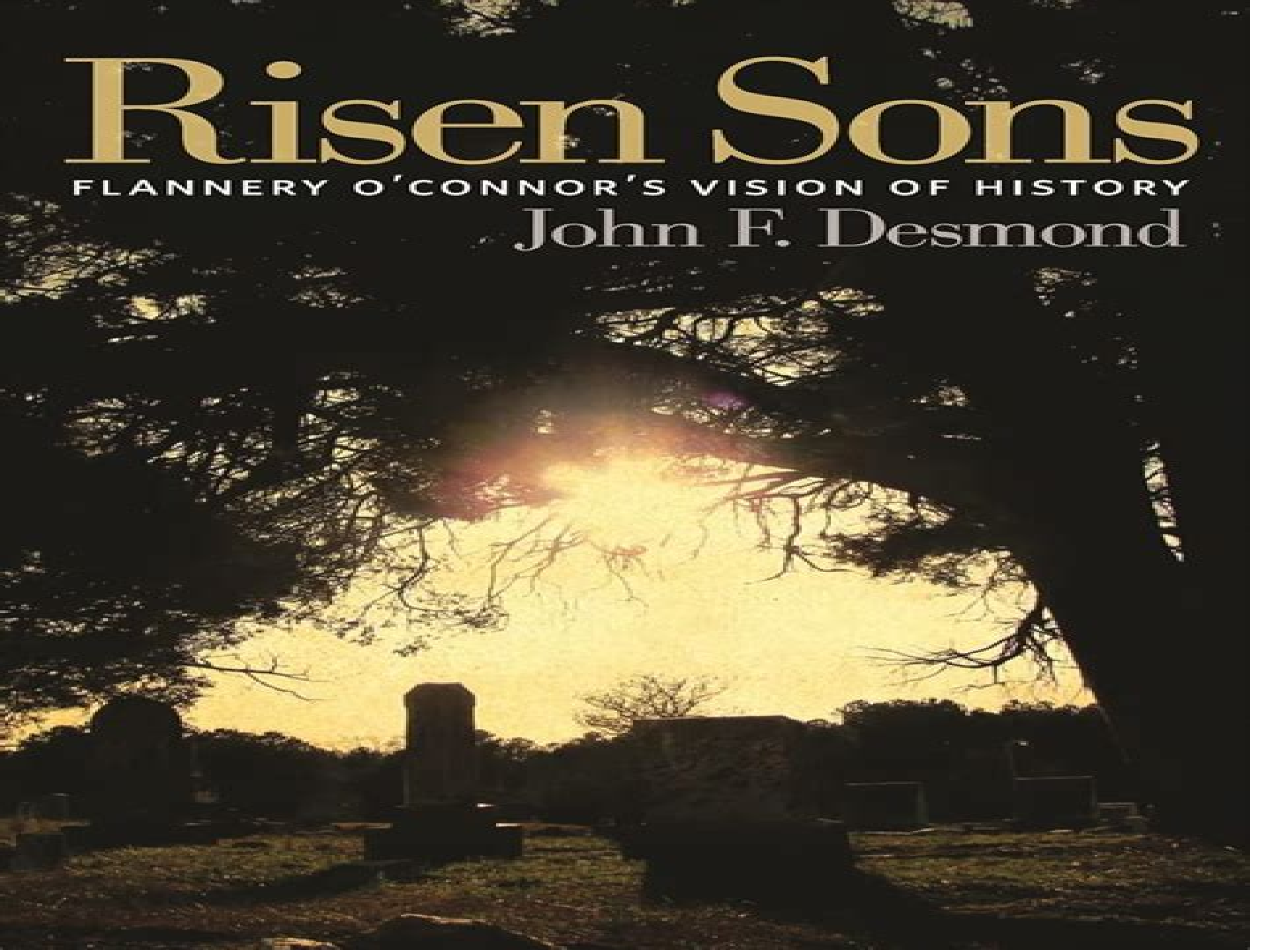


Risen Sons

FLANNERY O'CONNOR'S VISION OF HISTORY

John F. Desmond



Risen Sons Flannery Oconnors Vision Of History

Sura Prasad Rath, Mary Neff Shaw

Risen Sons Flannery Oconnors Vision Of History:

