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EUDORA WELTY: A WRITER FOR
THE HEART AND MIND

GERRIE KRUDWIG

MAY 7, 1987

DIRECTORS

... a B.A. degree in 1929. From 1929 to 1930 she
... Columbia University Graduate School of Business
... she studied advertising.

EUDORA WELTY: A WRITER FOR THE
HEART AND MIND

Eudora Welty is a writer whose works appeal to many readers. This appeal is in part based on her artistic use of themes and settings as well as her creative style of writing. These three things combined lend to her work an excellent quality which has been recognized by publishers and fellow writers.

The purpose of this paper is to discuss Welty's creative style of writing, her prominent themes, and her use of settings or the importance of place in her works. The last section of this paper discusses in detail one theme which I have chosen to fasten on for detailed study after having read a representative sampling of her works.

From this point on I will refer to Miss Welty simply as Eudora because I feel that I am on personal terms with her work; therefore, I am comfortable with a reference to her first name only.

Eudora has lived and made her fictional home mostly in Jackson, Mississippi where she was born on April 13, 1909. She is the only daughter, with two younger brothers, of Christian Webb and Mary Chestina Andrews Welty.

She attended Jackson Central High School and then spent two years at Mississippi State College for women. In 1927, she transferred to the University of Wisconsin where she

was awarded a B.A. degree in 1929. From 1929 to 1930 she attended Columbia University Graduate School of Business where she studied advertising.

She finished her formal education in 1931 and entered the job market during the Depression. However, she returned to Jackson after her father's death later that year. She did find part-time work with a radio station and newspapers at this time.

Eudora then found a job which would greatly help her career as a writer. From 1933 to 1936 she worked as a publicity agent for the Works Progress Administration. This job aided her career as a writer because she travelled the state, talking and listening to people, doing special stories on different projects, taking pictures, and especially observing which led to the importance of place in her fiction.

Her first short stories were rejected by magazines, but in 1936, "Death of a Travelling Salesman" was printed in a small magazine entitled Manuscript. Her talent was noticed by Robert Penn Warren and Cleanth Brooks, who began to publish her stories in The Southern Review which they were editing at that time.

By 1941 Eudora's stories had been printed by such prominent magazines as the Atlantic Monthly, and she began to receive awards for her work. These awards included the Guggenheim fellowships in 1942 and 1949, election to the National Institute of Arts and Letters in 1952, and the William Dean Howells medal of the American academy for

The Ponder Heart in 1955¹. Importance that these two

She has continued to have her works published up to the present day as well as she has continued to receive recognition for the quality of her work. Two of the important factors which affect the quality of her work include her writing style and her use of themes and settings. The following is a discussion of that style and the themes and settings which are important for the reader to know in order to better understand the appeal and excellent quality of Eudora's works.

A majority of critics agree that the more interesting of the two factors which affect Eudora's work is her style. It is a style that is elusive, and it portrays the little things in the lives of the people whom it describes.

Most of Eudora's stories have a simplistic facade, ~~but~~ underneath which are depth, range, and ambiguity. This facade is the portrayal of the little things in the lives of the people whom it describes. The little things include the external actions of the characters such as manners, customs, conversations, and actions. The subplot relates the elusive quality of her work which includes the characters' emotions, imagination, and true thoughts. It is elusive because the subplot never quite meets the little things.

Another way to represent Eudora's style is to say that the simplistic facade and the depth of the subplot play off each other to reveal to the reader the intricacies of human relationships and events. The reader can arrive

at an understanding of the importance that these two things have for each other.

If the reader can understand this importance, then he or she can more readily accept the style of Eudora's stories by the words and symbols she uses. The importance of the characters and scenes for the reader comes from an understanding of the characters' pasts, futures and present situations as they are portrayed in the story.

It is the reader who must recognize Eudora's exploration of the inner lives of her characters. She does not appear, on the surface, to be doing ^{what?} this. Thus, the elusiveness of her style. She gives the hints for character analysis and the rest is left up to the reader.

