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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writer and traces the cultural origins of the complicated aesthetic that informs O'Connor's fiction, but published and unpublished.

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Presents the life of the Southern novelist, who wrote two influential novels and a collection of short stories before her early death at the age of thirty-nine.

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A Companion to the Literature and Culture of the American South - Richard Gray - 2008-04-15
From slave narratives to the Civil War, and from country music to Southern sport, this Companion is the definitive guide to the literature and culture of the American South. Includes discussion of the visual arts, music, society, history, and politics in the region. Combines treatment of major literary works and historical events with a survey of broader themes, movements and issues. Explores the work of Edgar Allan Poe, Mark Twain, William Faulkner, Zora Neale Huston, Flannery O'Connor and Eudora Welty, as well as those - black and white, male and female - who are writing now. Co-edited by the esteemed scholar Richard Gray, author of the acclaimed volume, A History of American Literature (Blackwell, 2003)

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**Inside the Church of Flannery O'Connor** - Joanne Halleran McMullen - 2008

Continuing the debate of classifying O'Connor as a religious writer, this book offers significant new essays by leading scholars - William A. Sessions, John F. Desmond, Jill Pelaez Baumgaertner, Ralph C. Wood, and John R. May - who have advanced the codification of O'Connor as a writer preoccupied with religious, and
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**Flannery O'Connor and the Christ-Haunted South** - Ralph C. Wood - 2005-05-02
For those looking to deepen their appreciation of Flannery O'Connor, Wood shows how this literary icon's stories, novels, and essays impinge on America's cultural and ecclesial condition.

**Approaches to Teaching the Works of Flannery O'Connor** - Robert Donahoo - 2019-09-01
Known for her violent, startling stories that culminate in moments of grace, Flannery O'Connor depicted the postwar segregated South from a unique perspective. This volume proposes strategies for introducing students to her Roman Catholic aesthetic, which draws on concepts such as incarnation and original sin, and offers alternative contexts for reading her work. Part 1, "Materials," describes resources that provide a grounding in O'Connor's work and life. The essays in part 2, "Approaches," discuss her beliefs about writing and her distinctive approach to fiction and religion; introduce fresh perspectives, including those of race, class, gender, and interdisciplinary approaches; highlight her craft as a creative writer; and suggest pairings of her works with other texts. Alice Walker's short story "Convergence" is included as an appendix.
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Flannery O'Connor is considered one of America's greatest fiction writers. The immensely talented Robert Giroux, editor-in-chief of Harcourt, Brace & Company and later of Farrar, Straus; Giroux, was her devoted friend and admirer. He edited her three books published during her lifetime, plus Everything that Rises Must Converge, which she completed just before she died in 1964 at the age of thirty-nine, the posthumous The Complete Stories of Flannery O'Connor, and the subsequent award-winning collection of her letters titled The Habit of Being. When poet Robert Lowell first introduced O'Connor to Giroux in March 1949, she could not have imagined the impact that meeting would
accomplished through his letters to Milledgeville. American literature. Flannery O'Connor and Robert Giroux: A Publishing Partnership sheds new light on an area of Flannery O'Connor’s life—her relationship with her editors—that has not been well documented or narrated by critics and biographers. Impressively researched and rich in biographical details, this book chronicles Giroux’s and O'Connor’s personal and professional relationship, not omitting their circle of friends and fellow writers, including Robert Lowell, Caroline Gordon, Sally and Robert Fitzgerald, Allen Tate, Thomas Merton, and Robert Penn Warren. As Patrick Samway explains, Giroux guided O'Connor to become an internationally acclaimed writer of fiction and nonfiction, especially during the years when she suffered from lupus at her home in Milledgeville, Georgia, a disease that eventually proved fatal. Excerpts from their correspondence, some of which are published here for the first time, reveal how much of Giroux's work as editor was

They are gracious, discerning, and appreciative, just when they needed to be. In Father Samway's portrait of O'Connor as an extraordinarily dedicated writer and businesswoman, she emerges as savvy, pragmatic, focused, and determined. This engrossing account of O'Connor's publishing history will interest, in addition to O'Connor's fans, all readers and students of American literature.

