

*Idiolect script, 2007*

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This project attempts the impossible task of reinstating my Southern accent. When I was younger, I felt shame about my accent. It was for me a marker of provincialism and evidence of a foundational relationship to anxieties surrounding racism, transgressed kinship relations, and frustrated class assurances. In short, it was my bond to a geographic repository of national failures.

My accent is a corporeal timeline. It is auditory evidence of my historically situated surroundings. There is no essential accent to which I can return. I take this action with intention to acknowledge that psychic and geographic locations of failure can be sites for the production of new kinds of knowledge. In fact, activating these locales to different effect pressures the very foundations of what kinds of discourse can be culturally authorized.

My attempt to embody this accent is nothing short of time travel. I am collapsing the space of personal affect. I am intentionally communicating myself in 2007 through a corporeal auditory medium that reflects a moment from my personal history from 1974. I do this to pressure notions of regional and personal identity. I do this to align myself temporally with different historical archives. It is not to *find my voice*. It is a gesture toward my relationship with a larger continuum—to exist apart from the myths of linear progression and within the fluid field wherein all moments of time depend on each other.