Risen Sons John F. Desmond, 2010-11-01 Though stressing that Flannery O Connor was first and foremost a writer of fiction John Desmond maintains in Risen Sons that her orthodox Catholic theology stands at the center of her vision providing the metaphysical base from which the fiction evolved Given this religious context Desmond contends that O Connor s stated view of fiction writing as an incarnational act suggests a direct connection between the practice of fiction writing and the Incarnation of Christ the pivotal historic event which her fiction seeks to imitate and through which her vision is revealed O Connor s attempts to create images that would connect the Incarnation with fictional incarnation Mystery with mystery were not immediately realized in her early works It was only with Wise Blood that she came to recognize Christian historical vision as her particular fictional subject and the analogical method as the appropriate fictional strategy This discovery made possible the convergence of her metaphysics historical vision and artistic technique providing the thematic and structural basis for the quality of unique wholeness that distinguishes all her works Desmond suggests that O Connor achieved the fullest development of her analogical vision and most complete identification of thought and technique in her novel The Violent Bear It Away Her dramatic rendering of the route Tarwater takes before he can comprehend the transcendent mysterious source of personality and the meaning of personhood in history parallels the actions of Christ embodying O Connor s complex and dramatic vision of the mind s engagement with history in all its ultimate extensions of meaning

Risen Sons John F. Desmond, 1987 Though stressing that Flannery O Connor was first and foremost a writer of fiction John Desmond maintains in Risen Sons that her orthodox Catholic theology stands at the center of her vision providing the metaphysical base from which the fiction evolved Given this religious context Desmond contends that O Connor s stated view of fiction writing as an incarnational act suggests a direct connection between the practice of fiction writing and the Incarnation of Christ the pivotal historic event which her fiction seeks to imitate and through which her vision is revealed O Connor s attempts to create images that would connect the Incarnation with fictional incarnation Mystery with mystery were not immediately realized in her early works It was only with Wise Blood that she came to recognize Christian historical vision as her particular fictional subject and the analogical method as the appropriate fictional strategy This discovery made possible the convergence of her metaphysics historical vision and artistic technique providing the thematic and structural basis for the quality of unique wholeness that distinguishes all her works Desmond suggests that O Connor achieved the fullest development of her analogical vision and most complete identification of thought and technique in her novel The Violent Bear It Away Her dramatic rendering of the route Tarwater takes before he can comprehend the transcendent mysterious source of personality and the meaning of personhood in history parallels the actions of Christ embodying O Connor s complex and dramatic vision of the mind s engagement with history in all its ultimate extensions of meaning

The Art and Vision of Flannery O'Connor Robert H. Brinkmeyer, Jr., 1993-07-01 Flannery O Connor believed that

fiction must try to achieve something on the order of what St Gregory wrote about Scripture every time it presents a fact it must also disclose a mystery O Connor s artistic vision was located squarely in her Catholic faith yet she realized that to view life only through the eyes of the Church was to ignore a large part of existence In her fiction therefore she explored a wider world employing voices that challenged conceptions of both self and faith ultimately enlarging and deepening both In *The Art and Vision of Flannery O Connor* Robert Brinkmeyer presents an innovative study of O Connor s fiction by exploring the dialogic forces at work in her writing Drawing on the insights of literary theorist Mikhail Bakhtin Brinkmeyer offers an explanation for the great depth and power of O Connor s work paying particular attention to the ways her art and audience bear upon her regnant Catholic vision This pressure and resistance Brinkmeyer writes free O Connor s vision from the limits of its perspective opening it to growth and understanding After a thorough discussion of the ways in which O Connor s Catholic and southern heritage helped to form her artistic vision Brinkmeyer shows how dialogic encounters are at work in O Connor s interaction with her largely fundamentalist narrators the stories they tell and her readers He focuses on several of her stories as well as her two novels *Wise Blood* and *The Violent Bear It Away* As the first analysis of the dialogical dynamics of O Connor s art and vision this study offers an original approach to understanding O Connor But the significance of the book extends far beyond O Connor scholarship for Brinkmeyer presents a critical method that has value for exploring other writers particularly other modern Catholic writers