The juxtaposition between the real outer world and the inner world of the character is not always smooth. This can result in a mixture of the two worlds or more often a rapid shift between each which can be confusing. This is why I say that Eudora hints at the value of the juxtaposition. It is the reader who must be able to discern the value of the juxtaposition and make a smooth transition.

The second factor which affects the quality of Eudora's work is her use of themes and settings. Persistent themes one finds in her work include: the mystery of personality (of others and self), the failure of humans to understand one another (often treated as tragedy and sometimes comedy but always with serious overtones), and the mystery of identity.

Her stories are concerned mostly with single moments of personal crisis and an exploration of the nature of conflict as her characters try to clarify their choices, to come to terms with themselves and the world around them. Although the settings center around a strong sense of community, it is the inner world of the characters that draws Eudora's attention.

Eudora's stories portray individuals who are in some way deprived and living on the border of life, but this deprivation is seen not as a social quest but as an exploration of the themes of mystery of personality and identity.

An excellent example of this theme is found in The Ponder Heart. The main characters in the story are the Ponders. The Ponders are a prominent family in the community, and they are an unusual one. There is an eccentricity which all family members have but which is most noticeable in Uncle Daniel Ponder, an adult who is slow-witted, and his sister who takes care of him.

Uncle Daniel's eccentricity is seen when he tries to give away everything the family has, and he is accepted for what he is by the community. The sister is the one who is trapped or deprived of a real life, and she is not easily accepted by the community.

The sister, who is never named in the story, watches over Uncle Daniel and tries to prevent him from giving away everything. She says that she has given up her life in order to fulfill her "family duty", which is to take

care of one of her family members. She is never recognized by anyone in the community for her own self-worth, and she never really does anything for herself-except to protect the family name.

Another theme which Eudora uses is the failure of humans to understand one another. She illustrates this theme by contrasting the positive values in the lives of her characters with the larger context of the meaning and purpose which their lives have for them. The positive values would include order, control, rationality, knowledge, and predictability. The larger context of meaning and purpose for the characters would be security, protection, and love. The failure of humans to understand one another comes about when the positive values and the meaning and purpose of the characters' lives become chaotic and confusing for the characters themselves as well as ^{to} the characters who come into contact with them.

An example of this theme is found in Delta Wedding. A young girl named Laura has recently lost her mother, and she is sent to live with her mother's family. Her mother's family is a chaotic group who don't understand each other or Laura. Laura tries to fit into the family and gain the security of the love which she knows exists within the family. She does gain some understanding of the family by the end of the story when she learns how to fit into the chaos and get from the family the love she is seeking.

Now that the themes which Eudora uses have been discussed, one must consider the role of place or setting in her work. Her settings are most often in the South, and it is from the South that her material comes. She uses the South in her settings because she lives there; therefore, she has a sense of personal identity with it. The settings are also chosen on the basis of the importance that she has for place. She says of place,

Perhaps it is the sense of place that gives us the belief that passionate things, in some essence, endure. Whatever is significant and whatever is tragic in a place live as long as the place does, though they are unseen, and the new life will be built upon those things-regardless of commerce and the way of rivers and roads and other vagrancies.²

She has not often departed from the Mississippi settings of her stories: the Jackson area, the Yazoo Delta cotton country, the red clay farms and hill country in the north and northeast, the Mississippi river bottoms, and the Natchez Trace. When she has shifted to other settings as in "Music from Spain" and "The Bride of the Innisfallen," she has continued to use place to define the feelings conveyed.

Eudora has said that the validity of great novels depends on the inevitability of their being placed exactly where they are because of the accumulated feelings which are associated with places and because characters are made actual and credible when they are fixed and confined by and in their settings.³

When place is drawn convincingly, the reader is under the illusion that what he or she views is the world's reality instead of the author's. It is through place one puts out roots. It doesn't matter where birth, chance, or travelling places one because everyone's roots reach toward a vein of consistency and human understanding by which the roots may be fed and prosper.

