

# THE ETERNAL CROSSROADS

*The Art of Flannery O'Connor*

LEON V. DISKELL  
& JOHN T. BRITTAIN



# The Eternal Crossroads The Art Of Flannery Oconnor

**Leon V. Driskell, Joan T. Brittain**



## **The Eternal Crossroads The Art Of Flannery Oconnor:**

**The Eternal Crossroads** Leon V. Driskell, Joan T. Brittain, 2021-10-21 Flannery O Connor was a writer of extraordinary power and virtuosity Her strong supple prose blends humor pathos satire and grotesquerie which leads the reader to the evil at the center of the self s labyrinth There she confronts that evil with originality and power pulling the reader into consideration of the terrifying dependencies of love in the recesses of the heart This study focuses on Flannery O Connor s sense of the coincidence of the eternal and cosmic with worldly time and place the eternal crossroads and how that sense controls and infuses her fiction From an examination of various influences upon Miss O Connor s work Pierre Teilhard de Chardin Mauriac Nathaniel West and Hawthorne the authors consider her novels and stories as well as several stories never collected Their textual analysis shows that her structures images motifs and symbols became vehicles for anagogical meaning as she progressed from early promise to artistic fulfillment Considering Miss O Connor s own comments on her writing the authors illuminate some frequently misunderstood features of her work such as her grotesques and her stress on death and violence In so doing they make an important contribution to our understanding of how Flannery O Connor arrived at the eternal crossroads

**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* R. Neil Scott, Irwin H. Streight, 2009-05-07 Despite Flannery O Connor s brief life her work comprising novels short stories essays and articles has had a great impact on American literature and to some extent popular culture of the twentieth and twenty

first centuries Her writing has become well loved well read and often studied This book reprints complete book reviews and excerpts from review essays on the works of Flannery O'Connor that appeared in newspapers and periodicals during the author's writing life 1945-64 and after her early death The more than four hundred edited reviews are prefaced with a substantial Introduction that situates O'Connor within the critical milieu of post-war American letters and Southern literary tradition and provides an overview of contemporary critical responses to her collected stories novels and occasional pieces An important resource for scholars of O'Connor and of Southern literature generally this volume reveals much about her early reception and the continuing relevance of her work *Flannery O'Connor's Religion of the Grotesque* Marshall Bruce Gentry, 1986 *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** **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 **Flannery O'Connor** Jill Pelaez Baumgaertner, 2013-05-01 To the hard of hearing you shout and for the almost blind you draw large and startling figures Flannery O'Connor *Mystery and Manners* Drowning in a river the violent murder of a grandmother in the backwoods of Georgia and the trans genital display of a freak at a carnival show are all shocking literary devices used by Flannery O'Connor one of American literature's best pulp fiction writers More than thirty five years after her death readers are still shocked by O'Connor's grotesque images Dr Jill Baumgaertner concentrates on O'Connor's use of emblems those moments of sudden and horrid illumination when the sacred and the profane merge as sacrament This readable volume is ideal for college students O'Connor scholars or those wishing to better understand southern gothic fiction **Flannery O'Connor**

Preston M. Browning, 2009-08-18 When Flannery O'Connor began writing in the early 1950s many reviewers assumed that she was little more than a talented female Erskine Caldwell writing in the Southern gothic mode. And indeed her work was filled with freaks, one armed men and pathological killers. By the time she died in 1964 serious readers of her fiction knew there was much more involved in her stories. What that extra was she called the added dimension that is the spiritual depth which she believed was as an ineluctable part of human life. Her stories dramatize the ways in which the holy or the sacred break into human life with the result of shocking readers out of their spiritual somnolence using characters who appear to be possessed by the Devil and who commit acts of terrifying violence. Browning bases his study of the works of O'Connor on the centrality of the yoking of opposites at the point where the opposites coincide where violent crime and attraction for the Holy are held in tension suggesting that out of this tension grew O'Connor's extraordinary creative power and unique vision. From this point of departure Browning offers a detailed analysis of four O'Connor books: *Wise Blood*, *A Good Man Is Hard to Find*, *The Violent Bear It Away* and *Everything That Rises Must Converge*. **Flannery O'Connor and Teilhard de Chardin**