The Critical Response to Flannery O'Connor
- Douglas Robillard - 2004
With an emphasis on examining Flannery O'Connor's literary reputation during her lifetime, and the growth of that reputation after her death, this collection brings together 50 years of critical reactions to her work.

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American experience. Each of these essays exists on its own terms as a significant contribution to scholarship, but when brought together, the collection becomes larger than the sum of its pieces in detailing the centrality of crime fiction to American literature. This is a crucial book for all students of American fiction as well as for those interested in the literary treatment of crime and detection, and also has broad appeal for classes in American popular culture and American modernism.

The Centrality of Crime Fiction in American Literary Culture - Alfred Bendixen - 2017-06-26
This collection of essays by leading scholars insists on a larger recognition of the importance and diversity of crime fiction in U.S. literary traditions. Instead of presenting the genre as the property of Dashiell Hammett and Raymond Chandler, this book maps a larger territory which includes the domains of Mark Twain, F. Scott Fitzgerald, William Faulkner, Richard Wright, Flannery O’Connor, Cormac McCarthy and other masters of fiction. The essays in this collection pay detailed attention to both the genuine artistry and the cultural significance of crime fiction in the United States. It emphasizes American crime fiction’s inquiry into the nature of democratic society and its exploration of injustices based on race, class, and/or gender that are specifically located in the details of

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**Flannery O'Connor** - Harold Bloom - 2009
Presents a collection of critical essays on the works of Flannery O'Connor.

**Flannery O'Connor, Hermit Novelist** - Richard Giannone - 2012-09-07
"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
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**Literature and Catholicism in the 19th and 20th Centuries** - David Torevell - 2021-03-05
This volume investigates how literary texts have
reflected, in ground-breaking ways, distinctive
features of a Catholic philosophy of life. It
captures the imagination, is able to evoke facets
of human experience related specifically to a
Catholic understanding of life.

**Flannery O'Connor and Teilhard de Chardin** -
Steven Robert Watkins - 2009
Flannery O'Connor, the renowned short-story
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**The Incarnational Art of Flannery O'Connor** - Christina Bieber Lake - 2005

Downloaded from distantshores.org on December 14, 2021 by guest
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, objets 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 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.

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**Reconsidering Flannery O'Connor** - Alison Arant - 2020-12-15
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
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"Between the House and the Chicken Yard" - Jolly Kay Sharp - 2011
Recognizing personal tendencies and developing literary talents enabled Mary Flannery O'Connor to don multiple masks, concealing or revealing segments of herself as she desired. With no memoirs or lengthy autobiographies, O'Connor's published works, letters, manuscripts, along with previously unpublished letters are examined to determine how O'Connor defined herself, not just how other scholars interpret her life and works. In fact, the plethora of criticism is in danger of obscuring the most important authority: O'Connor herself.

Carl Jung claimed that adopted personas allow people ways to conform to society acceptably. While O'Connor's personal and social masks were affected by her Southern and Catholic roots, her vivid imagination and artistry fashioned her literary masks, allowing her to explore life's grotesqueness. Some of O'Connor's literary characters shelter self-defining features of her own personality and purpose. O'Connor's masks serve as metaphorical embodiments of her veiled autobiography, illuminating key components of her sense of self and of her literary power. Sharp's exploration of these society-obligatory and self-imposed masks identify O'Connor's goals, struggles, and successes; her critical insight into her own literature; her reaction and responses to family, friends, and acquaintances; and, ultimately, her own success and growth.

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**Handbook of the American Novel of the Twentieth and Twenty-First Centuries** - Timo Müller - 2017-01-11
Increasing specialization within the discipline of English and American Studies has shifted the focus of scholarly discussion toward theoretical reflection and cultural contexts. These developments have benefitted the discipline in more ways than one, but they have also resulted in a certain neglect of close reading. As a result, students and researchers interested in such material are forced to turn to scholarship from the 1960s and 1970s, much of which relies on dated methodological and ideological
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**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
Flannery O'Connor's short fiction, John Kennedy 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 disease” 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, 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.

