocated by father, 33; as moral trait, 42, 215n4

U
Uncle, Eldreth’s relationship with, 37, 43, 163, 221n11
utterance: anticipates response, 7; as rejoinder in dialogue, 4–7; completed by responsive understanding, 7; language enters life
through, 5; multiaccentuality of, 7; pragmatic communicative capacity of, 7; primacy over system of language, 6

V

vibrato, 166, 196

virtue. See moral standing

W

warning: danger of pregnancy to unmarried woman, 113, 119; supernatural experience as, 100. See also premonition

Watson, Doc, 24, 168

ways of speaking: Appalachian, 206, 215n1 (chap. 3); changes in, 80; class difference in, 88; generational difference in, 71, 91; indicate respect, 94; local, 49, 53; men’s, 71, 81, 83, 84, 90; represented in reported speech, 96; resource for self-construction, 4, 215n1 (chap. 3); taking on new, 70, 73, 217n3; women’s, 71, 85, 86, 88, 217n3

wealth: of public audiences, 24, 59, 61, 62; of family and neighbors, 37, 53, 95; grandparents commended for sharing, 105

Weavers (folk singers), 146

“What’s up? Not much” pair, 49

whiskey. See bootlegging

white privilege, 143, 213. See also race

white trash as racial category, 152

widow, 226n27; Eldreth as, 31, 129; freedom of, 68, 129, 202–203

wife, Eldreth’s role as, 2, 28, 30, 31

Williams, Cratis, 201, 203, 206, 211, 228n38

Wills, Bob, 146

women, unruly, 113, 132

women’s roles: challenge to supported by supernatural agents, 117; conflicting discourses on, 132; double standard in, 218n4; Eldreth’s investment in conventional, 133, 147, 150; literacy, 187; practical joking as acceptable, 141; preparing dead for burial, 146; resistance to in practical joking, 138, 144–151, 154; stresses of, 134; violation of in ghost stories, 111, 112. See also work, women’s work: agricultural, 22, 36; combining agricultural and wage, 22–23, 41, 47; constitutes relationships, 50; Eldreth’s desire to communicate extent of her, 25; ethnographer’s, 61–62, 66–67; excessive, 51, 65; gender appropriateness of, 55, 58; husband’s minimal, 65; industrial, 23, 48; in fields for pay, 23, 51, 59, 95, 104; men’s, 54, 58–59; morality associated with, 25, 42, 48, 50, 51, 56, 57, 60, 62, 66, 181; of African Americans, 39, 152–154; practical joking as respite from, 140; public, 35, 59; rewards of, 81; shame attendant on woman accepting public, 59–60; singing as (see singing, as form of women’s work); singing compatible with (see singing, as accompaniment to work); wage, 36, 37; with horses, 55–56; women’s, 51, 53, 149, 181, 184. See also housework

World Music Institute (New York, NY), 204, 207

writing: as form of rehearsal for singing, 191–192; as leisure activity, 187. See also composition; literacy; love letters; songs, homemade

Y

yodeling, 162