Flannery O'Connor's Religious Imagination George Kilcourse,2001 Reclaims Flannery O Connor s Catholic identity and culture as the key to interpreting her stories and novels

Flannery O'Connor R. Neil Scott,2002 **Fears and Fascinations** Thomas Fredrick Haddox,2005 Looking at the works of diverse writers as the *gens de couleur libre* poets of antebellum New Orleans this book focuses on the shifting and contradictory ways Catholicism has signified within southern literature and culture It contributes to a more nuanced understanding of American and southern literary and cultural history **Flannery O'Connor** Sura Prasad Rath,Mary Neff Shaw,1996-01-01 These ten essays seven of which are previously unpublished reflect the broadening of critical approaches to Flannery O Connor s work over the past decade The essays offer both new directions for and new insights into reading O Connor s fiction Some essays probe issues that until recently had been ignored Others reshape long standing debates in light of new critical insights from gender studies rhetorical theory dialogism and psychoanalysis Topics discussed include O Connor s early stories her canonical status the phenomenon of doubling the feminist undertones of her stories grotesqueries and her self denial in life and art Commentary on O Connor has most often centered on her regional realism and the poetics of her Catholicism By regarding O Connor as a major American writer and focusing on the variety of critical approaches that might be taken to her work these essays dispel the earlier geographic and religious stereotypes and point out new avenues of study **Writing Against God** Joanne Halleran McMullen,1996 Readers approaching Flannery O Connor s work without knowledge of her Catholicism may find little evidence of it in her fiction Yet readers who come to O Connor s work with a

prior awareness of her faith as evidenced for example in her essays and correspondence believe that her Catholicism suffuses every sentence of her fictional canon Writing against God explores the difficulty of reconciling O'Connor's private and public insistence on the importance of Catholicism in her work with the fiction her readers encounter on the printed page O'Connor's linguistic choices often move her fiction out of her control producing a message in conflict with the one she stated she intended Through a detailed examination of O'Connor's language in her two novels and in short stories that span her career McMullen exposes a pervasive spiritual environment often in opposition to the Roman Catholic tenets O'Connor professed Blending a reader response approach with linguistic analysis Writing against God offers explanations for the mysteries surrounding and the mysteries within O'Connor's fiction

Seeing Into the Life of Things John L. Mahoney, 1998 As the discourse of contemporary cultural studies brings questions of race nationality and gender to the center of critical attention nowadays there is a strong sense that religious or perhaps religious experience should command the attention of the academic and wider reading community Seeing into the Life of Things is a response to that need By combining the theoretical and the practical this book serves as both a pioneering scholarly contribution to a developing field and a valuable guide for those who read reflect on and discuss points of intersection of religion and literature The contributors to this pioneering study represent a range of voices and viewpoints some of them established leaders in their fields others in the process of becoming new leaders E. Dennis Taylor Joseph Appleyard Philip Rule John Boyd and Jane and Charles Rzepka work toward the development of a discourse that can take its place with discourses that have developed around a New Historicism and Feminism Robert Kiely Stephen Fix Keven Van Anglen J. Robert Barth Richard Kearney Henry Louis Gates Jr. Judith Wilt John L. Mahoney David Leigh Melinda Ponder John Anderson and Michael Raiger offer more focused approaches to writers as varied as Gerard Manley Hopkins Katherine Lee Bates Flannery O'Connor Wallace Stevens T. S. Eliot and Seamus Heaney and to special genres like spiritual autobiography and film

