

everything that rises must converge analysis

Everything That Rises Must Converge: A Deep Dive Analysis

Introduction:

Have you ever felt the weight of history, the inexorable pull of societal forces shaping individual destinies? "Everything That Rises Must Converge," Flannery O'Connor's chillingly poignant novella, explores precisely this theme. More than just a story of racial prejudice in the American South, it's a complex tapestry woven with threads of faith, pride, and the ultimately tragic consequences of resisting change. This in-depth analysis will dissect the novella's core themes, exploring its characters, symbolism, and lasting impact, providing you with a comprehensive understanding of O'Connor's masterful storytelling. Prepare to delve into the heart of a story that continues to resonate with readers decades after its publication.

I. The Crushing Weight of the Past: Exploring Themes of Racism and Prejudice

O'Connor masterfully portrays the pervasive racism of the post-Civil Rights South through the eyes of Julian, the novella's protagonist. His intellectual arrogance masks a deep-seated resentment towards the changing social landscape. He views his mother's antiquated views with a mixture of contempt and pity, yet his own actions reveal a similar intolerance, albeit subtly disguised. The frequent clashes between Julian and his mother, reflecting the larger societal conflict, highlight the painful legacy of segregation and the difficulty of overcoming ingrained prejudice. O'Connor doesn't shy away from depicting the ugliness of racism, forcing readers to confront the uncomfortable truths embedded within the story. The scene on the bus, for instance, is a powerful illustration of the casual cruelty that permeated society.

II. Faith, Hypocrisy, and the Search for Meaning: Analyzing Religious Symbolism

Religion is not merely a backdrop in "Everything That Rises Must Converge"; it's a central force shaping the characters' actions and motivations. Julian's cynical atheism contrasts sharply with his mother's devout, yet often hypocritical, Catholicism. O'Connor uses religious symbolism subtly yet effectively. The frequent references to the Catholic Church, alongside the characters' actions, reveal the complexities of faith and the hypocrisy often associated with religious observance. The symbolic significance of the falling hat, for example, can be interpreted as a loss of identity and a rejection of the past. This nuanced exploration of faith challenges readers to consider the genuine versus the performative aspects of religious belief.

III. Pride, Prejudice, and the Inevitability of Consequences:

Character Analysis

The characters in O'Connor's novella are far from simplistic; they are flawed, complex individuals grappling with their own prejudices and limitations. Julian, despite his intellectual pretensions, is ultimately a product of his upbringing, unable to escape the shadow of his own ingrained biases. His mother, while outwardly kind, is equally trapped by her rigid worldview. The supporting characters, too, are intricately developed, each contributing to the overall narrative and highlighting the various facets of prejudice and its consequences. Analyzing these characters individually reveals the multifaceted nature of human behavior and the intricate web of societal influences. The nurse and her child also play a vital role in furthering the central themes and adding another layer to O'Connor's nuanced portrayal of racial dynamics.

IV. The Power of Irony and the Unintended Consequences of Actions

O'Connor is a master of irony, and "Everything That Rises Must Converge" is rife with it. The tragic ending is a powerful example of dramatic irony; the reader anticipates a confrontation, but the resolution is unexpected and profoundly unsettling. The irony underscores the consequences of unchecked pride and the inability to adapt to changing circumstances. Julian's intellectual superiority proves to be no shield against the harsh realities of the world, demonstrating the limitations of arrogance and the inevitability of unforeseen consequences. The seemingly insignificant details, such as the spilled ice cream, contribute to the overall sense of chaos and foreshadow the tragic climax.

V. The Converging Paths of History and Individuality: Interpreting the Title

The title, "Everything That Rises Must Converge," is both literal and metaphorical. It refers to the physical convergence of people in public spaces, reflecting the integration of races in the post-Civil Rights era. However, it also speaks to the convergence of historical forces and individual destinies. The characters' lives intersect, leading to an unavoidable collision that results in a devastating outcome. The title serves as a powerful statement about the undeniable impact of the past on the present and the inescapable consequences of our actions within a larger historical context.

VI. The Enduring Legacy: "Everything That Rises Must Converge" in Contemporary Society

The novella's themes of racism, prejudice, and the struggle for social justice remain acutely relevant in contemporary society. While the setting is specific to the American South of the 1960s, the underlying issues continue to resonate. O'Connor's work compels readers to confront uncomfortable truths about human nature and the enduring challenge of overcoming ingrained biases. The novella's timeless message serves as a stark reminder of the ongoing need for empathy, understanding, and a commitment to social progress.

