

REDNECK LIBERATION

Country Music as Theology



DAVID FILLINGIM

Redneck Liberation Country Music As Theology

Michael P. Graves, David Fillingim



Redneck Liberation Country Music As Theology:

Redneck Liberation David Fillingim, 2003 In this unique book David Fillingim explores country music as a mode of theological expression Following the lead of James Cone s classic *The Spirituals and the Blues* Fillingim looks to country music for themes of theological liberation by and for the redneck community The introduction sets forth the book s methodology and relates it to recent scholarship on country music Chapter 1 contrasts country music with Southern gospel music the sacred music of the redneck community as responses to the question of theodicy which a number of thinkers recognize as the central question of marginalized groups The next chapter *The Gospel according to Hank* outlines the career of Hank Williams and follows that trajectory through the work of other artists whose work illustrates how the tradition negotiates Hank s legacy *The Apocalypse according to Garth* considers the seismic shifts occurring during country music s popularity boom in the 1980s Another chapter is dedicated to the women of country music whose honky tonky feminism parallels and intertwines with mainstream country music which was dominated by men for most of its history Written to entertain as well as educate and advance *Redneck Liberation* will appeal to anyone who is interested in country music Southern religion American popular religiosity or liberation theology

Redneck Liberation David Fillingim, 2003 In this unique book David Fillingim explores country music as a mode of theological expression Following the lead of James Cone s classic *The Spirituals and the Blues* Fillingim looks to country music for themes of theological liberation by and for the redneck community The introduction sets forth the book s methodology and relates it to recent scholarship on country music Chapter 1 contrasts country music with Southern gospel music the sacred music of the redneck community as responses to the question of theodicy which a number of thinkers recognize as the central question of marginalized groups The next chapter *The Gospel according to Hank* outlines the career of Hank Williams and follows that trajectory through the work of other artists whose work illustrates how the tradition negotiates Hank s legacy *The Apocalypse according to Garth* considers the seismic shifts occurring during country music s popularity boom in the 1980s Another chapter is dedicated to the women of country music whose honky tonky feminism parallels and intertwines with mainstream country music which was dominated by men for most of its history Written to entertain as well as educate and advance *Redneck Liberation* will appeal to anyone who is interested in country music Southern religion American popular religiosity or liberation theology

Country Boys and Redneck Women Diane Pecknold, Kristine M. McCusker, 2016-02-08 Country music boasts a long tradition of rich contradictory gender dynamics creating a world where Kitty Wells could play the demure housewife and the honky tonk angel simultaneously Dolly Parton could move from traditionalist girl singer to outspoken trans rights advocate and current radio playlists can alternate between the reckless masculinity of bro country and the adolescent girlishness of Taylor Swift In this follow up volume to *A Boy Named Sue* some of the leading authors in the field of country music studies reexamine the place of gender in country music considering the ways country artists and listeners have negotiated gender

and sexuality through their music and how gender has shaped the way that music is made and heard In addition to shedding new light on such legends as Wells Parton Loretta Lynn and Charley Pride it traces more recent shifts in gender politics through the performances of such contemporary luminaries as Swift Gretchen Wilson and Blake Shelton The book also explores the intersections of gender race class and nationality in a host of less expected contexts including the prisons of WWII era Texas where the members of the Goree All Girl String Band became the unlikely of radio stars the studios and offices of Plantation Records where Jeannie C Riley and Linda Martell challenged the social hierarchies of a changing South in the 1960s and the burgeoning cities of present day Brazil where college country has become one way of negotiating masculinity in an age of economic and social instability

Bluegrass and Religion Pete Ward, 2025-09-04 Tracking music that first arose from a close relationship to the religion of the American South this book explores the ways in which they have taken on new meanings in a post religious environment Divided into two parts Pete Ward first gives a historical account of the relationship between old time and bluegrass music and religion These chapters explore how bluegrass music has been shaped and influenced by Christian experience and practice Drawing on archival research the book connects findings around the music to research on and the development of evangelicalism into the 20th Century and reactions against belief that were common in the folk revival The second part of the book is based on ethnographic field work from both the US and the UK including textual analysis of songs and participant observation of concerts and interviews with performers The differences of context between the US and the UK are considered as they relate to issues of post Christian sensibilities and non religion A particular focus is how what were specifically Christian songs become relocated in a post Christian environment Pete Ward explores how bluegrass raises a number of troubling political issues and what it means for the changing nature of the sacred and notions of non religion A key issue discussed is the continued significance of this music and why roots or nostalgia play a role and indeed how and why this might be the case in the UK as well as in the US