The main settings or places which Eudora uses from the South contain sub-settings. The sub-settings include the simple and basic rituals of the home and the private rituals which come from a repeated performance of love. In the larger ceremonies which take place at community and family gatherings, Eudora is likely to focus on the comic and satiric things found in the manners and morals, social life, and entertainment of an organized and stratified community.

Whatever the purpose or occasion for bringing people together, the product is exciting for the participants. For the spectators the occasion presents an amusing display of the small actions, customs, modes of speech and dress, behaviour and attitudes which make up the life of a Southern town or family. Eudora groups these qualities to expose the small vanities, follies, and blunders of Southern groups.

An example of this can be found in Losing Battles. The son of the main family in the story has been in prison for about two years. When it is known that he will be getting out of prison soon, the family has a

family gathering to celebrate his return. The entire story is centered around the conversations and actions of those who attend the event. There are many humorous and revealing incidents in the story which reveal the vanities and follies of the family.

It is this writer's hope that the reader has a better understanding of Eudora Welty's work as far as these three elements - writing style, themes and settings - are involved. The following discussion concerns one theme which this writer has decided to focus on and to illustrate with examples as found in some of Eudora's stories.

Eudora contrasts two different classes of people. The two classes which she contrasts will be labeled "poor white trash and blacks" and "middle class whites." The poor white trash and blacks include people who have difficulty speaking well or clearly as well as communicating among themselves and with the middle class whites. Their level of communication is crude, honest or forthright, and reveals their inner thoughts by employing common phrases and terminology as well as common knowledge. They are considered to be trash by people of the middle class, and they are scorned for their position in society. No excuses are made for their predicament or behaviour.

On the opposite side one finds the middle class whites. These people are not exactly what one already believes middle class people to be. They may be financially

comfortable or they may hold only the family name, which is still prestigious, but they no longer have the money which gave them their social standing and importance. They are considered to be the leaders in their small communities and have a great amount of importance and influence in the lives of others in the community. Because these people are important or once were important, excuses are made for any unusual behavior - mental illness, immorality, philanderous activities, etc. They communicate with others and among themselves by means of complicated conversations, petty words and phrases used as fillers, and rarely reveal their inner thoughts. The only times their inner thoughts are revealed are when they are forced to admit them in confrontations with the poor white trash and blacks.

If these two classes meet, it is often in a moment of crisis. They are forced to relate to each other, but they communicate on their own levels. However, whatever patterns they use, they do clearly understand each other.

Often the two classes are striving for the same goal or end result, like trying to get out of a harmful or awkward predicament, saving the life of someone, getting along with family members, or helping others in the community. Although the two classes have different backgrounds and communicate on different levels, they both reach the goal. The methods by which they reach the goal are not really that different.

The only thing which gives them their distinctions is the outside restrictions placed on them. An example of an outside restriction is wealth contrasted with poverty or prestige contrasted with ridicule. This writer believes that these class distinctions are only farces which were created years ago and have been ridiculously and faithfully adhered to up to our present time.

Both classes are not always equally affected by the encounter. The white middle class is most often affected more than the other class. The white middle class are horrified by the confrontation and reject it, or they change their attitudes after the confrontation and accept it.

The revelation by which the classes are changed is referred to as an epiphany. The word is of Greek origin meaning "a showing forth." Emerging as a significant literary concept in James Joyce's "Stephen Hero," it refers to "a sudden spiritual manifestation" which an object or action achieves as a result of the observer's apprehension of its significance. Sometimes when observing a trivial incident or listening to a fragment of conversation, one perceives it as a symbol of a spiritual state, which the action achieves as a result of one's awareness of its meaning.⁴

In simpler terms, an epiphany is the words which make up a symbol, an image, an incident, or an episode that has the effect of communicating the importance of the experience to the fictional characters, to the readers, or both.

Two of Eudora's works in which an epiphany is found and from which I will cite examples are The Optimist's Daughter and "Moon Lake." Other of her works which contain an epiphany are The Ponder Heart, Losing Battles, Delta Wedding, and "Lily Daw and the Three Ladies."

