Ernest Hemingway (1899 – 1961)

[Un hombre bueno es difícil de encontrar, Flannery O'Connor (1925-1964) (literatura.us)](https://literatura.us/idiomas/foc_man.html)

***“A Clean, Well-Lighted Place”:***

A story from 1933.

Title: “A Clean, Well-Lighted Place”. The café. The story is a “A Clean, Well-Lighted Place”.

The story takes place at night: why? Stresses the fact that the café is well-lighted

The awareness we have to face, to confront.

The old man as a part of the setting. He is the mean for the revelation.

Old man + Old waiter.

God is definitely death in this story.

He is living a life of ignorance convention, of superficiality.

There is this necessity of change.

Insomnia: being awake, being aware.

The old waiter says his prayers even though he does not expect God.

Faith in salvation which is achieve through dignity.

William Faulkner

***“Barn Burning”:***

For Sartrys, Major de Sapin represents salvation.

Snopes and Sartoris.

He compares the Major de Spain’s house with the justice house, as the Major’s house represents for him the Justice.

The plantation house represents corruption, represents exploitation.

Main conflict: the boy’s emotional dilemma: also between social classes.

***“Wash”:***

The story takes place 5 years after the end of the war = 1870.

Scythe: it is a very important symbols.

Social conflict, social class.

Sutpen: traditional south people: the loss of power, the defeat of the aristocracy, and he also represents the South immediately after the war (he becomes a drunker, incapable of accepting defeat).

Horses are very important in this story, they also work as the oppressors.

The only way of feeling better in life is by believing himself to be important for Sutpen. Relieve his isolation.

Issue of time: the action of the story takes place in one day. The story open still in the dark, before sunrise, and it closes the same day sometime after sunset.

It opens with the birth and closes with death.

Time is crucially important because is a theme: Wash refusing to acknowledge the pass of time that has changed everything. “They haven’t whipped us”.

He has the chance to scape but he doesn’t. People like Sutpen is going to be everywhere = oppressor are going to be everywhere.

Does Wash any redemption? He only has violence.

Men driving horses: why are they important? They use whips.

Story about the end of a illusion, that is expressed in the image of Sutpen riding a horse.

The figure that Wash has idealized is not real.

The story is about the loss of Wash’s faith.

Wash has that need of self identity so he made Sutpen a hero, and he lives in this worl of fantasy.

One of the main themes is the need to believe the myth of the white supremacy.

He believes that the Bible reaffirm his superiority on the black people.

The time is related to Wash’s incapacity to distinguish what is real and legend. As long as he persists on this, he would not acknowledge the pass of time, not being aware of the changes around him. The action of the story extends from the darkness before dawn to the darkness after sunset in 1870.

The day begins at dawn with the birth of a new child and end with her death.

Before dawn Wash lives in this state of unknown. The, he gets to know the truth about himself and about Sutpen. Dawn is the time when a new live begins, but it is also the dawn with other meaning. “Take a dawn on me” = it comes to realize, everything became clear.

Wash is white trash. Sutpon never cared about Wash and he did not even noticed him. Sutpon gave his an inner sense of security. Psychological wage, term introduced by W.E.D.Du Bois.

W.E.D.Du Bois, very famous black intellectual. He wrote about the problem of double consciousness of black people and the psychological wage.

Psychological wage affected people that were really at the bottom of the society.

The most important passage is in the page 538.

He is making reality into illusion and illusion into reality.

He put himself instead of Sutpen, expressing his own apotheosis.

He identifies Sutpen with God and then, himself as Sutpen.

He makes Sutpen an image that combines so many things.

Wash has some doubt sometimes.

He discovers that Sutpen had has relations with her granddaughter of 15 years. But he still have faith into Sutpen. So, his faith is totally fine.

The fact that the bay is a girl and not a boy is extremely important. Sutpen is omnipotent like a God, and Sutpen had had a girl, and not a boy. A girl is that society did not matter.

The surprised is followed by Wash being aware of the passage of time for the first time on his life. When he discovers that it is a girl is when he admits that maybe Sutpen is old as him.

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Carson McCullers (1917 - 1967)

Writer from the South.

