
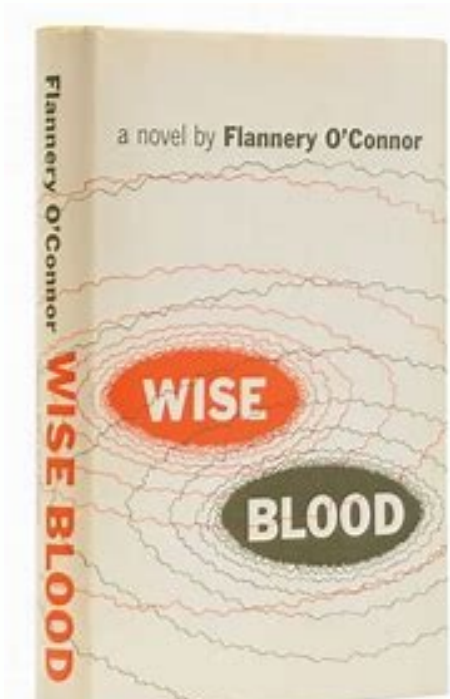
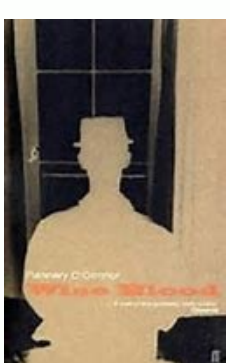
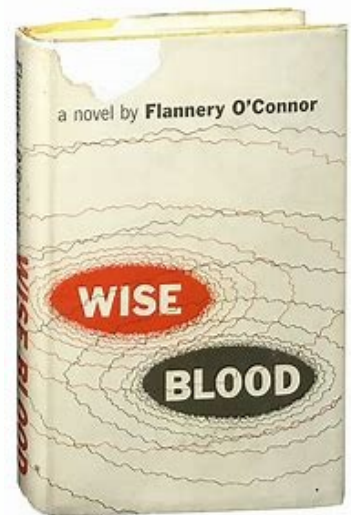
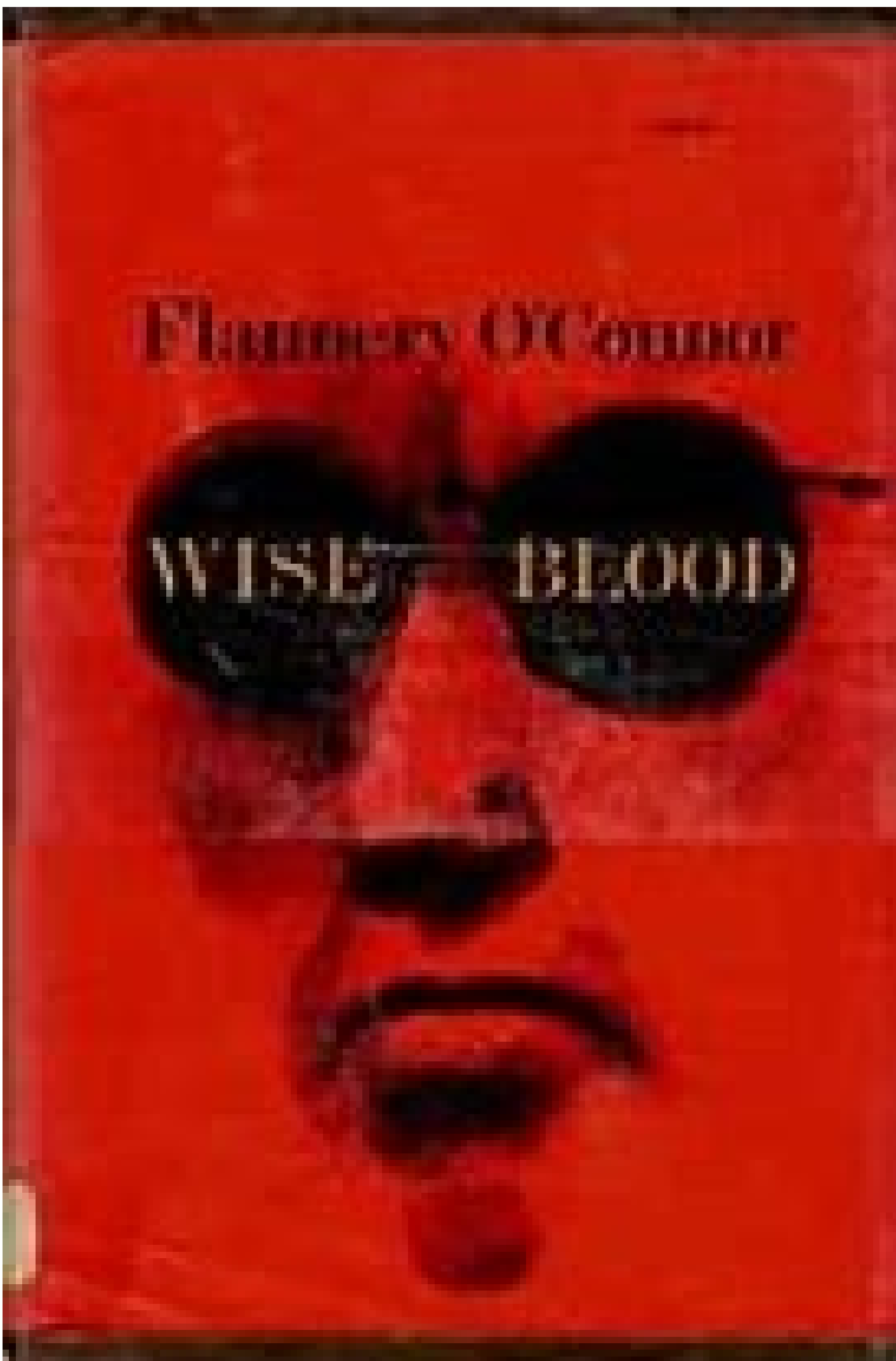
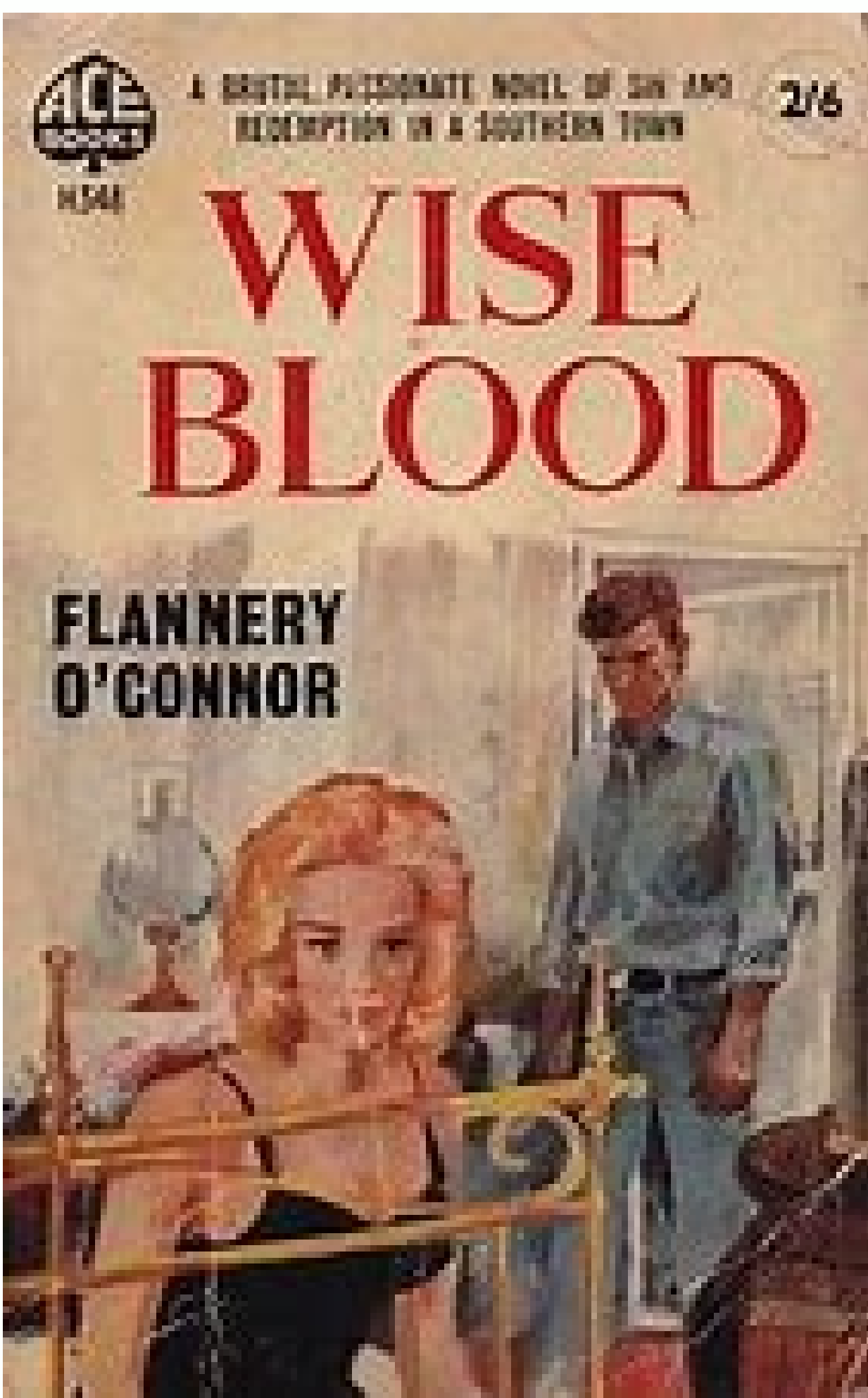


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Book Synopsis Flannery O'Connor's Haunting First novel, false prophets and wisdom Redeemer wise, Flannery O'Connor The surprising and disturbing first novel, is a classic literature of the twentieth century. It is the history of the specks of Hazel, a niño of twenty-two years trapped in an endless fight against the innate and desperate destiny of it. She falls under the spell of a street preacher named ASA Hawks and the degenerated daughter of fifteen, Sabbath Lily. In an ironic gesture, malicious from her own faith of her, and demonstrates her very big cystic that the hawks, Motes found church without Christ, but it is still frustrated in her efforts to lose bye Bye. She meets Enoc Emery, a young man with wise blood, who takes him to a mummified saint child and whose crazy maneuvers is a manifestation of the existential fight struggles. This story of redemption, retribution, false prophets, blindness, blind and wisdom gives us one of the most fascinating characters of American fiction. Revision Quotes "This is a story in which pathos advice in pathology and violence, responded by a penance of self-construction and suffering. However, prose is absolutely brilliant, phrase in phrase, and so relentless inventive. Feel COMIC. "--Mussinne Robinson, New York Times Resew Review" No other American writer of our century has built a fictitious world as entangled and forestronly charged by

The ugly veil masking the real world, in view of the Unlimited space, a manifestation of infinity. " Before such a sublime panorama, Haze discovers the deep nothing of him. During the rest of him, he must present to the consumer power of this same three-dimensional negation, convert spiritual deprivation to spiritual purification. Ms. Surface Decue can not understand such a paradoxical path to salvation. In words that all literalists could be applicable to practically, O'Connor comments that the Land-Lady "by Haze was not a woman who felt more violence in a single word than in another; took every word in its nominal value but all the faces were the same. " Ms. Flood reads the word of life per word and understands each repetition of her predecessor. When turning the word of God on another face In the crowd, he denies the saving presence of Logos that assumed a human image. Obsessed with Haze's face, she tries to take him to her nominal value, but she constantly fails to categorize or understand it. She realizes that her "face had a peculiar look of push, as if she were advancing after something that could simply distinguish him in the distance", but his own eyes show that the haze can not surely can not see: Him He has burned his sight with lemon. When she explains that he has penance because "I'm not clean." "Mrs. Flood, blind to the figurative dimension of language, she answers:" I know ... you have blood on that shirt at night and