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"On the Subject of the Feminist Business" - Teresa Caruso - 2004
«On the subject of the feminist business»: Re-Reading Flannery O'Connor is a groundbreaking collection of critical essays that responds to mainstream feminist theory in approaching O'Connor's fiction. These innovative readings provide a fresh reappraisal of O'Connor's work, revealing how she defies the patriarchal Southern culture in which she lived with
their writing, their fiction employs markedly different tones and modes of addressing their audience. O'Connor seems intent on shocking her reader, whom she anticipates will be hostile to her deepest beliefs. Gautreaux gently and humorously engages his reader, inviting his expected sympathetic audience to embrace the characters' needed moral growth. Percy satirically lampoons an array of social ills and failings in the Church, as he tries to get his audience laughing with him while he makes his deadly serious point about the flaws he finds in the church and larger culture. Why do these three writers assume such divergent images of their audience? Why do texts by three writers who each embrace their Southern locale and their Catholic beliefs seem to have so little in common? To answer these questions, Nisly helps readers understand these authors' fiction by examining the role that place and time had in shaping each author's idea of an audience—and, by extension, his or her manner of addressing

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Wingless Chickens, Bayou Catholics, and Pilgrim Wayfarers - L. Lamar Nisly - 2011-01-01
Flannery O'Connor, Tim Gautreaux, and Walker Percy, are all Catholic writers from the South—and seem to embody very fully both parts of that label. Yet as quickly becomes clear in
that audience. More specifically, Nisly focuses on each author's experience of Catholic community and each author's placement in relation to the Second Vatican Council. Linking together biographical information and a reading of their fiction, Nisly argues that O'Connor's, Gautreaux's, and Percy's sense of audience has been shaped in significant ways by each author's own local experience of Catholicism in his or her home region as well as the larger, global changes of Vatican II that transformed Roman Catholicism.

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**A Jury of Her Peers** - Elaine Showalter - 2010
A comprehensive history of American women writers explores the contributions of more than 250 female authors--both famous and little-known--to every field of literary endeavor and reflects on their role in the evolution of our American literary heritage.

**The Cambridge Companion to American Fiction after 1945** - John N. Duvall - 2011-12-08
Each generation revises literary history and this is nowhere more evident than in the post-Second World War period. This 2011 Companion offers a comprehensive, authoritative and accessible overview of the diversity of American fiction since the Second World War. Essays by nineteen distinguished scholars provide critical insights into the significant genres, historical contexts, cultural diversity and major authors during a period of enormous American global political and cultural power. This power is overshadowed, nevertheless, by national anxieties growing out of events ranging from the Civil Rights Movement to the rise of feminism; from the Cold War and its fear of Communism and nuclear warfare to the Age of Terror and its different yet related fears of the 'Other'. American fiction since 1945 has faithfully chronicled these anxieties. An essential
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Elizabeth Spencer's Complicated Cartographies - C. Seltzer - 2009-07-20
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Ciuba focuses on the prescribed role of women in modern Southern Fiction - Gary M. Ciuba - 2011-02-04/2011-02-04
In this groundbreaking study, Gary M. Ciuba examines how four of the South's most probing writers of twentieth-century fiction -- Katherine Anne Porter, Flannery O'Connor, Cormac McCarthy, and Walker Percy -- expose the roots of violence in southern culture. Ciuba draws on the paradigm of mimetic violence developed by cultural and literary critic René Girard, who maintains that individual human nature is shaped by the desire to imitate a model. Mimetic desire may lead in turn to rivalry, cruelty, and ultimately community-sanctioned -- and sometimes ritually sanctified -- victimization of those deemed outcasts. Ciuba offers an impressively broad intellectual discussion that gives universal cultural meaning to the southern experience of desire, violence, and divinity with which these four authors wrestled and out of which they wrote. In a comprehensive analysis of Porter's semiautobiographical Miranda stories, that Miranda imitates and ultimately escapes. O'Connor's The Violent Bear It Away reveals three characters whose scandalous animosity caused by religious rivalry leads to the unbearable stumbling block of violence. McCarthy's protagonist in Child of God, Lester Ballard, appears as the culmination of a long tradition of the sacred violence of southern religion, twisted into his own bloody faith. And Percy's The Thanatos Syndrome brings Ciuba's discussion back to the victim, in Tom Moore's renunciation of a society in which scapegoating threatens to become the foundation of a new social regime. From nostalgia for the old order to visions of a utopian tomorrow, these authors have imagined the interrelationship of desire, antagonism, and religion throughout southern history. Ciuba's insights offer new ways of reading Porter, O'Connor, McCarthy, and Percy as well as their contemporaries who inhabited the same culture of violence -- violence desired,
Desire, Violence, and Divinity in Modern Southern Fiction - Gary M. Ciuba - 2011-02-04