The Incarnational Art of Flannery O'Connor Christina Bieber Lake, 2005 The Incarnational Art of Flannery O'Connor argues that O'Connor designed a unique aesthetic to defy the Gnostic dualisms that characterize American intellectual and spiritual life Focusing on stories with artist figures objects d'art child protagonists and embodied images Lake describes how O'Connor's fiction actively resisted romantic theories of the imagination and religious life by highlighting the epistemological necessity of the body Ultimately O'Connor challenges the romantic and modern notion of the artist as a fire stealing Prometheus and replaces it with a notion of the artist as a locally committed craftsman Drawing upon M. M. Bakhtin's early essays in Art and Answerability and Toward a Philosophy of the Act Lake illustrates O'Connor's conviction that art deliberately assigns the highest value of transcendental beauty to those beings least valued by the modern world and challenges us to do the same The book culminates with an original reading of Parker's Back that shows how in art as in life true knowledge comes to us through our own grotesque bodies and those of others Unafraid of the mystery of being human art can be the place where we encounter anew the world as more than what the

intellect can unravel *Flannery O'Connor and the Perils of Governing by Tenderness* Jerome C. Foss, 2019-01-03 Flannery O'Connor's fiction continues to haunt American readers in part because of its uncanny ability to remind us who we are and what we need Foss's book reveals the extent to which O'Connor was a serious reader of the history of political philosophy She understood the ideas upon which the American regime rests and she evaluated those ideas from the standpoint of both faith and reason Foss's book explains why O'Connor feared that the modern habit to govern by tenderness would lead to terror After a thorough account of her familiarity with the history of political philosophy Foss shows how the works of Plato Aristotle Saint Augustine Saint Thomas Aquinas Machiavelli Locke Rousseau and Nietzsche inform O'Connor's stories This does not mean that O'Connor was writing about politics in the narrow sense Her vision was deeply theological and she carefully avoided topical stories that promote social agendas Her concern was with the health of the American regime more broadly insofar as the manners of a regime affect citizens' attitudes toward religion O'Connor does not present a political theory of her own but as Foss argues she was a political philosopher in the original sense of the word Her stories give clear accounts of her political wisdom Foss further shows the continued relevance of her wisdom in an age dominated by abstract modern theories such as that of John Rawls **Flannery O'Connor in the Age of Terrorism** Avis Hewitt, 2010-07-28 In any age humans wrestle with apparently inexorable forces Today we face the threat of global terrorism In the aftermath of September 11 few could miss sensing that a great evil was at work in the world In Flannery O'Connor's time the threats came from different sources World War II the Cold War and the Korean conflict but they were just as real She too lived through a time of terror The first major critical volume on Flannery O'Connor's work in more than a decade *Flannery O'Connor in the Age of Terrorism* explores issues of violence evil and terror themes that were never far from O'Connor's reach and that seem particularly relevant to our present day setting The fifteen essays collected here offer a wide range of perspectives that explore our changing views of violence in a post 9/11 world and inform our understanding of a writer whose fiction abounds in violence Written by both established and emerging scholars the pieces that editors Avis Hewitt and Robert Donahoo have selected offer a compelling and varied picture of this iconic author and her work Included are comparisons of O'Connor to 1950s writers of noir literature and to the contemporary American novelist Cormac McCarthy cultural studies that draw on horror comics of the Cold War and on Fordism and the American mythos of the automobile and pieces that shed new light on O'Connor's complex religious sensibility and its role in her work While continuing to speak fresh truths about her own time O'Connor's fiction also resonates deeply with the postmodern sensibilities of audiences increasingly distant from her era readers absorbed in their own terrors and sense of looming ineffable threats This provocative new collection presents O'Connor's work as a touchstone for understanding where our culture has been and where we are now With its diverse approaches *Flannery O'Connor in the Age of Terrorism* will prove useful not only to scholars and students of literature but to anyone interested in history popular culture theology and reflective writing **New Essays on Wise Blood**