VII. Conclusion: A Masterpiece of Southern Gothic Literature

"Everything That Rises Must Converge" is more than just a story; it's a profound exploration of human nature, social change, and the enduring power of the past. O'Connor's masterful use of irony, symbolism, and character development creates a narrative that is both disturbing and unforgettable. The novella leaves a lasting impression on the reader, forcing a confrontation with uncomfortable truths and challenging perceptions of race, religion, and the complexities of human interaction. Its enduring relevance makes it a crucial piece of American literature, one that continues to spark discussion and debate decades after its publication.

Book Outline: "Everything That Rises Must Converge: A Critical Analysis"

Author: Dr. Evelyn Reed

Introduction: Overview of Flannery O'Connor's life and works, introduction to the novella and its thematic concerns.

Chapter 1: Detailed character analysis of Julian and his mother, exploring their motivations and conflicts.

Chapter 2: Examination of the prevalent themes of racism and prejudice within the Southern context.

Chapter 3: Analysis of religious symbolism and its significance in shaping the narrative.

Chapter 4: Discussion of O'Connor's masterful use of irony and its impact on the story's overall meaning.

Chapter 5: Interpretation of the title and its multifaceted implications.

Chapter 6: Exploration of the novella's enduring relevance in contemporary society.

Chapter 7: Comparative analysis with other works by Flannery O'Connor.

Conclusion: Summary of key findings and a final reflection on the novella's lasting impact.

(Detailed explanation of each chapter would follow, expanding on the points mentioned in the main body of the blog post above.)

FAQs:

1. What is the central conflict in "Everything That Rises Must Converge"? The central conflict is the clash between Julian's modern views and his mother's deeply ingrained prejudices, reflecting the broader societal conflict surrounding racial integration in the post-Civil Rights South.
1. What is the significance of the title? The title highlights the inevitable convergence of historical forces and individual destinies, suggesting that societal changes and individual lives are inextricably linked.

1. How does O'Connor use irony in the novella? O'Connor masterfully employs dramatic irony, situational irony, and verbal irony to underscore the tragic consequences of unchecked pride and prejudice.
1. What is the role of religion in the story? Religion serves as a central theme, highlighting the complexities of faith, hypocrisy, and the differing interpretations of religious beliefs.
1. What are the key symbols in "Everything That Rises Must Converge"? Key symbols include the hat, the bus, and the ice cream, each contributing to the narrative's deeper meaning and foreshadowing the tragic climax.
1. How is the novella relevant to contemporary society? The themes of racism, prejudice, and the struggle for social justice continue to resonate with contemporary readers, highlighting the enduring challenges of overcoming ingrained biases.
1. What is the significance of the character of Julian? Julian is a complex protagonist whose intellectual arrogance masks his own deeply ingrained prejudices, making him a compelling representation of the generational tensions within the changing social landscape.
1. What is the overall tone of the novella? The tone is dark, ironic, and ultimately tragic, reflecting the bleak realities of racial prejudice and the painful consequences of clinging to outdated beliefs.
1. What is the literary genre of "Everything That Rises Must Converge"? It's considered Southern Gothic literature, characterized by its grotesque elements, dark humor, and exploration of social and psychological issues specific to the American South.

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9. Comparing "Everything That Rises Must Converge" to "A Good Man is Hard to Find": A comparative analysis of two of O'Connor's most celebrated works.

everything that rises must converge analysis: *Everything that Rises Must Converge* Flannery O'Connor, 1965 *Everything That Rises Must Converge* (1965) is nine posthumous stories. The introduction is by Robert Fitzgerald.

everything that rises must converge analysis: *The Lame Shall Enter First* Flannery O'Connor, 2015-01-01 At his wit's end with his son's grief over the death of his mother a year earlier, Sheppard invites a troubled youth, Rufus, into their home. Contemptuous of Sheppard, Rufus resists the man's attempts to improve him, but the extent—and consequences—of Rufus's disdain for Sheppard become clear only in Rufus's dealings with Sheppard's son, Norton. American author Flannery O'Connor is known for her portrayal of flawed characters and their inevitable spiritual transformation. "The Lame Shall Enter First" is a haunting story of a flawed man unable to connect with and comfort his grieving son. HarperPerennial Classics brings great works of literature to life in digital format, upholding the highest standards in ebook production and celebrating reading in all its forms. Look for more titles in the HarperPerennial Classics collection to build your digital library.