List of major works:

*The Heart is a Lonely Hunter* (1940)

*Reflections in a Golden Eye* (1941)

*The Ballad of the Sad Café* (1943)

*The Member of the Wedding* (1946)

*Clock Without Hands* (1961)

Everything in her novels was isolation and frustrated love. She did not acquire that preoccupation from the South. She wanted to escape from the frustration from the South.

Mick Kelly never gets to see the realizations of her dreams. At the age of 17, she leaves for New York city. For McCullers the South was an oppressor, not also for the black people, but also because its system demanded convention for every individual. In New York city, she got fascinated for the variety of people. Brooklyn is her favourite place because no one expected someone to be like everyone else.

In the autobiographical essay “The Flowering Dream”:

People ask me why I don’t go back to the South more often. But the South is a very emotional experience for me, fraught with all the memories from my childhood. When I got back South I always get into argument, so that a visit to Columbus in Georgia is a stirring up of love and antagonism. The locate of my books might always be Southern, and the South always my homeland. I love the voices of the Negroes – like brown rivers. I feel that in the short trips when I do go to the South, in my own memory and in the newspapers articles, I still DIAPOSITIVA 2

Lack of communication. In her novels there are many characters with physical differences. Unfeminine women: tomboys. We also find adolescence, painful transition of the border between childhood and adulthood. We find blanks in conflict not only with white people, but also people with her own race. Her fiction is full of incomplete pieces of music. She originally wanted to become a musician, so the music expresses the dissatisfaction that the character feels. Characters are pulled by contradictory elements. There is also a need to belong, to connect something from the South.

DIAPOSITIVA 3

Carson McCullers TO Ralph McGill, editor of the Atlanta Journal-Constitution.

The hunter heart is a lonely hunter – but the research for us Southerners is more anguished. There Is a special guilt in us… a consciousness of guilt not fully knowable or communicable. Southerners are the more lonely and spiritually estranged, I think, because we have lived so long in an

Her protagonist is usually divided between their internal words. Conflict between dream and illusion.

Spiritualization of the individual. Isolates the individual from other communications.

The Heart is a Lonely Hunter: the novel was published in 1940 and it was her largest novel. The reception was very good for readers and critics. The novels sevres as an introduction for all her novels, as it deals with with all the issues she addresses in her other works. Here, we find the most extensive treatment of individual isolation. In her novel “*Author’s Outline of the Mute*”, she describes the main as well as some secondary ones:

DIAPOSITIVA 4

The principal theme is presented through the perspective of 5 characters who are trying to connect with somebody that transcends their individuality in the Oppressive Southern town in which the novels takes place (even though the name is never given). The girls is submerged in the issues raised by adolescence, the black doctor, Jake is alienated from society and goes from place to place, the ownner of the New York Café (fascinated by the misteries) and John Singer (the mysterious deaf-mute. He is not aware that he fascinate other character in the novel. He bocomes an idol, and fascinate).

BEA

The confinement of each characters in the space of his/her respective characters, what is connected to the isolation, as in this ways they even seem to be more lonely.

Everything began when the situation characterized, sudden incorraption: the situation. What changes everything in the novel is when the police intervene and send him to the phycological institution. The mysterious attraction between bot deaf-mute characters. This is the connection of the novel: the interrelations between the character.

DIAPO 5

McCullers about the structure, in her “Outline”:

On the whole the interrelations between the people of this book can be described as being like the spokes of a wheel – with Singer representing the center point. This situation, which all of its attendant irony, expresses the most important theme of the book.

The pattern is made explicit in chapter 7 of part II:

Each person addressed his words mainly to the mute. Their thoughts seemed to converge in him as the spokes of a wheel lead to the center hub. (187).

There is a passage that explain how it works. The isolation of the characters.

The conception of

The action of the novel obviously revolved around Singer, he is the main character in the sense that he, as a deaf-mute, is the epiphany of human isolation (frustrated communication). The rest of the characters work as satellites. The satellites want to escape from ideals, dreams… and each one of the characters is related to a problem. Dream: society without the class problem, the inequalities. However, there are other character more fully developed than him, like, for example, Mick Kelly (the actual protagonist).