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Program Era will be at the center of debates dreaded, denied, and deified.

**The Program Era** - Mark McGurl - 2009-08-30
In The Program Era, Mark McGurl offers a fundamental reinterpretation of postwar American fiction, asserting that it can be properly understood only in relation to the rise of mass higher education and the creative writing program. An engaging and stylishly written examination of an era we thought we knew, The Program Era will be at the center of debates about postwar literature and culture for years to come.

Presents articles on feminist literature, including significant authors, themes and history.

**Critical Companion to Flannery O'Connor** - Connie Ann Kirk - 2008-01-01
Examines the life and writings of Flannery O'Connor, including detailed synopses of her works, explanations of literary terms, biographies of friends and family, and social and historical influences.
the region. Beginning with Augusta Jane Evans’s Examines the life and writings of Flannery O’Connor, including detailed synopses of her works, explanations of literary terms, biographies of friends and family, and social and historical influences.

Southern Women Novelists and the Civil War - Sharon Talley - 2014-04-09
During and after the Civil War, southern women played a critical role in shaping the South’s evolving collective memory by penning journals and diaries, historical accounts, memoirs, and literary interpretations of the war. While a few of these writings—most notably Mary Chesnut’s diaries and Margaret Mitchell’s novel, Gone with the Wind—have been studied in depth by numerous scholars, until now there has been no comprehensive examination of Civil War novels by southern women. In this welcome study, Sharon Talley explores works by fifteen such writers, illuminating the role that southern women played in fashioning cultural identity in Macaria and Sallie Rochester Ford’s Raids and Romance of Morgan and His Men, which were published as the war still raged, Talley offers a chronological consideration of the novels with informative introductions for each time period. She examines Reconstruction works by Marion Harland, Mary Ann Cruse, and Rebecca Harding Davis, novels of the “Redeemed” South and the turn of the century by Mary Noailles Murfree, Ellen Glasgow, and Mary Johnston, and narratives by Evelyn Scott, Margaret Mitchell, and Caroline Gordon from the Modern period that spanned the two World Wars. Analysis of Margaret Walker’s Jubilee (1966), the first critically acclaimed Civil War novel by an African American woman of the South, as well as other post–World War II works by Kaye Gibbons, Josephine Humphreys, and Alice Randall, offers a fitting conclusion to Talley’s study by addressing the inaccuracies in the romantic myth of the Old South that Gone with the Wind most famously
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Death and Student Companion to Herman Melville. Her articles have appeared in American Imago, Journal of Men’s Studies, and Nineteenth-Century Prose.