In The Optimist's Daughter the main characters are Judge McKelva, his daughter Laurel, and his second wife Fay. Judge JcKelva was married to Laurel's mother, Becky, for several years until her death. Becky died during her recovery after an eye operation. She lost her will to live, and her health and eyesight continued to worsen. Her death was very hard on Laurel and Judge McKelva.

The story begins with Judge McKelva's having an eye operation. His recovery goes well for the first week, but like Becky he loses his will to live. His death occurs one night when Fay tries to physically shake him out of his apathy. His death is extremely devastating to Laurel.

Judge McKelva was a very influential and well-liked man in his community. Laurel grew up within this protective circle and is considered as one of the community. She and Fay are almost the same age, and there is some contention between them because they are almost the same age. Secondly, it is hard for Laurel not to blame Fay for her [✓]Father's death. Fay is an outsider whose background is questionable, and she is treated as an outsider by the community.

Fay is labeled as an outsider at the very beginning of the story when Judge McKelva is seeing the doctor about his eye operation. Fay does not know the doctor as the Judge and his friends do, and she questions his importance. The Judge's reply to her is that he knows the doctor and his family; therefore, the doctor is to be trusted.

Fay is also portrayed as a selfish, pampered woman who is only interested in the good things in life. It is questionable why the Judge married her. Perhaps he married her for companionship or to have someone whom he could spoil as a child. Fay plays the role well.

Fay's family background is quite mysterious. She is from Texas and no one knows why she left there to go to New Orleans, where she met the Judge. She and the Judge were married only a short time after their initial meeting.

We learn about Fay's family when Laurel decides that she should try to learn more about Fay and be closer to her while her father is recovering. Laurel approaches Fay in their hotel room.

She [Laurel] thought the time had come to know Fay a little better. She sat down on one of the hard chairs in the narrow room and asked her about her family.

My family, said Fay, None of 'em living. That's why I ever left Texas and came to Mississippi. We may not have had much, out in Texas, but we were always so close. Never had any secrets from each other, like some families. Sis was just like my twin. My brothers were all so unselfish! After Papa died, we all gave up everything for Mama, of course. Now that she's gone,

I'm glad that we did. Oh, I wouldn't have run off and left anybody that needed me. Just to call myself an artist and make a lot of money.⁵

Fay is taking her "shots" at Laurel and all the people of the town who she believes are against her.

The moment of crisis which really contrasts Fay and her family with Laurel and her family friends is the funeral for Judge McKelva.

Fay tries to make the day of the funeral her day. It is ruined for her when her family, who are supposedly dead, show up to "share" her grief. Her day is also threatened by Laurel and the family friends who bond together against her and her family. The contrast between the families is marked with a moment of crisis when both families are striving to bury the Judge "properly."

It is Laurel who stands alone to observe the funeral and the reactions of everyone there. She believes that neither the family friends nor Fay's family are doing justice to the Judge's burial. Both groups are being selfish or self-centered in their grief and aren't really there for the Judge, but for themselves.

Fay plays the hysterical, pathetic, bereaved wife seeking condolence from any who will give it. "Oh, Judge, how could you be so unfair to me?" Fay cried, while Mr. Pitts emerged from behind the greens and poised his hand on the lid. "Oh, Judge, how could you go off and leave me this way? Why did you want to treat me so unfair?"⁶

The other mourners aren't much better at their roles. They tell stories about a man whom one could hardly believe to be Judge McKelva. They distort the truth which Laurel is so desperately seeking to have told about her father. The prominent Judge McKelva becomes more superhuman as the stories go on. Between Fay's reaction and the reaction of the family friends, Laurel doesn't know what to do. She is caught in her own private grief, which she cannot release, but she is eventually forced to do so by the mourners.

One can understand Fay's personality more when one observes her family. They were the last people Fay expected or wanted to have at the funeral. The vulgarity and poverty of her family is contrasted with the solid middle class qualities of the family friends. We see that Fay can not help the way she is because the family she has has made her that way. Her mother is the most influential figure in her life.