in bed. . You must get you a woman's washing. "Mrs. Flood acknowledges the view but not the physical but not spiritual cleaning. Haze has moved more from a view so literal. He has turned the facial vision often developed by the blind to the look of a soul that He has turned his face to God. His strangers and violent actions force his diadene to seek the divine dimensions that he prefers to ignore. Holding his dead body, she struggles to go beyond the nominal value. She looks at her face , now only a skull under the skin, and tries to penetrate the deep tunnels of his eyes. Although Mrs. Flood has not reached Beathetic Vision of Haze, at least has dissatisfied with her old way of reading the world. . If you could ever go beyond "the beginning of something that could not begin," Ms. Flood could discover as Jacob (Gn. 33:10) The truth that O'Connor's own art Encarn: Seeing The face of a man in all. His grace could be like contemplating the same face of God.Sour CE: Gary M. Cuba, "from nominal value to the value in the faces: wise blood and the limits of literalism", in modern language studies, vol. XIX, No. 3, Summer, 1989, pp. 72-80.Daniel F. LittlefieldIn The following extract, Littlefield explores how the materialism of modern society shown in Blood wise helps to articulate the main topics of Christian redemption and grotesque. Much of the critic of The wise blood of O'Connor (1952) has focused on his themes. For the most part, said critics have enlightened and, therefore, was confirmed, through the analysis of their fiction, what Miss O'Connor had said about himself; that, as a writer, it is Christian Orthodox (Specific Catholic), that his important issue in fiction is the redemption of man by Christ, and that she represents the grotesque in society. But the critics have ignored a significant point of the personal philosophy of it that appears as a reason in the fiction of it: that material prosperity has had negative effects on the spiritual welfare of man. It is basic for grotescony in modern society, attracts the spiritual growth of man, and makes man's salvation more difficult, if not impossible. Blood wise is his most long and significant performance of these ideas, although they appear clearly in many of his other works ... to which the blood is taken as his subject the redemption of the man of Christ, a basic theme For the majority of O'Connor's work. It is the story of hazelnut specks, "a malgricho Christian", who in his attempt to deny his belief in Christ establishes his church without Christ, but who can not avoid visiting grace about him, later, He blinds himself to "justify" his belief in Christ. The reader sees in Hazel, as well as in the other characters, a grotesqueness, a distortion of the spiritual proposition that O'Connor speaks of ... The main characters, Hazel Motes, Enoch Emory, ASA Hawks, Sabbath Lily Hawks, Hoover Shoats, Miss Flood: Everyone has a common thing; All are motivated by religion in one way or another. Melvin J. Friedman says [in "Flanny O'Connor: Another legend in southern fiction," in Flannery O'Connor, Ed. Robert E. Reiter] that "Hazel Mote fulfills a succession of false religious and we are destined for measure the sincerity of your convictions against the hypocrisy of Includes ENOC among the hypocrites, but as it will be shown further, ENOC is as honest as Haze (he was worshipping the new new Even though I did not know what it was, before hearing the prediction of Haze). The important thing here is that the division of characters in the sincere and hypocrite also separates the characters according to the way in which material prosperity affects their reasons: this last one pursues it as an end, while the first one uses it (although often symbolically) as a means for an end. L'APPÉLITÉ does not mean wealth here, since, as Miss O'Connor said, most of his characters are poor. No character in this novel reaches material prosperity, but several of them pursue him. As the basis of that search, most of them use religion, either a perversion or distortion of Christianity or religion in general. They adopt the tone and jargon of the high pressure seller and offer people "bargain" or roul-tine "something for nothing". In the novel, the reader finds a man selling potato peelers on the street. He draws a crowd and offers the "bargain" of him. Then ASA Hawks and his daughter Sabbath Lily appear on the scene. She is distributing brochures that say: "Jesus calls you" (it reminds one here of the sams of the T&o Sam), and he is praying, using religion as his persuasion: "Help a blind preacher. If Do not regret, give up a nickel. " The peeler potato seller immediately recognizes that hawks have a "trick" or a "racket", which is selling their products, as the name of it indicates, just like if they were potato peelers. The seller says: "What the hell do you think are doing? Á, ~ | I will have these people, how do you think you can enter Horn?" In other words, he recognizes hawks for what he is, commercial competence. Hawks is an evangelist of classes that ten years ago had promised to his congregation to blind himself to justify his belief in Jesus. But the nerve of him had failed. Since then, he has feigned blindness, that he uses to acquire sympathy in begging. Here, obviously, is a man whose sense of the spiritual proposition is distorted; However, ironically, he has an idea of Haze's problem. Haze. The hawks are first encountered with haze, says: "I can hear the momentum by Jesus in his voice." Haze curses him and he says: "Listen to boy." You can not run away from Jesus, Jesus is a fact. "Sabbath Lily Hawks helps his father when moving away from brochures. She is a bastard of fifteen years that hunts perverted scriptures (" a bastard will not enter the kingdom of heaven! ") And he tells the frightening stories about the visitation of Jesus of the horrible punishment for the sinner. She is "pure dirty to the guts". "She tells Haze: 'I like to be so, and I can teach how. Like me. Do not you want to learn to like it?' " Through Sabbath, O'Connor makes a significant comment about one aspect of our Próspera Society: the panacean approach of moral and spiritual problems. In this case, he takes the form of