Rednecks, Queers, and Country Music Nadine Hubbs, 2014-03-22 In her provocative new book Rednecks Queers and Country Music Nadine Hubbs looks at how class and gender identity play out in one of America s most culturally and politically charged forms of popular music Skillfully weaving historical inquiry with an examination of classed cultural repertoires and close listening to country songs Hubbs confronts the shifting and deeply entangled workings of taste sexuality and class politics In Hubbs s view the popular phrase I ll listen to anything but country allows middle class Americans to declare inclusive omnivore musical tastes with one crucial exclusion country a music linked to low status whites Throughout Rednecks Queers and Country Music Hubbs dissects this gesture examining how provincial white working people have emerged since the 1970s as the face of American bigotry particularly homophobia with country music their audible emblem Bringing together the redneck and the queer Hubbs challenges the conventional wisdom and historical amnesia that frame white working folk as a perpetual bigot class With a powerful combination of music criticism cultural critique and sociological analysis of contemporary class formation

Nadine Hubbs zeroes in on flawed assumptions about how country music models and mirrors white working class identities. She particularly shows how dismissive politically loaded middle class discourses devalue country's manifestations of working class culture, politics and values and render working class acceptance of queerness invisible. Lucid, important and thought provoking, this book is essential reading for students and scholars of American music, gender and sexuality, class and pop culture. "Redneck Woman" and the Gendered Poetics of Class Rebellion Nadine Hubbs, 2011-12-01. In 2004, Gretchen Wilson exploded onto the country music scene with *Redneck Woman*. The blockbuster single led to the early release of her first CD and propelled it to triple platinum sales. Gretchen Wilson celebrates a new kind of virile woman on the country music scene, but this subtle gender analysis reveals much more than immediately meets the eye. This article appears in the 2011 Music issue of *Southern Cultures*. *Southern Cultures* is published quarterly (spring, summer, fall, winter) by the University of North Carolina Press. The journal is sponsored by the University of North Carolina at Chapel Hill's Center for the Study of the American South.

Dolly Parton, Gender, and Country Music Leigh H. Edwards, 2018-01-06. Introduction: Dolly mythology. Backwoods Barbie: Dolly Parton's gender performance. My Tennessee mountain home: early Parton and authenticity narratives. Parton's crossover and film stardom: the hillbilly Mae West. Hungry again: reclaiming country authenticity narratives. Digital Dolly and new media fandoms. Conclusion: brand evolution and Dollywood.

Secular Music and Sacred Theology Tom Beaudoin, 2013. When the basic conceptions of the world held by whole generations in the West are formed by popular culture and in particular by the music that serves as its soundtrack, can theology remain unchanged? The authors of the essays in this important volume insist that the answer is no. These gifted theologians help readers make sense of what happens to religious experience in a world heavily influenced by popular media culture, a world in which songs, musicians and celebrities influence our individual and collective imaginations about how we might live. Readers will consider the theological relationship between music and the creative process, investigate ways that music helps create communities of heightened moral consciousness and explore the theological significance of songs. Contributors to this fascinating collection include David Dalt, Maeve Heaney, Daniel White, Hodge Michael, J. Iafrate, Jeffrey F. Keuss, Mary McDonough, Gina Messina Dysert, Christian Scharen, Myles Werntz. Tom Beaudoin is associate professor of theology at Fordham University, specializing in practical theology. His books include *Witness to Dispossession*, *The Vocation of a Postmodern Theologian*, *Consuming Faith*, *Integrating Who We Are with What We Buy* and *Virtual Faith*. The Irreverent Spiritual Faith of Generation X. He has given nearly 200 papers, lectures or presentations on religion and culture over the last thirteen years. He has been playing bass in rock bands since 1986 and directs the Rock and Theology Project for Liturgical Press. www.rockandtheology.com

The Blackwell Guide to Theology and Popular Culture Kelton Cobb, 2008-04-15. The *Blackwell Guide to Theology of Popular Culture* outlines various general theories of popular culture, identifies theologians and theological concepts that are conducive to analyzing popular culture and explores religious themes that are asserting themselves through popular movies.