"Like mother, like daughter. Though when I had to give up her dad, they couldn't hold me half so easy. I tore up the whole house, I did." / Mrs. Chisum - Fay's mother /

"Now be sisters," warned old Mrs. Chisum. "And I'm glad you broke down when you did, Wanda Fay," she went on wagging her finger. "There's a time and a place for everything. You try begging for sympathy later on, when folks have gone back about their business, and they don't appreciate your tears then. It just tries their nerves."

Fay decides to go back to Texas with her family. She is going back to "her own kind" where she feels most welcome and comfortable. Her whole life seems to have been

spent running away from this family from whom she eventually can not escape.

"Major Bullock," she [Fay] said, "I think when a person can see a free ride one way, the decision is made for them. And it just so happens I haven't unpacked my suitcase."

"I'd just like to see somebody that can talk my language, that's my excuse. ."⁸ Fay said.

After Fay leaves, Laurel is left with the family friends to face her grief. The ladies discuss Fay's background and their thoughts about her. The ladies decide that Fay will soon return to Judge McKelva's home because she will not be able to stay with her family, and the Judge's home was the only place that Fay was ever really loved or taken care of.

The ladies go on to discuss Fay's open grief at the funeral and how distasteful it was. One of the ladies remarks that their own behavior wasn't much better. Fay was only emulating her mother and could not help her actions. They begin to have pity for her and their epiphany comes at the moment when they understand Fay and the way she has lived. "We just resent her, poor little waif," said Miss Adele. "And she can't help but know it. She's got more resentment than we have. Resentment born."⁹

Laurel is portrayed as the "semi-outsider" in the story. She has been living up north for several years, but she is still considered one who belongs with the Mississippians. She is no stranger to grief because she lost her husband after one year of marriage. She had also lost her mother and father. She has a great deal of insight into human

relations as one might assume from the following quote.

"The mystery in how little we know of other people is no greater than the mystery of how much, Laurel thought."¹⁰

Laurel's epiphany comes as a result of the funeral and in conjunction with her isolation in her father's house after the funeral. Trapped inside because of a storm, she is forced to face her mother and father's past lives, and she probes the mysteries of their lives. Laurel believes Fay is somewhat like the storm which rages outside during her contemplation. Fay is like the weather and there are many others like her in everyone's life.

Laurel's final epiphany is brought about by her understanding of Fay's plight. She is placed on the same level of understanding with Fay and is changed by this. Both women have reached a state of freedom for which they strove, but only after their confrontation. Laurel is changed by it but Fay is not.

But of course, Laurel saw, it was Fay who did not know how to fight. For Fay was without any power of passion or imagination in herself and had no way to see it or reach it in the other person. Other people, inside their lives, might as well be invisible to her. To find them she could only strike out those little fists at random, or spit from her little mouth. She could no more fight a feeling person than she could love him.

She had been ready to hurt Fay. She had wanted to hurt her, and had known herself capable of doing it. But such is the strangeness of the mind, it had been the memory of the child Wendell that had prevented her.¹¹

The second story to be discussed is "Moon Lake."

It is a story that is found in a collection of short

stories entitled The Golden Apples. Even though it is a short story, it contains the same qualities as the novel The Optimist's Daughter.

The story's main characters are Jinny Love Stark, Easter, the Boy Scout, and Nina. Jinny and Nina are classified as Morgana girls who are "prestigious" because they are of the middle class. Easter is one of the many orphans of the story, but she is different from them. The Boy Scout is an observer and an important participant in the story.

The setting is a summer camp situated by Moon Lake. The Morgana girls and the girls from the orphanage are contrasted, but the leaders of each group, Jinny Love and Easter, have a confrontation. The Boy Scout is one who is alienated from the girls, but he knows what goes on and can see into the inner lives of the girls. It is he who saves Easter from death. The Boy Scout's alienation is adequately described in the following quote.