the Love-Lorn column in the newspaper. She writes Mary crisp to find out if she should "neck" or not. Since she is a bastard and the bastards do not enter into the kingdom of heaven, she wants to know what a difference she does. Mary responds: "'The clear neck is acceptable, but I think that your real problem is one of the adjustments to the modern world. Maybe I should re-examine your religious values to see if they meet your needs in life. A religious experience can be a beautiful addition to life, if you put it in the right prospect and you do not let it warf, so some good books about the ethical culture!' " As if this was not enough, O'Connor gives Sabbath The answer: "'What do I really want to know, I must go to all the pig or not? That is my real problem. I am well adjusted to the modern world. "' Here we see the humorist and the serious, the normal and the abnormal "in summary, the grotesque. But the ironic truth is that, for O'Connor, the Saturday is" tightly adjusted to the modern world "to measure in that has produced this spiritual chaos in which she and the other characters vagan. Shoats, alias J. Santa, sees this panacean approach to spiritual problems as a money, money. He knows that the Church of Haze without Christ is an idea of capitalizing, and wants to form a commercial association with Haze. One night when Haze begins to lose his crowd, the Shoats approach and he begins the technique of pressures to be sold to himself: "I want to tell you everything about me." He then gives a testimony about what the Prophet (Haze) has done for him. He continues that with the technique of "something for nothing": "I'm not selling one thing, I'm giving something!" Shoats then preaches the value of the church of Christ without Christ (a change in the title he does not like). Like any good seller, try to create faith in your product and make it attractive: "Á ç á, ~ | You can absolutely trust this church á, ~" is based on the Bible. "Each member can" interpire "the Bible of Any way you choose. The Church is also updated. Shoats then requests the one needed to become a member. And what is a dollar? "A few dimenses! Not too much to pay to unlock that little sweet pink inside you!" Shoats gives their qualifications for the commercial association. Once he had a radio program called" Sremsesease ", fifteen minutes of" State of á € Nimo, melody and mentality ", the title of what sounds more like a commercial for a mattress manufacturer than a program of spiritual inspiration. He sees that the idea of a new Jesus has possibilities: " Everything I needed It is a small promotion. "But Haze rejects the Association and hits the automobile door in the Shoats thumb, Shoats Threat: "I'm going to take you out of business. I can get my own Jesus again and I can get prophets for the peanuts. "' He then hires Solace Layfield, who resembles Haze and has a car like Haze, to pose as the true prophet. Therefore, Miss O'Connor reveals again the distorted sense of the spiritual proposition in the form of a marketing religion. Flood, the land of Haze, also Material prosperity as an end. She