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Flannery O'Connor (1925-1964) was an American author. *Wise Blood* was her first novel and one of her most famous works.

everything that rises must converge analysis: 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.

everything that rises must converge analysis: Flannery O'Connor and Robert Giroux

Patrick Samway S.J., 2018-03-30 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 have on her life or on the landscape of postwar 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 accomplished through his letters to Milledgeville. 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.

everything that rises must converge analysis: Whiskey Words & a Shovel III r.h. Sin,

2017-04-04 r.h. Sin's final volume in the *Whiskey, Words, and a Shovel* series expands on the passion and vigor of his first two installments. His stanzas inspire strength through the raw, emotional energy and the vulnerability of his poems. Relationships, love, pain, and fortitude are powerfully rendered in his poetry, and his message of perseverance in the face of emotional turmoil cuts to the heart of modern-day life. At roughly 300 pages, this culminating volume will be his lengthiest yet.

everything that rises must converge analysis: Radical Ambivalence Angela Alaimo

O'Donnell, 2020-06-02 *Radical Ambivalence* is the first book-length study of Flannery O'Connor's attitude toward race in her fiction and correspondence. It is also the first study to include controversial material from unpublished letters that reveals the complex and troubling nature of O'Connor's thoughts on the subject. O'Connor lived and did most of her writing in her native Georgia during the tumultuous years of the civil rights movement. In one of her letters, O'Connor frankly expresses her double-mindedness regarding the social and political upheaval taking place in the United States with regard to race: "I hope that to be of two minds about some things is not to be neutral." *Radical Ambivalence* explores this double-mindedness and how it manifests itself in O'Connor's fiction.

everything that rises must converge analysis: The Displaced Person Flannery O'Connor,

2015-01-01 After the end of the Second World War, Mrs. McIntyre, a farm owner, decides to hire a man displaced by the war as a farm hand, but jealousy from her other workers and racial issues soon complicate the arrangement. Written by Flannery O'Connor while visiting her mother's farm, "The Displaced Person" has ties to the author's own experiences of the O'Connor family's hiring of a displaced person on their farm after the end of the war. "The Displaced Person" was originally published in O'Connor's 1955 anthology, *A Good Man Is Hard to Find*. HarperPerennial Classics brings great works of literature to life in digital format, upholding the highest standards in ebook production and celebrating reading in all its forms. Look for more titles in the HarperPerennial Classics collection to build your digital library.

everything that rises must converge analysis: The Complete Stories Flannery O'Connor, 1971 Thirty one short stories that offer a picture of the Deep South.

everything that rises must converge analysis: 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.

everything that rises must converge analysis: A Prayer Journal Flannery O'Connor, 2013-11-12 I would like to write a beautiful prayer, writes the young Flannery O'Connor in this deeply spiritual journal, recently discovered among her papers in Georgia. There is a whole sensible world around me that I should be able to turn to Your praise. Written between 1946 and 1947 while O'Connor was a student far from home at the University of Iowa, *A Prayer Journal* is a rare portal into the interior life of the great writer. Not only does it map O'Connor's singular relationship with the divine, but it shows how entwined her literary desire was with her yearning for God. I must write down that I am to be an artist. Not in the sense of aesthetic frippery but in the sense of aesthetic craftsmanship; otherwise I will feel my loneliness continually . . . I do not want to be lonely all my life but people only make us lonelier by reminding us of God. Dear God please help me to be an artist, please let it lead to You. O'Connor could not be more plain about her literary ambition: Please help me dear God to be a good writer and to get something else accepted, she writes. Yet she struggles with any trace of self-regard: Don't let me ever think, dear God, that I was anything but the instrument for Your story. As W. A. Sessions, who knew O'Connor, writes in his introduction, it was no coincidence that she began writing the stories that would become her first novel, *Wise Blood*, during the years when she wrote these singularly imaginative Christian meditations. Including a facsimile of the entire journal in O'Connor's own hand, *A Prayer Journal* is the record of a brilliant young woman's coming-of-age, a cry from the heart for love, grace, and art.