He came and got his food and turned his back and ate it all alone like a dog and lived in a tent by himself, apart like a nigger, and dived alone when the lake was clear of girls. That way, he seemed to be able to bear it; that would be his life. In early evening, in moonlight sings, the Boy Scout and Life Saver kept far away.

Easter is the leader among the orphans as Jinny Love is among the Morgana girls. Both girls are strong-willed, and they are the two who have a confrontation. Easter doesn't like Jinny any more than Jinny likes her, but she is more tolerant of Jinny than Jinny is of her. It is a

mystery to Jinny why Easter should be a leader among the orphans or respected by them at all. Easter even draws admiration from some of the Morgana girls and eventually Jinny. Easter's position as leader of the orphans and Jinny's resentment of her is revealed in the paragraph below.

Easter was dominant among the orphans. It was not that she was so bad. The one called Geneva stole, for example, but Easter was dominant for what she was in herself - for the way she held still, sometimes. All orphans were at once wondering and stoic - at one moment loving everything too much, the next folding back from it, tightly as hard, green buds growing in the wrong direction, closing as they go. But it was as if Easter signaled them. Now she just stood up there, watching the spring, with the name Easter - tacky name, as Jinny Love Stark was the first to say. She was medium size, but her hair seemed to fly up at the temples, being cropped and wiry, and this crest made her nearly as tall as Jinny Love Stark.¹³

The Morgana girls are brought to Easter's level as they admire her mystery. Her differences and almost regal actions and disdain demand respect from her audience, even Jinny. Jinny feels threatened and the need to discover more about Easter in order to "destroy" her position among the campers.

The first important or major character to undergo an epiphany is Jinny's friend and cohort, Nina. Nina's admiration of the orphans brings her to their level.

The reason orphans were the way they were lay first in nobody's watching them, Nina thought, for she felt obscurely like a trespasser. They, they were not answerable, Even in being

watched, Easter remained not answerable to a soul on earth. Nobody cared! And so, in this beatific state, something came out of her.¹⁴

Once Nina is on Easter's level, the thing which comes out of Easter is her plight or condition. Nina understands Easter's feelings and knows what Easter knows. The epiphany is not a verbal one for Nina. Both the girls are supposed to be asleep. Easter is asleep but Nina is not and watches Easter as she sleeps. Nina has entered the realm of really understanding another human being and gains compassion for Easter through her observation of Easter.

The orphan! she [Nina] thought exultantly. The other way to live. There were secret ways. She thought, Time's really short, I've been thinking like the others. It's only interesting, only worthy, to try for the fiercest secrets. To slip into them all - to change. To change for a moment into Gertrude [an orphan], into Mrs. Greenwald [an old maid], into Twosie [a black child] - into a boy. To have been an orphan.¹⁵

The confrontation which draws together the Morgana girls and Easter, middle white class and white trash and blacks, is Easter's drowning. Easter is pushed off a platform unexpectedly by a black child and is drowning.

She dropped like one hit in the head by a stone from a sling. In their retrospect, her body, never turning, seemed to languish upright for a moment, then descend. It went to meet and was received by blue air. It dropped as if handed down all the way and was let into the brown water almost on Miss Moody's crown, and went out of sight at once. There was something so positive about its disappearance that only the instinct of caution made them give it a moment to come up again; it didn't come up . . .¹⁶

Easter went down into the water without complaint. All were frozen by the happening, not knowing quite what to do.

The orphans huddled together to cry because they had lost Easter. The Morgana girls and directors huddled together to stare admiringly at Easter's newest feat, yet they are brought to her level. The Boy Scout and Life Saver entered the water to perform his duty, and he brought Easter up to try to revive her. The reaction of one of the camp directors, Miss Lizzie, further bonds together the Morgana girls. She repeatedly tells them to get the Boy Scout off Easter. It is almost as if the act of saving an "Orphan" wasn't worth the effort it would take for Miss Lizzie. This reader believes that if the tables were turned, all efforts would be made to save a Morgana girl.