Steven Robert Watkins, 2009 Flannery O'Connor the renowned short story writer lived and fought a tumultuous battle with lupus erythematosus most of her adult life. In her last five years she sought insightful and helpful sources to alleviate her struggle with the disease. Among these sources were the ideas and thoughts of a Jesuit paleontologist mystic by the name of Pierre Teilhard de Chardin an individual who opened doors of witness to the secular world and attracted suspicious questioning from his Catholic superiors. Like a moth drawn to a flame Flannery O'Connor a devoted Thomist increasingly admired the ideas of Teilhard de Chardin to the point that she incorporated his ideas into her last six short stories in the collection *Everything That Rises Must Converge*. This book adds significantly to the neglected study of Teilhard de Chardin's influence in the later literary development of Flannery O'Connor. This book would be a valuable asset to students and scholars focusing on American literature Southern literature twentieth century Southern female writers and Flannery O'Connor. *The Critical Reception of Flannery O'Connor, 1952-2017* Robert C. Evans, 2018 The first chronological overview of O'Connor criticism from the publication of her first novel *Wise Blood* in 1952 to the present. **Flannery O'Connor, the Imagination of Extremity** Frederick Asals, 1982 This study explores the dualities that inform the entire body of Flannery O'Connor's fiction. From the almost unredeemable world of *Wise Blood* to the climactic moments of revelation that infuse *The Violent Bear It Away* and *Everything That Rises Must Converge* O'Connor's novels and stories wrestle with extremes of faith and reason acceptance and revolt they arch between cool narrative and explosive action between a sacramental vision and a primary intuition of reality. **Flannery O'Connor** Frederick Asals, 2011-03-15 This study explores the dualities that inform the entire body of Flannery O'Connor's fiction. From the almost unredeemable world of *Wise Blood* to the climactic moments of revelation that infuse *The Violent Bear It Away* and *Everything That Rises Must Converge* O'Connor's novels and stories wrestle with extremes of faith and reason acceptance and revolt they arch between cool narrative and explosive action.

between a sacramental vision and a primary intuition of reality      The Gospel According to Flannery O'Connor Jordan Cofer, 2014-04-24 Jordan Cofer examines the influence of the Bible upon Flannery O'Connor's fiction. While there are many studies exploring how her Catholicism affected her fiction, this book argues that O'Connor is heavily influenced by the Bible itself. Specifically, it explicates the largely undocumented ways in which she used the Bible as source material for her work. It also shows that rhetorically many of O'Connor's stories and/or characters are based upon biblical models. Furthermore, Cofer explains how O'Connor's stories engage their biblical analogues in unusual, unexpected, and sometimes grotesque ways as her stories manage to convey essentially the same message as their biblical counterparts. Throughout O'Connor's work, there are significant biblical allusions which have been neglected or previously undiscovered. This book acknowledges her biblical source material so readers can understand the impact it had on her fiction. Cofer argues that readers can better appreciate her work by examining how her stories are often grounded in specific biblical texts which she similarly distorts, exaggerates, and subverts in order to shock and teach readers. Simply put, O'Connor doesn't merely reference these biblical stories; she rewrites them.      **Flannery O'Connor's Religious Imagination** George Kilcourse, 2001      Flannery O'Connor's Dark Comedies Carol Shloss, 2012-01-16 In *Flannery O'Connor's Dark Comedies*, Carol Shloss moves from biographical, thematic, and theological approaches and instead focuses her criticism on the successes and failures of O'Connor as a rhetorician. This valuable study of O'Connor's style uses reader response theory to dissect the author's use of hyperbole, distortion, allusion, analogy, the dramatization of extreme religious experience, the manipulation of judgment through narrative voice, and direct address to the reader. Shloss aims to return Flannery O'Connor to her readers on fathomable terms to offer a rhetorical rather than theological perspective from which to understand the country preachers, square-jawed farm wives, wise rubes, foolish intellectuals, huckster Bible salesmen, killers, and other good country people who populate O'Connor's fiction.

**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.      **Revising Flannery O'Connor** Katherine Hemple Prown, 2001 In *Revising Flannery O'Connor*, Katherine Hemple Prown addresses the conflicts O'Connor experienced as a southern lady and professional author. Placing gender at the center of her analytical framework, Prown considers the reasons for feminist critical neglect of the writer and traces the cultural origins of the complicated aesthetic that informs O'Connor's fiction, both published and unpublished.      *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

**Catholic Women Writers** Mary Reichardt, 2001-07-30 Women have been writing in the Catholic tradition since early medieval times yet no single volume has brought together critical evaluations of their works until now The first reference of its kind *Catholic Women Writers* provides entries on 64 Catholic women writers from around the world and across the centuries Each of the entries is written by an expert contributor and includes a biography of the author a critical discussion of her works especially her Catholic and women s themes an overview of her critical reception and a bibliography of primary and secondary sources Authors writing in all genres including fiction autobiography poetry children s literature and essays are represented The entries give special attention to the authors use of Catholic themes structures traditions culture and spirituality The writers surveyed range from Doctors of the Church to mystics and visionaries to those who employ Catholic themes primarily in historical and cultural contexts to those who critique the tradition An introductory essay places the writers within the historical and literary contexts of women s writing in the Catholic tradition and the volume closes with a selected general bibliography

**Revelation and Convergence** Mark Bosco, Brent Little, 2017 *Revelation Convergence* brings together professors of literature theology and history to help both critics and readers better understand Flannery O Connor s religious imagination

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