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riddles and, often, the blunt shock of tragedy. Where is Here? is the work of a master practitioner of the short story.

everything that rises must converge analysis: *Everything in This Country Must* Colum McCann, 2013-06-25 Colum McCann's *Everything in This Country Must*, a writer of fierce originality and haunting lyricism, turns to the troubles in Northern Ireland and reveals the reverberations of political tragedy in the most intimate lives of men and women, parents and children. In the title story, a teenage girl must choose between allegiance to her Catholic father and gratitude to the British soldiers who have saved the family's horse. The young hero of *Hunger Strike*, a novella, tries to replicate the experience of his uncle, an IRA prisoner on hunger strike. And in *Wood*, a small boy does his part for the Protestant marches, concealing his involvement from his blind father. Writing in a new form, but with the skill and force and sparkling poetry that have brought him international acclaim, Colum McCann has delivered masterful, memorable short fiction.

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everything that rises must converge analysis: *The Man to Send Rain Clouds* Kenneth Rosen, 1992-12-01 Fourteen stories about the strength and passion of today's American Indian—including six from the acclaimed Leslie Marmon Silko. Anthropologists have long delighted us with the wise and colorful folktales they transcribed from their Indian informants. The stories in this collection are another matter altogether: these are white-educated Indians attempting to bear witness through a non-Indian genre, the short story. Over a two-year period, Kenneth Rosen traveled from town to town, pueblo to pueblo, to uncover the stories contained in this volume. All reveal, to varying degrees and in various ways, the preoccupations of contemporary American Indians. Not surprisingly, many of the stories are infused with the bitterness of a people and a culture long repressed. Several deal with violence and the effort to escape from the pervasive, and so often destructive, white influence and system. In most, the enduring strength of the Indian past is very much in evidence, evoked as a kind of counterpoint to the repression and aimlessness that have marked, and still mark today, the lives of so many American Indians.

everything that rises must converge analysis: *The Critical Response to Flannery O'Connor* Douglas Robillard, 2004-12-30 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 fifty years of critical reactions to her work.

everything that rises must converge analysis: *Letting Ana Go* Anonymous, 2013-06-04 Includes an excerpt from an upcoming anonymous diary, 'Lucy in the sky.'

everything that rises must converge analysis: *Passing by the Dragon* Ramsey Michaels, 2013-01-11 This book attempts a close reading of the fiction of Flannery O'Connor, story by story, with one eye on her use of the Bible, and her view of the Bible in relation to her own work. After introductory chapters on O'Connor's markings in her own Roman Catholic Bible, her book reviews in diocesan newspapers, and her impatience with her wayward readers, Michaels looks first at her two novels, *Wise Blood* and *The Violent Bear It Away*, and then at seventeen of her short stories from her two collections, *A Good Man Is Hard to Find* and *Everything That Rises Must Converge*. Michaels takes notice of O'Connor's explicit references to the Bible (or Bibles) in her stories, and looks more particularly to the ways in which the stories are driven at least in part by specific biblical texts. Among the themes that emerge are alienation or displacement, what it means to be good, the relation between body and spirit and between the Old Testament and the New, issues of race and

gender, and above all what O'Connor once called the action of grace in territory held largely by the devil.

everything that rises must converge analysis: *A Good Man is Hard to Find* Flannery O'Connor, 1955 See publisher description:

everything that rises must converge analysis: *Critical Companion to Flannery O'Connor* Connie Ann Kirk, 2008 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.

everything that rises must converge analysis: *That Evening Sun* William Faulkner, 2013-03-19 Quentin Compson narrates the story of his family's African-American washerwoman, Nancy, who fears that her husband will murder her because she is pregnant with a white-man's child. The events in the story are witnessed by a young Quentin and his two siblings, Caddy and Jason, who do not fully understand the adult world of race and class conflict that they are privy to. Although primarily known for his novels, William Faulkner wrote in a variety of formats, including plays, poetry, essays, screenplays, and short stories, many of which are highly acclaimed and anthologized. Like his novels, many of Faulkner's short stories are set in fictional Yoknapatawpha County, a setting inspired by Lafayette County, where Faulkner spent most of his life. His first short story collection, *These 13* (1931), includes many of his most frequently anthologized stories, including *A Rose for Emily*, *Red Leaves* and *That Evening Sun*. HarperCollins brings great works of literature to life in digital format, upholding the highest standards in ebook production and celebrating reading in all its forms. Look for more titles in the HarperCollins short-stories collection to build your digital library.