**MICK KELLY** – She does not fit in society, as she is not conventional. There is a long tradition in American fiction of using adolescence perspective and adolescence as a theme in general, something the McCullers falls into (3 of her 5 novels have adolescents as protagonists.) What happens in this novel is that, in several respects, the adults become replicas of adolescents. The adolescent becomes a very adequate vehicle to express McCullers view on the human condition. She, as a writer, makes the most of that feeling and emotion that characterizes adolescence, a period where you are unable to communicate nor while children nor with adults and it is a perfect instrument for the author to express her obsessive theme of isolation, the impossibility of satisfaction in communication. The adolescence is going through this traumatic period in life emphasised by the change in the bodies, the longing for the adult life, sexuality… Adolescence is a microcosm of the adult life. The adolescence: sudden physical changes = insecurity. The adults have the characteristics of the adolescent: Isolated, confused… + reject constrictions of the family, the society. This character is autobiographical: self-expression and self-definition.

**Issue of rebellion** - adolescence is much more inclined to rebel against restrictions because they are usually dreaming of larger and different worlds. In this novel, Mick Kelly dream about music but also about cold places with snow (in the South never snows). In McCullers’ work, the intolerable heat is realistic but also symbolic as a metaphor for the cultural and social dessert of the south. To talk about Mick Kelly, we must not only focus on universal themes, but on particular and concrete issues about growing female in the South. McCullers relationship with gender and sexuality: she opposed the insistence of the southern culture on racial and sexual purity, and she equally strongly opposes to the obsessive binarism of society. She believed that there is no dichotomy because blackness and whiteness coexist in each individual. The same thing regarding masculinity and femininity, for her, masculinity and femininity can be found both in men and women. She was sexually non-binary; she many times rejected traditional femininity and was attracted to typically masculine aspects: “I had to be born a man”. She was “a male lesbian”🡪bisexual.

At the end of the novel, we see how Mick Kelly has been defeated by society’s expectations, she started to accept them.

**Mick Kelly is an expression of growing up female in the restrictive society**.

“She was dressed in khaki shorts, a blue shirt, and tennis shoes—so that at first glance she was like a very young boy” (20).

“‘I wear shorts because I don’t want to wear your old hand-medowns. I don’t want to be like either of you and I don’t want to look like either of you. And I won’t. That’s why I wear shorts. I’d rather be a boy any day, and I wish I could move in with Bill.’”. (41).

McCullers, about Mick’s story: “Her story is that of the violent struggle of a gifted child to get what she needs from an unyielding environment” (Outline).

The main conflict she finds is the one between her artistic convictions and the traditional role of women in society. In this novel, we see Mick go through puberty and how, little by little, what is expected of her starts growing. The first time we see her is through the eyes of Biff Brannon, who is annotated and emphasizes the fact that she is in transition between childhood and adult life. Biff Brannon emphasises the way she dresses, her voice… her unfeminine characteristics. Her story is about the fight against the female standards, a fight that she ends up losing. Her elder sisters despise Mick for these masculine aspects, she at one point says that she does not want to be like neither of them, she says she rather be a boy. Early episode in the novel when she climbs a house under construction and we see her dreaming, she wants to be at the top but she is disrupted by the baby crying, she has to come down to the real world.

Mick does not like to be inside the house, she goes outside quite a lot because she needs to explore herself, to explore the real world… Passage number 7 in the handout is probably the most important passage of the novel about Mick’s character, a paragraph about the two rooms she divides herself into. In the house, she shares her room with her sister because she is a girl and she cannot have a room of her own (unlike her eldest brother) so what she does is to built another room for herself in her imagination (a very private place). Mr. Singer is in both rooms because he belongs to both rooms: we have the real Singer and the imaginary one, the one Mick idealizes. The issue of space is really important in women’s fiction (Virginia Woolf’s A room of one’s own.): the inside room is a perfect place full of order, a world of ideas where everything works out and where she is frees to explore her artistic passions.

Throughout the novel, we notice Mick’s suffocation by the heat of the South, she dreams about leaving the house and going to foreign places, usually places with snow. Snow is a really significant image for her, it symbolizes purity, a way out of the spiritual dessert she lives in. In this respect, she is a very autobiographical character, Mick’s childhood is very similar to McCullers’ (she even wanted to be a famous musician, a famous pianist). Music is a very important thing for Mick, through music her personal dilemmas are explored, it is a going of approaching freedom, beauty, of expressing all the emotions she has difficulties articulating. Music is her way to express her desire of being unique, of building her individual identity.