novels music television shows and advertising A timely examination and contribution to the rapidly expanding field of theology and popular culture Locates the theological analysis of culture alongside political sociological economic aesthetic and psychological analyses Surveys the work of religious and theological scholars who have turned their attention to popular culture Considers classic Christian thinkers who have wrestled with culture such as St Paul Tertullian Augustine Schleiermacher Tillich and Ricoeur Proposes a method for analysing culture to discern its religious content Identifies religious themes in popular culture Uses illustrations ranging from the fiction of Nick Hornby to *Six Feet Under* An appendix provides lists of films novels television series consumer products architectural works cultural events and corporate icons that lend themselves to theological analysis

More Than Precious Memories Michael P. Graves, David Fillingim, 2004 *More than Precious Memories* is the first book of its kind a collection of essays offering scholarly analysis and interpretation of Southern Gospel Music Believing Southern Gospel Music to be a significant cultural and religious phenomenon worthy of the best efforts of scholarship Graves and Fillingim have assembled a diverse group of scholars who apply a variety of methods and theories to the task of understanding Southern Gospel Music and its cultural context These scholars and approaches include the following Scott Tucker looks at the theme of heaven in six of the Gaither Homecoming songbooks David Fillingim looks at how Southern Gospel Music answers the question of theodicy from the perspective of the rural white working class Robert M McManus explores selected song lyrics to show how Southern Gospel Music helps construct the identity of the community compared to Contemporary Christian Music Darlene R Graves identifies key sustaining personality strengths of women that tend to preserve consistency between their public performance and personal spiritual walk Elizabeth F Desnoyers Colas and Stephanie Howard Asabi explore Southern Gospel and Black Gospel music through the influence of Thomas A Dorsey Michael Graves examines how the culture of Southern Gospel Music deals with its inevitable prodigal sons Raymond D S Anderson analyzes the Gaither Homecoming videos as examples of the postmodern turn in American popular Christian culture John D Keeler presents the first audience study of Southern Gospel Music employing a Uses and Gratifications research framework Paul A Creasman examines the ways Southern Gospel Music as a culture memorializes its dead by use of the Internet Naaman Wood reviews significant scholarly approaches to the study of popular music

Johnny Cash and the Paradox of American Identity Leigh H. Edwards, 2009-02-25 Throughout his career Johnny Cash has been depicted and has depicted himself as a walking contradiction social protestor and establishment patriot drugged wildman and devout Christian crusader rebel outlaw hillbilly thug and elder statesman Leigh H Edwards explores the allure of this paradoxical image and its cultural significance She argues that Cash embodies irresolvable contradictions of American identity that reflect foundational issues in the American experience such as the tensions between freedom and patriotism individual rights and nationalism the sacred and the profane She illustrates how this model of ambivalence is a vital paradigm for American popular music and for American identity in general Making use of sources such as Cash's autobiographies lyrics music liner notes and interviews

Edwards pays equal attention to depictions of Cash by others such as Vivian Cash's publication of his letters to her documentaries and music journalism about him Walk the Line and fan club materials found in the archives at the Country Music Foundation in Nashville to create a full portrait of Cash and his significance as a cultural icon

Varieties of Personal Theology Professor David T Gortner, 2013-07-28 Varieties of Personal Theology starts from the premise that all human beings are folk theologians active not only in constructing selves but also in constructing worlds and guiding philosophies of life Through fascinating indepth interviews and surveys David Gortner looks specifically at emerging adults aged 18-25 as young theologians who regardless of religious background wrestle with fundamental questions of place purpose ultimate cause and ultimate aims in life This book charts the subtle and significant influences of social class family school work peer relationships religion and intrinsic attitudes and dispositions on young adults personal theologies and traces the ways their personal theologies connect with choices they make in their daily lives in education jobs leisure and relationships Intentionally crossing boundaries between religious and social science fields Gortner combines perspectives from both to demonstrate how theological diversity persists in America despite some clear culturally dominant trends This book reveals how American young adults are active theologians forging diverse ways of seeing and being in the world shaped by their experiences and in turn continuing to shape their choices in life