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everything that rises must converge analysis: *Nature and Grace in Flannery O'Connor's Fiction* Lorine M. Getz, 1982 This work isolates and analyzes literary devices to show how Flannery O'Connor depicts various concepts of grace and how these are central to the structure of her stories.

everything that rises must converge analysis: *Flannery O'Connor* Harold Bloom, 2009 Presents a collection of critical essays on the works of Flannery O'Connor.

everything that rises must converge analysis: *The Beggar* Anton Pavlovich Chekhov, 1949 Contents include biographical notes about the author and the illustrator.

everything that rises must converge analysis: *Three by Flannery O'Connor* Flannery O'Connor, 1983

everything that rises must converge analysis: *Teenage Wasteland* Anne Tyler, 2020-09-29 First appearing in the pages of *Seventeen Magazine*, "Teenage Wasteland" has become one of Anne Tyler's most widely beloved short stories—an affecting and masterful portrait of a life interrupted and a family come undone. Daisy Coble had been a good mother, and so she was ashamed to find out from Donny's teacher that he had been misbehaving. He was noisy, lazy, disruptive, and he was caught smoking. At night, she lay awake wondering where she had gone wrong, and how she could have failed as a parent. Unsure of herself, Daisy follows the advice of professionals, and hires Donny

a tutor with some unusual ideas to set the boy straight. But, has the gap between them grown too wide to bridge? A Vintage Short.

everything that rises must converge analysis: Thank You, Mr. Nixon Gish Jen, 2022-02-01 The acclaimed, award-winning author of *The Resisters* takes measure of the fifty years since the opening of China and its unexpected effects on the lives of ordinary people. It is a unique book that only Jen could write—a story collection accruing the power of a novel as it proceeds—a work that Cynthia Ozick has called “an art beyond art. It is life itself.” Beginning with a cheery letter penned by a Chinese girl in heaven to “poor Mr. Nixon” in hell, Gish Jen embarks on a fictional journey through U.S.-China relations, capturing the excitement of a world on the brink of tectonic change. Opal Chen reunites with her Chinese sisters after forty years; newly cosmopolitan Lulu Koo wonders why Americans “like to walk around in the woods with the mosquitoes”; Hong Kong parents go to extreme lengths to reestablish contact with their “number-one daughter” in New York; and Betty Koo, brought up on “no politics, just make money,” finds she must reassess her mother’s philosophy. With their profound compassion and equally profound humor, these eleven linked stories trace the intimate ways in which humans make and are made by history, capturing an extraordinary era in an extraordinary way. Delightful, provocative, and powerful, *Thank You, Mr. Nixon* furnishes yet more proof of Gish Jen’s eminent place among American storytellers.

everything that rises must converge analysis: *The Habit of Being* Flannery O'Connor, 1988-08 Contains letters written by Flannery O'Connor.

everything that rises must converge analysis: *Mystery and Manners* Flannery O'Connor, 1969 This collection shows Flannery O'Connor's extraordinary versatility and expertise as a practitioner of the essayistic form. The book opens with *The King of the Birds*, her famous account of raising peacocks. There are three essays on regional writing, two on teaching literature, and four on the writer and religion. Essays such as *The Nature and Aim of Fiction* and *Writing Short Stories* are gems, and their value to the contemporary reader -- and writer -- is inestimable. Copyright © Libri GmbH. All rights reserved.

everything that rises must converge analysis: Gaia James Lovelock, 2016 *Gaia*, in which James Lovelock puts forward his inspirational and controversial idea that the Earth functions as a single organism, with life influencing planetary processes to form a self-regulating system aiding its own survival, is now a classic work that continues to provoke heated scientific debate.

everything that rises must converge analysis: *Our Day Out* Willy Russell, 2013-06-06 Mrs Kay's 'Progress Class' are unleashed for a day's coach trip to Conway Castle in Wales - in an exuberant celebration of the joys and agonies of growing up and being footloose, fourteen and free from school. 'The skill and zest of the show . . . derive from its success in following the adult argument through while preserving all the fun of a story mainly played by children . . . I have rarely seen a show that combined such warmth and such bleakness.' The Times This edition contains the music to the play.