Jinny's epiphany comes when she is called upon by herself to aid in Easter's resuscitation. Her actions aren't that important, but she continues to carry them out. She comes to Easter's level and is changed by it.

Jinny Love, with a persistence they had not dreamed of, deployed the towel. Could it be owing to Jinny Love's always being on the right side that Easter musn't dare die and bring all this to a stop? Nina thought, It's I that's thinking Easter's not thinking at all. And while not thinking, she is not dead, but unconscious, which is even harder to be. Easter had come among them and had held herself untouchable and intact. Of course, for one little touch could smirch her, make her fall so far, so deep. --Except that by the time they were all saying the nigger deliberately pushed her off in the water, meant her to drown.¹⁷

The realm into which Easter has gone is a mystery to all the girls. If she returns from this realm, she will gain new respect and admiration which will doubly threaten

Jinny's role. However, it is not Easter who considers the role worth having. She has been without it in the "acceptable" class and seems to care little about ever having it. It is this which Jinny eventually realizes.

It is the contact with near death that causes the girls to be afraid. It would cause both them and Easter to actually respond to each other and to deal on true levels of relationships. Their class distinctions thus far have prohibited this, but now no barriers exist. The Boy Scout does revive Easter, and everyone tries to take from the experience what is of most importance to her.

Jinny goes on after Easter's revival and chooses to believe she never was exposed to it. Nina, on the other hand, tucks it inside her mind as if she has been changed by it and her entire encounter with Easter.

In that passionate instant, when they reached Easter and took her up, many feelings returned to Nina, some joining and some conflicting. At least what had happened to Easter was out in the world, like the table itself. There it remained -- mystery, if only for being hard and cruel and, by something Nina felt inside her body, murderous.¹⁸

As has been stated before, there are other stories which adequately illustrate an epiphany as well as the contrasting of two classes of people. This writer hopes that through her illustrations the epiphany has been clarified as it is found in the short story "Moon Lake" and the novel The Optimist's Daughter.

In conclusion it is this writer's hope that the reader now has a better understanding of Eudora Welty's works

concerning her writing style, themes, and settings. It is suggested, however, that in conjunction with this knowledge the reader should have a "feeling" for her works. This, of course, can only occur if one reads a variety of Eudora's works and applies the information from this paper to these works.

I believe that I have adequately explored two factors which contribute to the high quality of Eudora's work -- style and settings and themes. It is through this exploration that I find that Eudora is a writer for the heart and mind.

9. Wally, 114.

10. Wally, 114.

11. Wally, 170.

12. Wally, 114, "The Moon Low" (New York: ... 1971, ... 1971).

13. Wally, "Moon Low" 114.

14. Wally, "Moon Low" 114.

15. Wally, "Moon Low" 114.

16. Wally, "Moon Low" 114.

17. Wally, "Moon Low" 114.

18. Wally, "Moon Low" 114.

NOTES

¹Louis D. Rubin, junior ed., Southern Writers: A Biographical Dictionary (Baton Rouge and London: Louisiana State University Press, 1979) 477-478.

²Ruth M. Vande Kieft, Eudora Welty (New York: Twayne Publishers, Inc., 1962) 19.

³Kieft 20.

⁴Karl Beckson and Arthur Ganz, Literary Terms: A Dictionary (New York: Farrar, Straus, and Girous, 1975) 71.

⁵Eudora Welty, The Optimist's Daughter (New York: Random House, 1972) 27-28.

⁶Welty, 85.

⁷Welty, 86, 95.

⁸Welty, 97.

⁹Welty, 116.

¹⁰Welty, 81.

¹¹Welty, 178.

¹²Eudora Welty, "Moon Lake" from The Golden Apples (New York: Harcourt, Brace, and Co., 1949) 100.

¹³Welty, "Moon Lake" 105.

¹⁴Welty, "Moon Lake" 112.

¹⁵Welty, "Moon Lake" 123.

¹⁶Welty, "Moon Lake" 125.

¹⁷Welty, "Moon Lake" 131-132.

¹⁸Welty, "Moon Lake" 136.

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