

June 7 2006

TriBakery Group: When Good People Do “Bad” Things

Compiled by Kirk Irwin

Scripture:

“The heart is deceitful above all things, and desperately wicked; who can know it?”

Jeremiah 17:9

“And no wonder! For Satan himself transforms himself into an angel of light.”

II Corinthians 11:14

“Not what goes into the mouth defiles a man; but what comes out of the mouth, this defiles a man.”

Matthew 15:11

“Discretion will preserve you;
Understanding will keep you,
To deliver you from the way of evil,
From the man who speaks perverse things,
From those who leave the paths of uprightness
To walk in the ways of darkness;”

Proverbs 2:11-13

Quote:

“O’Connor’s early experience shaped the vocabulary of her fiction. It seems that she not only trained her chicken to walk backwards, she trained herself to write and see in a kind of a backward manner. She reverses the conventionalities of a southern world-view, with a wry critical stance, exposing the superficial evils of a ‘Christ haunted south.’ Her characters, like the Misfit in ‘A Good Man is Hard to Find’ or Hazel Mote in ‘Wise Blood,’ speak out of the violent cores of our existence, so explosive and obsessive, and yet devastatingly precise in their actions. They will not be comfortably shaped into the future, but they resolutely and awkwardly remain in their pasts, walking reverse in a kind of self-tormenting labyrinth.”

Mako, from his Refractions, #17, 11/9/06

Questions:

How do you feel about tackling dark subjects in your mediums as a Christian? What are the delicate issues involved in doing this? What would be the purposes of such attempts? How do we do it without crossing a ‘boundary’? What is the importance of community in these endeavors?

Quote:

“(continuing about O’Connor)...she gently lights the grace journey that lies deep beneath our feet. She walks backwards into a unique world, projecting her voice in an anguished, compressed scream, but what she actually describes is a transformative, rather hopeful series of epiphanies, intentionally cast into our own evil filled darkness and desires. What she accomplished in her short stories and one novel (she died very young) is noteworthy exactly because these stories arise from an unexpected place of exile, a voice of a Catholic in the Protestant south. They look backwards, having eyes upon Dante and Shakespeare in influence, but they also map a new territory of contemporary fiction. O’Connor’s stories seem fantastic and freakish at first, but we do grow into them, as we are so much in need of their vigor today, her dark vision so filled with faith.”

Mako, from his Refractions, #17, 11/9/06

(thanks to Mako and to John Hendrix for the content of this discussion)