plans to take advantage of the blindness and the asceticism of Haze. Since she has no use for money, she plans to marry him in "To obtain control of your government pension. When the policemen kill Haze, she feels that she has been deceiving somehow, but from what she is not safe. The two characters that use material prosperity, although often symbolically, as a means for an end are Emory and Hazels Motes de enoc. , the central character. The ambition of Enoc is "to become something, I wanted to improve your condition until it was the best, I wanted to be the young man of the future, like those of insurance ads, I wanted, some day, to see a line of people Hoping to shake his hand. " The achievement of this objective will be its reward of the new Jesus. All the actions of him are motivated by the religion of him. The symbols most closely related to Enoch are those of the city and institutions of it, the Zoologic, the park, the pool, the museum, and the cinema, all of which represent the leisure granted by the Próspera Society. When we meet Emory, he tells Heze that he has been in Taulkinham only two months and who already works for the city. We found that he works in the Zoologic and that his life has become the routine life of modern society. This routine is better revealed in his worship of the new Jesus, which he had discovered, but he did not recognize until he heard Haze preach. Its religious ritual becomes a daily routine, all of which takes place and involves those institutions maintained by the city. "Each day, when it came out of service, entered the park, and every day when he entered, did the same stuff." He goes to the pool and hides in the bushes to see women. This is one of the things he should do to "build up" visit the center of the park. The next step of him is to go to the frosty bottle, "a heat stand in the form of hardening an orange crushing". "He makes suggestions take comments to the waitress, who believes she loves him secretly. The frosty bottle, a symbol of the of Crass (and, therefore, material prosperity) that is intuced into the ground, usually denied it, it becomes part of its religious ritual, religious. The next stop is the zoological where you look at animals with amazement and hate. He has to go for them before being able to proceed with the ritual. He feels that they expect "evil for him, ready to throw it up". It reminds one of what was evidently one of the favorite appointments of Miss O'Connor de St. Cyril of Jerusalem: "The dragon sits next to the road, observing those who pass. Beware, be careful, not what We devours. Let's go to the Father of Souls, but it is necessary to go through the dragon. " The animals are the dragon that has to happen to reach their new Jesus. The temple of worship, in which it dwells the new Jesus (a mummified man, three feet long), is called MVSEVM, and Enoch Chillos to pronounce it: "Muvsevum". Enoch steals the new Jesus by Haze, waiting for a reward for him. To follow: "He imagined, after he finished, like a completely new man, with a personality even better than he had now." Ironically, later it