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critical tool.

everything that rises must converge analysis: *A Political Companion to Flannery O'Connor* Henry T. Edmondson III, 2017-07-21 Acclaimed author and Catholic thinker Flannery O'Connor (1925--1964) penned two novels, two collections of short stories, various essays, and numerous book reviews over the course of her life. Her work continues to fascinate, perplex, and inspire new generations of readers and poses important questions about human nature, ethics, social change, equality, and justice. Although political philosophy was not O'Connor's pursuit, her writings frequently address themes that are not only crucial to American life and culture, but also offer valuable insight into the interplay between fiction and politics. *A Political Companion to Flannery O'Connor* explores the author's fiction, prose, and correspondence to reveal her central ideas about political thought in America. The contributors address topics such as O'Connor's affinity with writers and philosophers including Eric Voegelin, Edith Stein, Russell Kirk, and the Agrarians; her attitudes toward the civil rights movement; and her thoughts on controversies over eugenics. Other essays in the volume focus on O'Connor's influences, the principles underlying her fiction, and the value of her work for understanding contemporary intellectual life and culture. Examining the political context of O'Connor's life and her responses to the critical events and controversies of her time, this collection offers meaningful interpretations of the political significance of this influential writer's work.

everything that rises must converge analysis: 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 age dominated by abstract modern theories, such as that of John Rawls.

everything that rises must converge analysis: *The Wall Between* Anne Braden, 1999 *The Wall Between* is a chilling depiction of a pattern repeated over and over again across the South as brave Blacks and whites tried to breach the barrier between the races. . . . We need to know Anne Braden's story, perhaps even more in 1999 than when she wrote it in 1957. --from the foreword by Julian Bond In 1954, Anne and Carl Braden bought a house in an all-white neighborhood in Louisville, Kentucky, on behalf of a black couple, Andrew and Charlotte Wade. *The Wall Between* is Anne Braden's account of what resulted from this act of friendship: mob violence against the Wades, the bombing of the house, and imprisonment for her husband on charges of sedition. A nonfiction finalist for the 1958 National Book Award, *The Wall Between* is one of only a few first-person accounts from civil rights movement activists--even rarer for its author being white. Offering an insider's view of movement history, it is as readable for its drama as for its sociological importance. It contains no heroes or villains, according to Braden--only people urged on by forces of history that they often did not understand. In an epilogue written for this edition, the author traces the lives of the Bradens and Wades subsequent to events in the original book and reports on her and her husband's continuing activities in the Civil Rights movement, including reminiscences of their friendship with Martin Luther King. Looking back on that history, she warns readers that the entire nation still must do what white Southerners did in the 1950s to ensure equal rights: turn its values,

assumptions, and policies upside down. In his foreword to this edition, Julian Bond reflects on the significance of the events Anne describes and the importance of the work the Bradens and others like them undertook. What's missing today, he observes, is not Wades who want a home but Bradens who will help them fight for one. Anne and Carl Braden showed that integrated groups fight best for an integrated world, and *The Wall Between* is a lasting testament to that dedication. The Author: Ann Braden was born in Louisville, Kentucky, and worked as a newspaper reporter and a public relations agent for trade unions. She served as a delegate to the 1984 and 1988 Democratic National Conventions and has been a visiting professor at Northern Kentucky University, where she teaches civil rights history. She continues to work with the Kentucky Alliance against Racial and Political Repression. [Gene: edit for book cover by deleting last sentences of second and third paragraphs, last two of fourth. The Bond foreword isn't exactly bristling with quotes. The only drawback to the one I selected is that the reference to 1999 might tend to date the book if you use it on the back cover. Do you think you could legitimately edit it to read even more today?]

everything that rises must converge analysis: *Giving the Devil His Due* Jessica Hooten Wilson, 2017-02-28 Flannery O'Connor and Fyodor Dostoevsky shared a deep faith in Christ, which compelled them to tell stories that force readers to choose between eternal life and demonic possession. Their either-or extremism has not become more popular in the last fifty to a hundred years since these stories were first published, but it has become more relevant to a twenty-first-century culture in which the lukewarm middle ground seems the most comfortable place to dwell. *Giving the Devil His Due* walks through all of O'Connor's stories and looks closely at Dostoevsky's magnum opus *The Brothers Karamazov* to show that when the devil rules, all hell breaks loose. Instead of this kingdom of violence, O'Connor and Dostoevsky propose a kingdom of love, one that is only possible when the Lord again is king.

everything that rises must converge analysis: *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, 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 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.

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