Michael Kreyling, 1995-01-27 This 1995 volume of critical essays on *Wise Blood* Flannery O'Connor's explosive first novel questions our understanding of the Southern Gothic *Exploring Catholic Literature* Mary R. Reichardt, 2003 Designed for students of all ages *Exploring Catholic Literature A Companion and Resource Guide* provides an engaging and succinct introduction to twelve recognized masterpieces of Catholic literature from Augustine's 4th century conversion narrative *The Confessions* to the recent poetry of Denise Levertov collected in *The Stream and the Sapphire* Each chapter contains a brief biography of the author an extended critical essay highlighting the work's Catholic and literary aspects suggestions for further reading and study and questions for discussion *Inside the Church of Flannery O'Connor* Joanne Halleran McMullen, Jon Parrish Peede, 2008 Concerning the debate of classifying O'Connor as a religious writer this book features essays by some of the leading scholars who have advanced the codification of O'Connor as a writer preoccupied with religious and especially Catholic themes *Reconsidering Flannery O'Connor* Alison Arant, Jordan Cofer, 2020-11-24 Contributions by Lindsay Alexander Alison Arant Alicia Matheny Beeson Eric Bennett Gina Caison Jordan Cofer Doug Davis Doreen Fowler Marshall Bruce Gentry Bruce Henderson Monica C Miller William Murray Carol Shloss Alison Staudinger and Rachel Watson The National Endowment for the Humanities has funded two Summer Institutes titled *Reconsidering Flannery O'Connor* which invited scholars to rethink approaches to Flannery O'Connor's work Drawing largely on research that started as part of the 2014 NEH Institute this collection shares its title and its mission Featuring fourteen new essays *Reconsidering Flannery O'Connor* disrupts a few commonplace assumptions of O'Connor studies while also circling back to some old questions that are due for new attention The volume opens with *New Methodologies* which features theoretical approaches not typically associated with O'Connor's fiction in order to gain new insights into her work The second section *New Contexts* stretches expectations on literary genre on popular archetypes in her stories and on how we should interpret her work The third section lovingly called *Strange Bedfellows* puts O'Connor in dialogue with overlooked or neglected conversation partners while the final section *O'Connor's Legacy* reconsiders her personal views on creative writing and her wishes regarding the handling of her estate upon death With these final essays the collection comes full circle attesting to the hazards that come from overly relying on O'Connor's interpretation of her own work but also from ignoring her views and desires Through these reconsiderations some of which draw on previously unpublished archival material the collection attests to and promotes the vitality of scholarship on Flannery O'Connor *Flannery O'Connor, Hermit Novelist* Richard Giannone, 2012-09-07 2001 Choice Outstanding Academic Title A compelling study of O'Connor's fiction as illuminated by the teaching of the desert monastics Lord I'm glad I'm a hermit novelist Flannery O'Connor wrote to a friend in 1957 Sequestered by ill health O'Connor spent the final thirteen years of her life on her isolated family farm in rural Georgia During this productive time she developed a fascination with fourth century Christians who retreated to the desert for spiritual replenishment and whose isolation suffering and faith mirrored her own In *Flannery O'Connor Hermit Novelist*