becomes, and he finds the method of him to achieve that transformation on his way to deliver to the new Jesus to brush. In front of a moving marquee, he sees Gongá El Gorilla, a great movie star. Enoch, immediately, recognizes Gongá as a symbol of success in the modern world. Here is someone who has "turned something". In addition, he has a long line of children waiting to give his hand to him. This product of the movement image industry becomes the motivating force of EnoC. He usurps the position of man in the gorilla costume that killed him obviously and stealing his suit in an effort to make the ambition of him. With Hazel Motes, as with Enoch, material prosperity is basic for achieving the goal of him, to establish the Church without Christ. The main symbol here is the automobile, perhaps the symbol (if there is such a thing) of the modern world, machining and prossimbeat. Haze's car is an old Essex with a door tied, a horn It does not work, and windshield wiper that "premiered as two idiots that applaud in the church." In the automobile buying scene, O'Connor sends the Through the sale routines again. There is bargaining about prices; The seller demonstrates how the automobile runs and underlines its quality. He would not take a Chrysler for it, and he was not made by a "group of Niggers" or, as he says haze later, Jews or men of a single armed. That Miss O'Connor dedicates a chapter of this event is significant. The car becomes literally and figuratively the rock over which Haze builds the Church of Him. Literally, it is the Church of Him. He climbs to the hood and preaches the Church of Him without Christ, as well as his grandfather of him had preached from the chapped of the old Ford of him. In a figurative sense, it becomes the symbol of its rejection of the existence of Christ. When he finds that ASA Hawks has been neatly blinded to justify his belief in Jesus, he says: "No one with a good car needs to be justified". It becomes the escape of him, literally from Taulkinham and figuratively of Christ. It is what saves you from a visitation of grace. After the patrolberer pushes the Essex on the hill and destroys it, Haze is delivered to Christ, blinds himself to justify his belief, and mortify his flesh when using linking wire around his chest and putting Rocks and glass in your shoes. He does not have a concern for money, and even strip it. Material prosperity makes man's salvation more difficult or impossible. The only saved one is Haze, and that is possible only after a long struggle and, after it loses its car, the symbol of material prosperity "I miss O'Connor dedicates very little space in blood wise for Fill the details of the configuration within which these characters move. However, it often often focuses our attention on certain details that relate to the reasons and images of the Próspera Society. Throughout the novel There is a heavyman in the money. On the first page we find that lady on the train narrowed his eyes to see the price tag in the From Haze. There are street vendors and vendors used á €

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