The Bloomsbury Handbook of Religion and Popular Music Christopher Partridge, Marcus Moberg, 2023-06-15 The second edition of The Bloomsbury Handbook of Religion and Popular Music provides an updated state of the art analysis of the most important themes and concepts in the field combining research in religious studies theology critical musicology cultural analysis and sociology It comprises 30 updated essays and six new chapters covering the following areas Popular Music Religion and Performance Musicological Perspectives Popular Music and Religious Syncretism Atheism and Popular Music Industrial Music and Noise K pop The Handbook continues to provide a guide to methodology key genres and popular music subcultures as well as an extensive updated bibliography It remains the essential tool for anyone with an interest in popular culture generally and religion and popular music in particular

Exploring the Spiritual in Popular Music Georgina Gregory, Mike Dines, 2021-01-28 This book highlights how the diverse nature of spiritual practices are experienced and manifest through the medium of popular music At first glance chapters on Krishnacore the Rave Church phenomenon and post punk repertoire of Psychic TV may appear to have little in common however this book draws attention to some of the similarities of the nuances of spiritual expression that underpin the lived experience of popular music As an interdisciplinary volume the extensive introduction unpacks and clarifies terminology relating to the study of religion and popular music The cross disciplinary approach of the book makes it accessible and appealing to scholars of religious studies cultural studies popular music studies and theology Unlike existing collections dealing with popular music and religion that focus on a specific genre this innovative book offers a range of music and case studies with chapters written by international contributors

Georgia Cowboy Poets David Fillingim, 2009 In this

text author and editor David Fillingim turns his attention to the West West Georgia that is This book examines how the contemporary cowboy poetry revival that sprung up in 1985 in Elko Nevada has borne fruit in the Peach State First Fillingim traces the history of cowboy poetry and its emergence as a cultural phenomenon Then he recounts the story of how Georgia became home to a vibrant cowboy poetry scene But the largest part of the book is an anthology of poems by some of the finest cowboy poets anywhere and they all happen to be in Georgia As celebrated cowboy poet Doris Daley says in the preface everywhere is west of somewhere So settle in and travel with Fillingim to someplace west of wherever you are and enjoy this unique combination of shrewd scholarly analysis and heartwarming cowboy poetry Book Jacket *Suspended God* Maeve Louise Heaney, 2022-03-24 Heaney traces the hidden history of music's presence in Christian thought including its often unrecognized influence on key figures such as von Balthasar Barth and Bonhoeffer She uses Lonergan's theological framework to explore musical composition as a theological act showing why when and how music is a useful symbolic form The book introduces eleven ground breaking theologians and each chapter offers an entry point into the thought of the theologian being presented through an original piece of music which can be found on the companion website <https://bloomsbury.pub/suspendedgod> Heaney argues that music is a universally important means of making sense of life with which theology needs to engage as a means of expression and of development Musical composition is presented as an appropriate and even necessary form of doing theology in its quest to engage with the past mediate truth to the present and tradition it into the future **Walking the Line** Thomas Alan Holmes, Roxanne Harde, 2013-10-09 An insightful and wide ranging look at one of America's most popular genres of music Walking the Line Country Music Lyricists and American Culture examines how country songwriters engage with their nation's religion literature and politics Country fans have long encountered the concept of walking the line from Johnny Cash's I Walk the Line to Waylon Jennings's Only Daddy That'll Walk the Line Walking the line requires following strict codes respecting territories and sometimes recognizing that only the slightest boundary separates conflicting allegiances However even as the term acknowledges control it suggests rebellion the consideration of what lies on the other side of the line and perhaps the desire to violate that code For lyricists the line presents a moment of expression an opportunity to relate an idea image or emotion These lines represent boundaries of their kind as well but as the chapters in this volume indicate some of the more successful country lyricists have tested and expanded the boundaries as they have challenged musical social and political conventions often reevaluating what country means in country music From Jimmie Rodgers's redefinitions of democracy to revisions of Southern Christianity by Hank Williams and Willie Nelson to feminist retellings by Loretta Lynn and Dolly Parton to masculine reconstructions by Merle Haggard and Cindy Walker to Steve Earle's reworking of American ideologies this collection examines how country lyricists walk the line In weighing the influence of the lyricists' accomplishments the contributing authors walk the line in turn exploring iconic country lyrics that have tested and expanded boundaries challenged musical social and political conventions