Richard Giannone explores O'Connor's identification with these early Christian monastics and the ways in which she infused her fiction with their teachings. Surveying the influences of the desert fathers on O'Connor's protagonists, Giannone shows how her characters are moved toward a radical simplicity of ascetic discipline as a means of confronting both internal and worldly evils while being drawn closer to God. Artfully bridging literary analysis, O'Connor's biography, and monastic writings, Giannone's study explores O'Connor's advocacy of self-denial and self-scrutiny as vital spiritual weapons that might be brought to bear against the antagonistic forces she found rampant in modern American life. Queer Chivalry Tison Pugh, 2013-12-09 For the U.S. South, the myth of chivalric masculinity dominates the cultural and historical landscape. Visions of white southern men as archetypes of honor and gentility run throughout regional narratives with little regard for the actions and at times the atrocities committed by such men. In *Queer Chivalry*, Tison Pugh exposes the inherent contradictions in these depictions of cavalier manhood, investigating the foundations of southern gallantry as a reincarnated and reauthorized version of medieval masculinity. Pugh argues that the idea of masculinity, particularly as seen in works by prominent southern authors from Mark Twain to Ellen Gilchrist, constitutes a cultural myth that queerly demarcates accepted norms of manliness often by displaying the impossibility of its achievement. Beginning with Twain's famous critique of the Sir Walter Raleigh that pilloried the South, Pugh focuses on authors who questioned the code of chivalry by creating protagonists whose quests for personal knighthood prove quixotic. Through detailed readings of major works including Twain's *A Connecticut Yankee in King Arthur's Court*, Flannery O'Connor's short fiction, John Kennedy Toole's *A Confederacy of Dunces*, Robert Penn Warren's *A Place to Come To*, Walker Percy's novels, and Gilchrist's *The Annunciation*, Pugh demonstrates that the hypermasculinity of white knight ideals only draws attention to the ambiguous gender of the literary southern male. Employing insights from gender and psychoanalytic theory, *Queer Chivalry* contributes to recent critical discussions of the cloaked anxieties about gender and sexuality in southern literature. Ultimately, Pugh uncovers queer limits in the cavalier mythos, showing how facts and fictions contributed to the ideological formulation of the South. **Ritual Performance in the Fiction of Flannery O'Connor** Cynthia Seel, 2001 The study begins with an exploration of O'Connor's Southern milieu, a survey of relevant scholarship, particularly feminist theory, and a clarification of essential terms and concepts surrounding ritual. The remaining chapters are then dedicated to the six short stories, each of which depicts certain ritual patterns and archetypal models. In this way, the study furnishes a prototype that can be applied to O'Connor's entire oeuvre. *Ritual Performance in the Fiction of Flannery O'Connor* is an excellent resource for teachers and students of American literature, Southern Studies, feminist theory, and ritual studies. Because it is story-centered rather than theory-driven, it will appeal to those who are looking for ways to read and teach O'Connor's astonishing stories more deeply. **BOOK JACKET** *Grotesque Relations* Susan Edmunds, 2008-08-14 In this book, Susan Edmunds explores the relationship between modernist domestic fiction and the rise of the U.S. welfare state. This relationship, which began in the Progressive era, emerged as maternalist

reformers developed an inverted discourse of social housekeeping in order to call for state protection and regulation of the home. Modernists followed suit, turning the genre of domestic fiction inside out in order to represent new struggles on the border between home, market, and state. Edmunds uses the work of Djuna Barnes, Jean Toomer, Tillie Olsen, Edna Ferber, Nathanael West, and Flannery O'Connor to trace the significance of modernists' radical reconstitution of the genre of domestic fiction. Using a grotesque aesthetic of revolutionary inversion, these writers looped their depictions of the domestic sphere through revolutionary discourses associated with socialism, consumerism, and the avant-garde. These authors used their grotesque discourses to deal with issues of social conflict ranging from domestic abuse and racial violence to educational reform, public health care, eugenics, and social security. With the New Deal, the U.S. welfare state realized maternalist ambitions to disseminate a modern sentimental version of the home to all white citizens, successfully translating radical bids for collective social security into a racialized order of selective and detached domestic security. The book argues that modernists engaged and contested this historical trajectory from the start. In the process, they forged an enduring set of terms for understanding and negotiating the systemic forms of ambivalence, alienation, and conflict that accompany Americans' contemporary investments in family values.

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