**Between Distant Modernities** - Brittany Powell Kennedy - 2015-02-12
For centuries, Spain and the South have stood out as the exceptional “other” within US and European nationalisms. During Franco's regime and the Jim Crow era both violently asserted a haunting brand of national "selfhood." Both areas shared a loss of splendor and a fraught relation with modernization and retained a sense of defeat. Brittany Powell Kennedy explores this paradox not simply to compare two apparently similar cultures but to reveal how we construct difference around this self/other dichotomy. She charts a transatlantic link between two cultures whose performances of "otherness" as assertions of "selfhood" enact and subvert their claims to exceptionality. Perhaps the greatest example of this transatlantic link remains the War of 1898,
was implicated in US imperial expansion and nation-building. Simultaneously, the South participated in the end of Spain as an imperial power. Given the War of 1898 as a climactic moment, Kennedy explores the writings of those who come directly after this period and who attempted to "regenerate" what was perceived as "traditional" in an agrarian past. That desire recurs over the century in novels from writers as diverse as William Faulkner, Camilo José Cela, Walker Percy, Eudora Welty, Federico García Lorca, and Ralph Ellison. As these writers wrestle with ideas of Spain and the South, they also engage questions of how national identity is affirmed and contested. Kennedy compares these cultures across the twentieth century to show the ways in which they express national authenticity. Thus she explores not only Francoism and Jim Crow, but varied attempts to define nationhood via exceptionalism, suggesting a model of performativity that relates to other "exceptional" geographies.

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As this collection of interviews shows, Flannery O'Connor's fiction, though bound to a particular time and place, embodies and reveals universal ideas. O'Connor's curiosity about human nature and its various manifestations compelled her to explore mysterious places in the mind and heart. Despite her short life and prolonged illness, O'Connor was interviewed in a variety of times and locations. The circumstances of the interviews did not seem to matter much to O'Connor; her approach and demeanor remained consistent. Her self-knowledge was always apparent, in her confidence in herself, in her enterprise as a writer, and in her beliefs. She could penetrate the surfaces; she could see things in depth. Her perceptions were wide-ranging and insightful. Her interviews, given sparingly but with careful reflection and precision, make a unique contribution to an understanding of her fiction and to the evolving narrative of her short but influential life. Dr. Rosemary M. Magee is Vice President and

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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
as source material for her work. It also shows 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.

The Gospel According to Flannery O'Connor
- Jordan Cofer - 2014-04-24

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The Ambivalent Art of Katherine Anne Porter
Mary Titus - 2012-02-01
During a life that spanned ninety years, Katherine Anne Porter (1890-1980) witnessed dramatic and intensely debated changes in the gender roles of American women. Mary Titus draws upon unpublished Porter papers, as well as newly available editions of her early fiction, poetry, and reviews, to trace Porter’s shifting and complex response to those cultural changes. Titus shows how Porter explored her own ambivalence about gender and creativity, for she experienced firsthand a remarkable range of ideas concerning female sexuality. These included the Victorian attitudes of the grandmother who raised her; the sexual license of revolutionary Mexico, 1920s New York, and 1930s Paris; and the conservative, ordered attitudes of the Agrarians. Throughout Porter’s long career, writes Titus, she “repeatedly probed cultural arguments about female creativity, a woman’s maternal legacy, romantic love, and sexual identity, always with startling acuity, and often with painful ambivalence.” Much of her writing, then, serves as a medium for what Titus terms Porter’s “gender-thinking”—her sustained examination of the interrelated issues of art, gender, and identity. Porter, says Titus, rebelled against her upbringing yet never relinquished
Titus shows how Porter explored her own somehow unnatural, a turn away from the essential identity of woman as “the repository of life,” as childbearer. In her life Porter increasingly played a highly feminized public role as southern lady, but in her writing she continued to engage changing representations of female identity and sexuality. This is an important new study of the tensions and ambivalence inscribed in Porter’s fiction, as well as the vocational anxiety and gender performance of her actual life.

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Aesthetic of Revelation - John Sykes - 2007-01-01
"Examining the writings of Flannery O'Connor and Walker Percy against the background of the Southern Renaissance from which they emerged, Sykes explores how the writers shared a distinctly Christian notion of art that led them to see fiction as revelatory but adopted different theological emphases and rhetorical strategies"-- Provided by publisher.

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Fathers intervene in the mother-child relationship, but the father is also closely related to both mother and child. This model of boundary formation as a balance of exclusion and relatedness suggests a way to join with others in an inclusive, multicultural community and still retain ethnic, racial, and gender differences. Fowler's model for the father's mediating role in initiating gender, race, and other social differences shows not only how psychoanalytic theory can be used to interpret fiction and cultural history but also how literature and history can reshape theory.

Drawing the Line - Doreen Fowler - 2013-05-06
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