“*She sat down on the steps and laid her head on her knees. She went into the inside room. With her it was like there was two places—the inside room and the outside room. School and the family and the things that happened every day were in the outside room. Mister Singer was in both rooms. Foreign countries and plans and music were in the inside room. The songs she thought about were there. And the symphony. When she was by herself in this inside room the music she had heard that night after the party would come back to her. This symphony grew slow like a big flower in her mind. During the day sometimes, or when she had just waked up in the morning, a new part of the symphony would suddenly come to her. Then she would have to go into the inside room and listen to it many times and try to join it into the parts of the symphony she remembered. The inside room was a very private place. She could be in the middle of a house full of people and still feel like she was locked up by herself”.* (146-147).p

This novel is very much about the gradual exposure of Mick to the inside room, her own paradise. This is what we see in the novel, her journey, she is a dreamy adolescent that just wants to be in her inside room but what happens is that she is forced to live in the outside room. This is the pattern her life follows, the pattern that other females in McCullers will follow. Mick belongs to modernity because classical, traditional heroes will leave the protections of home and go out of the world, to a heroic world of adventures. In modern literature, heroes’ initiation takes place in a world of routine so what happens to Mick is that all her dreams are destroyed, and she is progressively absorb into the materialist society. Thus, her initiation into the world has to take place in this limited world.

In McCullers’ fiction, action takes place in inside places. Adolescents are not allowed to go out and explore, only the sidewalks of  this small towns they live in. Difference between stories of male and female initiation. In males, the natural world is traditionally seen as a masculine world. In Western culture, there is a story from the Bible about the prodigal son, it is a natural direction to the male to go outside the home and explore, this makes him a hero. The idea that you have to leave behind your world of safety, the rules, the fixity. This prodigal son leaves home and follows this pattern that is accepted in the culture but only for males. Traditionally, women have been excluded from heroism, to adventure, the myth of the prodigal son confines women.

The initiation of Mick into this adult world (she being a dreamer forced to join a world of realists) is marked by three important moments: The party at the beginning of part two, her first sexual experience and the episode that indicates that she has being defeated by society, when she has to leave school and take a job because of the economic difficulties of the family. The party, which is a complete disaster. In a previous stage in her life, it was easy for Mick to socialize and make friends but now, in high school, she has troubles to do that. The party is a way for her to overcome her loneliness, a loneliness caused by the stage of life she is in, adolescence, she is leaving childhood. This party can be understood as an initiation ritual for her (hours to get ready, dress up...), it is the first time she dresses up as a young woman (dress, high heels...) but her family is poor so she has to use her sisters’ clothes, which hurt her because she is too tall. She becomes a dramatic caricature of a woman, she doesn't feel like herself. There is a lot of parody here of the tomboy type. What Mick is doing her is making herself into a caricature of a woman and passing as what she is not, this is not the real Mick Kelly, the real is the one who wears shorts and denim shirts. She is having a hard time accepting that she no longer has the freedom of behaving like a wild young kid, she is growing up. This is seen when she tries to run up a hill in heels but she falls and hits her stomach, losing her breath. Here we see that without her shorts and denim shirt she is missing something, her adult clothes are dangerous for her. For unfeminine girls, wearing dresses is uncomfortable, when the reach sexual maturity they are no longer allowed to identify with the masculine, they are constrained by social roles.

The first sexual experience (what Hemingway would call the biological trap). As a young girl, she has to submit to this experience, an experience that initiate them into adult life. Male protagonists are initiated into maturity by fighting, going to war… usually, for them, their most important relationships are the ones with other males, their comrades. Women, on the other hand, do not have this options, they have to come to terms with their relationship with males. Mick begins to feel attracted to this jewish boy, Harry. When it comes to the relationship she is the one who takes the initiative. She is sort of wandering between the biological demands of her body and the music of her inside room. A Sunday in March she and Harry go swimming in the woods and the sexual intercourse takes place. Here we see the ideas of inevitability and imprisonment, before she jumps into the water. Again, we have here the pattern of climbing down the world of dreams and aspirations.