and reevaluated what country means in country music With God on Our Side Steven Félix-Jäger, 2017-01-11 Rock and roll is more than just music Rock is a culture and an ideology which carries its own ethos It is forcefully countercultural and exists as a bane in the sight of dominant Western culture As rock engages and critiques culture it invariably encounters issues of meaning that are existential and theological A transformational theology of rock begins with those existential and theological issues raised by and within rock music With God On Our Side attempts to respond to these queries in a way that is faithful to the work of the kingdom of God on earth by mining our long theological tradition and seeing what cohesive responses can be made to the issues raised by rock music At its best rock acknowledges there is something wrong with the world raises awareness of marginalized voices and offers an alternative mode of existence within our present reality By teasing out the theological issues found in rock music this book synthesizes the findings to create a distinctive cultural theology that is sensitive to the plight of the marginalized in the West In this way the book offers a way forward towards a transformational theology of rock and roll **Rethorizing Race and Whiteness in the 21st Century** Charles A. Gallagher, France Winddance Twine, 2014-01-02 Rethorizing Race and Whiteness in the 21st Century examines the role whiteness and white identities play in framing and reworking racial categories hierarchies and boundaries within the context of nation class gender and immigration It takes as its theoretical starting point the understanding that whiteness is not and nor has it ever been a static uniform category of social identification The scholarship in this book uses new empirical studies to show whiteness as a multiplicity of identities that are historically grounded class specific politically manipulated and gendered social relations that inhabit local custom and national sentiment Contributors to this book examine a wide range of issues yet all chapters are linked by one common denominator they examine how power and oppression are articulated redefined and asserted through various political discourses and cultural practices that privilege whiteness even when the prerogatives of the dominant group are contested Rethorizing Race and Whiteness in the 21st Century is an important new contribution to the study of whiteness for academics researchers and advanced students of Ethnic Studies Sociology Political Science and Ethnography This book was originally published as a special issue of Ethnic and Racial Studies **Performing Nashville** Robert W. Fry, 2017-04-13 This book explores the formation and continuance of Nashville Tennessee as a music place the importance of the fans tourists in creating Nashville s multifaceted musical identity and the music and city s influence on the formation and performance of the individual and collective identities of the country music fan More importantly the author discusses the larger issue of country music as a signifier of tradition suggesting that for many visitors the music serves as a soundtrack while Nashville serves as a performative space that permits the creation performance and remembrance of not only the country music tradition but also various individual and collective traditions and an idealized American identity Through the theatrics of tourism Nashville and its connection to country music are performed daily reinforced through the sound and landscape of country music Performing Nashville will be of interest to students and

scholars across a range of disciplines including tourism studies leisure studies ethnomusicology sociology folklore and anthropology

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Table of Contents Redneck Liberation Country Music As Theology

1. Understanding the eBook Redneck Liberation Country Music As Theology
 - The Rise of Digital Reading Redneck Liberation Country Music As Theology
 - Advantages of eBooks Over Traditional Books
2. Identifying Redneck Liberation Country Music As Theology
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Redneck Liberation Country Music As Theology
 - User-Friendly Interface
4. Exploring eBook Recommendations from Redneck Liberation Country Music As Theology
 - Personalized Recommendations
 - Redneck Liberation Country Music As Theology User Reviews and Ratings
 - Redneck Liberation Country Music As Theology and Bestseller Lists
5. Accessing Redneck Liberation Country Music As Theology Free and Paid eBooks
 - Redneck Liberation Country Music As Theology Public Domain eBooks
 - Redneck Liberation Country Music As Theology eBook Subscription Services
 - Redneck Liberation Country Music As Theology Budget-Friendly Options

6. Navigating Redneck Liberation Country Music As Theology eBook Formats
 - ePub, PDF, MOBI, and More
 - Redneck Liberation Country Music As Theology Compatibility with Devices
 - Redneck Liberation Country Music As Theology Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Redneck Liberation Country Music As Theology
 - Highlighting and Note-Taking Redneck Liberation Country Music As Theology
 - Interactive Elements Redneck Liberation Country Music As Theology
8. Staying Engaged with Redneck Liberation Country Music As Theology
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Redneck Liberation Country Music As Theology
9. Balancing eBooks and Physical Books Redneck Liberation Country Music As Theology
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Redneck Liberation Country Music As Theology
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Redneck Liberation Country Music As Theology
 - Setting Reading Goals Redneck Liberation Country Music As Theology
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Redneck Liberation Country Music As Theology
 - Fact-Checking eBook Content of Redneck Liberation Country Music As Theology
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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














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