When it is over, she looks up into the blinding sun, the sun that she hates so much, the southern sun that creates the suffocating heat that causes her spiritual dessert. When they go back to the house, she buries and ant and, symbolically, we could say she is burying this unpleasant experience, trying to forget or she could even be burying her childhood, something she lost forever. She feels very old now, she was a grown up whether she wanted it or not (inevitability). Here, the transition finished. Harry is a male, he takes the easy way out, he just disappears: does he want to avoid a possible pregnancy? He becomes the prodigal son but Mick has to stay in this suffocating dessert. After this, Mick is unable to be alone in the inside room anymore. Here, the rooms starts to crumble.

“*But now she was always too tired. At home she just ate supper and slept and then ate breakfast and went off to the store again. A song she had started in her private notebook two months before was still not finished. And she wanted to stay in the inside room but she didn’t know how. It was like the inside room was locked somewhere away from her. A very hard thing to understand*.”

The process of the inside room crumbling finishes when she has to leave school and take a full time job. She here complains about how boys can take partial jobs that allow them to stay in school but women cannot do that. We saw her for the last time at the New York Café, where she now goes to rest after a hard day at work, she sits alone, crosses her legs, wear feminine clothes. This is what society’s expectations have done to her, what the material world has done to her, she has been definitely expelled from the inside room. The materialistic and the biological traps are combined to expel her from the inside room. She is no longer able to feel better through music.Significantly, she is the one that finds Singer’s dead body - death of the false God that coincides with the end of her dreams. Mick used to have dreams about situations of catastrophe, dreams that became real at the end. Her dreams about something different are practically reduced to zero - she cannot get the piano, not even a second-hand one. Mick  wanted to be like a boy, and if she had been the boy she always wanted to be, maybe at the end of her initiation into adult life maybe she had been an artist, an artist with the necessary baggage and experience to go into the world and to make his mark. However, she is a girl form a poor family living in a traditional society so this is want womanhood brings to her, the inability to explore the world. For Mick, the end is to be a saleswoman and this is McCullers’ perception of what her live would be like if she had not left the South and escaped to New York, a city that allowed her to be the artist she want to be. McCullers herself made, she realised and fulfilled her dreams but she was never able to give this same future to her female protagonist.

The thing about fascism - In this novel we found a lonely deaf-mute that attracts the attention of five lonely individuals: Doctor Copeland - obsessed with with conquering freedom for his race, Jake Blount - a man who is totally alienated, a stranger in a strange land, he is alienated from the very society he is trying to change (obsessive defence of civil rights, like Doctor COpeland), Mick Kelly, and Briff Branon - a man obsessed with logic, the owner of the café, he is constantly asking questions about himself. Each one of them is totally convinced that John Singer understands them but the truth is that Singer is as lost and confused as all of them. We have two Singer, the real Singer the reader sees and the Singer of the inside room that each one of his admirers create. Obviously, the readers perceives that Singers is a very static character, he does not develop, he is unaffected by the other characters even though he does have a great impact on all of them.

He exhibits this aura of mystery, nobody knows about him, his origins, his ethnic background… he is a mystery that constituted the basis on the effect of the structure of the novel. He is always thinking about his friend Antonopoulos, he gives the sensation of being a very wise person and becomes very attractive to all this alienated characters. This novel is an ironic parody of fascism resenting the spiritual rather than the political side of the movement. In the novel, there are references to the rise of fascism in Europe but maybe McCullers meant something else, maybe the internal relationships between the characters are the really important aspect, the translation of theories about fascism from political to psychological terms.

We have to pay attention to the context of the novel - World War II was taking place at that time. Interpretations of fascism of the moment: main concern - human loneliness as the main American value. McCullers related loneliness with the quest for identity, she had this conviction that the individual is pulled by two contradictory motifs (he needs to claim an individual identity but at the same time he has this need to connect, to belong). One of the most influential thinkers at the time was Erich Fromm, a German psychologist that moved to America escaping from Hitler’s Germany who wrote a lot about the psychological aspects of fascism, he wrote a novel entitled *Escape from freedom.*Modernity makes the individual more isolated and afraid, freedom frightens us and we escape from it in search from security, to absolutes and that is why weak, lost and scared people feel attached to fascism. This is for Fromm what made fascism so popular in modern times. In 1960, *The Authoritarian Personality*was published and one of the characteristics of this personality is found in the admirers of Singer: the continuous search for security, for shelter, which allows you to be manipulated and that is what they do, they project in Singer the solutions to all the needs the cannot fulfil themselves. This is a thing about weak and alone characters, which lives the stage ready for Singer to become this God figure that is going to protect and guide them through the chaos of their lives and that ends up being false. The facts that he is a deaf-mute makes him ideal, makes him god-like. There is a passage in which Mick Kelly makes John Singer into a substitute for God (passage number 12), what happens her is totally irrational, this unknown human being is irrationally elevated to this position of superiority, he becomes an object of devotion. Logic is substituted by emotion and this is one of the main aspects in the psychological phase of fascism, fascism appeal to what they call the blood, the reject and suppress logic and bring in irrationality and myths that become the base of this movement. Mick Kelly is undergoing a confusing stage of life that makes her vulnerable to become Singer a God. Doctor Copeland, obsessed with racial oppression, makes Singer into the ideal white man: a jew because he needs to identify him with a member of an oppressed class. For Blount, a fanatic socialist, he is an irish.

Jake Blount, a marxist and socialist, obsessed with class oppression, convinces himself that Singer is irish. Everybody here takes part in this irrational transformation of Singer into an ideal leader, a leader that can offer protection into this hard times.

Passage number 11 (the first one) - this irrationally affects everybody in town, not just Singers’ followers. This is how the authors defines the relationships between the characters and this organization related to the blind following of the leader in fascism. The image of leadership appears in the novel explicitly.

Briff Branon is different from the others, he is obsessed with logic and he usually provides the readers clues about what is going on. He is also attracted to Singer but for different reasons, Singer is a mystery that he wants to solve and he becomes the adequate channel used by the author to give the readers some clues. Later on, Singer starts to behave irrationally with his best friend Antonopoulos, Singer makes him into a God-like figure. Here, we also have the issue of making someone into a God.

Harry Minowitz- the greatest enemy of fascism, politically speaking, is liberal democracy, who emphasises individual freedom and individual responsibility. For democracy to function and prosper, mature individuals are necessary and this is very difficult to get and this is why fascism and totalitarianism in general can be regarded as an easy escape to all that freedom and maturity because in those regimes, the leader takes away that freedom in exchange from ‘law and order’. In this novel, the characters that follow Singer express a high degree of immaturity very frequent in times of social and specially economic problems. There is a passage in the novel about individual responsibility in which Harry is talking with Mick about fascism, he used to be a fascist and agree with Hitler (who wanted to kill jews, he being a jew, duh!) Harry explains here how he moved from one phase to another, from the irresponsable negativism to the liberation, the freedom that he acquired when he thought and reflected and finally came to knowledge. This thing is that Harry has finally assumed responsibility for his jewishness, he has made the effort to understand and overcome his fascism. This is what Erich Fromm says, that modernity has created weak and irresponsible individuals like the former Harry, individuals that find consolation in this fascism, consolation from the anxiety caused by all the freedom. Fascism substitutes religion - Mick no longer believes in God, now she believes in Singer. Harry has managed to destroy this false ideals of fascism, he is no longer an unreflecting fanatic. What the author emphasises here is that you have to scrutinize yourself to end fascism - McCullers was an anti-fascist herself.

Doctor Copeland - McCuller was praised for her treatment of black characters, she portrayed them as complex individuals and not stereotypes. Copeland is presented to the reader in a way that emphasises from the very beginning his isolation. Space is racialized. Southerns towns are divided into white and black towns, obsession of the black supremacists to separate all live into white and black, forbidding all hybridity. In the 1030s, Copeland is isolated because of his race. His isolation is not due exclusively to his race, but due to the fact that he had many roots in his personality. He is admirable in many respects but he also has many psychological flaws: he becomes a fanatic, unable to communicate with members of his own family. His main flaw is the obsession dedication to a single idea, what he call *the strong true purpose,*getting dignity for his race. He became a doctor and came to the South to liberate his race. He is an atheist, most of  his fellow african-american admire him but are not as obsessed as him with urgent social sense. Doctor Copeland bring the issue of fascism in a very literal sense - many white writers compared the situation in Europe with the nazis and the jews in the situation in American with the whites and the blacks. Doctor Copeland anticipates Martin Luther King, he confronts the white supremacists, the black accommodation. He is an admirable hero in the sense that he demands change and fights injustice, his problems is that he is excessively dogmatic, he does not respect individual feelings, he is constantly discussion with her daughter Portia, who embodies the heart, the black traditions and for the family he behaves like a fascist.

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Class 17/11/2022

The mental institution is a parallel with fascism?

Flannery O’Connor “A Good Man in Hard to Find”:

Is the plantation reflected? The south?

2 perspectives of the South, depending on the generation. The grandmother introduces the topic of the plantation. First she believes that the plantation was in Georgia, but then she remembers that was is Tennessee.

Why does the Misfit…? If she had opened herself up, if she had increased herself in those attitudes, in the confront of those (…).

Why should he do that?

Do you think that the story has a happy end? In which way? Happy end meaning redemption for the protagonist? Distance between the characters. Satire wants to provoke laugh at the characters.

Flannery explodes the conflict between violence material and (…).

Theories of humour from Henry Bergson: people go through life like machines. People who do not pay any attention to imperfectabilities. Flexibility of life.

This story presents this very old truth that death is part of our lives. Death comes to the characters of this story in a very dramatic way. Death choses the victim arbitrarily, without a warning. The story expresses some of our biggest fears. The story has 2 parts: before the accident and afters. Physical-geographical movement: from Atlanta to Florida. After the accident the journey is to death. There is no external motion in the second part. What it is important is gesture, word… Development of the characters. They reveal themselves to one another, and after to the reader. The Grandmother is the protagonist of the story. What is the situation of the grandmother in the family? What are her main floods? She is in conflict with the rest of the family.

In Flannery O’Connor stories there is struggle for power.

Everything that happen is because of her, even the accident as everything is part of the fall of the grandmother. Powerlessness: because she is old, a woman and a widow. Express her vote against the family situation that oppresses her. What does she do? She takes the cat alone for the journey, which is related to the tragic. When she realizes her mistakes and is upset, she moves the lead of the basket. “Too bad that you have recognised me”.

Everything happens. The issue in the story is the fact that the grandmother is transformed, and this transformation takes place in that moment. That is difficult to believe. Situation of extreme danger, confronting that man that is killing the whole family. So, she is confronting death. Very sudden transcendent of self. She would have been a good woman if she had someone. Life puts her in that situation where she is put in a very violence situation.

Then she moves to this moment of vision. She is sincere, she touches the misery: “you are one of my babys”. Here she is different. For the first time she helps the needs of another person that it is not just herself. There is this dialogue, the misfit tells her about the torments that he has gone through. The misfit is a prototypical American characters: hyper-individualistic, violence men hat expresses himself through violence: expresses.

The grandmother has lived alienated in the society. Which is her obsession? She has this obsession, she want to be recognises as a (…). Conventional identity: “southern lady”: “You wouldn’t should a lady?”. She makes the women take off her mask. These are the people who constituted the (…). They are the way they are, because of the hypocritical people. At the end she is no longer the old lady, when she touches the mistress, asking about the baby, her own children: this is an individual that has been moved to a higher (…), exercise of responsibilities. Flannery did several comments of this story in several places, one of those time she calls it “**the moment of grace**”: Christian idea, the epiphany. Secular concept, the secular meaning of the world grace or the world redemption. The misfit is evil, but in Flannery the evil can brings salvation (being the evil but representing God), like it did with the grandmother. Existentialist philosophies emphasize the need for the individual to be aware.

The misfit is horrified, why do you think he does that? He does not want to be part of that in the sense that he is aware that something had happened inside, he is aware about his convention, that he has opened himself to the authentic Christianity. What the misfit sees in the grandmother is something that cannot accept, because that would destabilize his argument about knowing Christ. This is the reason why he shoots her 3 times in the chest. The misfit converges the grandmother into Christianity, something that she had rejected. He recognises that there is something, that the grandmother has found something authentic, that authentic source of her personality. She would have been a different person if she had had the chance.

Flannery: “action totally unexpected. Salvation, redemption… The evil is the instrument”.

Maye the story has a happy ending, the grandmother maybe she had a happy end. After she is describes as a woman, and not as a lady. Her legs from the death body suggests a cross, and a smile.

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[Greenleaf, de Flannery O'Connor - Cecilia Maugeri](https://www.ceciliamaugeri.com.ar/greenleaf-de-flannery-oconnor/)

“Greenleaf”

The bull is acting as a lover.

The association with the bull?

Male aggressiveness?

The ending, with the time of violence + grace and salvation is similar in “A Man is Hard to Find”.

The story end with a moment of revelation. Does she have a happy death?

No interior development in the interior of this character.

Mrs. May 🡪 she cannot deal with the intense sun. She feels superior to the Greenleafs. Ironic observation: she is not really the person she thinks to be. Paternalistic superiority. Problems with the eyes.

Do you think she would be a better person if she had a bull always piercing her heart?

This bull wants to fuck with her.

The Greenleaf represent everything she object. Except for the sons.

She has an obsession about keeping the sun out of her property. In page 329: the sun becomes a bullet.

The bull is a very dangerous force.

The bull is a representation of Christ. The bull wearing the crown. The bull represents some threat to what she wants to control.

The facts that the bull is a Greenleaf bull. Fertility of the Greenleaf (5 daughter and 2 sons, each son has 3 children).

The European theme is very important. Mrs. May opposes **change**. The Greenleaf’s sons have association with Europe 🡪 French wives. They cooperated in every opportunity they had to improve themselves. The bull is connected to this issued (dynamic process that changes history).

For her, the bull represents the change, and the change threatens her. **Contrast between Mrs. May world and Greenleaf’s world** (the sons). Mrs. May’s sons aren’t actively participating in life.

Religion: Mrs. Greenleaf (prayer healing). For Mrs. Greenleaf, religion is more open. “God want to help everyone”. Religion related to sexual repression.

Christ = salvation = grace

Mrs. Greenleaf welcomes violence and Jesus in her life, while for Mrs. May religion is something to be inside the church.

The story concludes with image of the women pierce with the horn of the bull in her heart. It is a happy ending as the bull is the persistent lover conquering the heart. Reaching, coming into Mrs May. “Christ has salved this female at the last minute”.

This is a terrifying attack. There is an obvious element of male’s aggression. Man’s sexual penetration + Christ. The knowledge that Mrs May get at the end, the bull put her upside down while she is caught by the horn of the bull. She is able to see one new perspective.

Sandra Cisneros favourite writer is Emily Dickinson, but she also identifies herselt with McCullers.

“The Swimmer” by John Cheever

The water is extremely important.

Time: all happened on the course of 1 day. Reference to his life.

GATSBY: “changing the past” “refuses to acknowledge the passes of time”. EMPTY is the last word in the story.

Symbols: - Swimmer – His strength, his status – Swimming pool (symbol of status in American society). – The weather (he’s so blind with his situation that he cannot perceived the fact that “winter is coming”, to life and to his life).

Drinking is essential in the story. The reason is that he consciously wants to forget.

What type of journey is this?

Is this realism? This is related to the passing of time.

Nathaniel Hawthorn: combines realism and fantasy, and this story probably combines both of them as well. Magical realism.

The story moves chronologically, from one moment to another. From summer to autumn and winter. But it is also a journey into the past of Neddy, the past that he is trying to forget. He ends confronting his house, that is no longer his.

Devastation caused by the passing of time.

He thinks about himself as a pilgrim, explorer, legendary figure.

He thinks about himself as a explorer, so what does he explore? The suburban gardens, the highways… The idea is to present the reader through the character of Neddy and the dark side of the American mythology.

Sunday is a dangerour day in for the characters of Cheever, because is when people is disconnected of “anaesthesia” of daily routines.

Critic from the Times: “A partial retelling of the narcissist story: the individual likes himself too much so it has a wrong perception of himself”.

“Cathedral” by Raymond Carver

[Raymond Carver – Cathedral | Genius](https://genius.com/Raymond-carver-cathedral-annotated)

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