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Winesburg, Ohio | Oxford University Press

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There is within every human being a deep well of thinking over which a heavy iron lid is kept clamped. Winesburg, Ohio (1919) is Sherwood Anderson's masterpiece, a cycle of short stories concerning life in a small Ohio town at the end of the nineteenth century. At the centre is George Willard, a young reporter who becomes the confidant of the town's 'grotesques' - solitary figures unable to communicate with others. George is their conduit for expression and solace from loneliness, but he has his own longings which eventually draw him away from home to seek a career in the city. He carries with him the dreams and unuttered words of remarkable characters such as Wing Biddlebaum, the disgraced former teacher, and the story-telling Doctor Parcival. The book has influenced many American writers, including Ernest Hemingway, William Faulkner, John Updike, Raymond Carver, and Joyce Carol Oates. It reshaped the development of the modern short story, turning the genre away from an emphasis upon plot towards a capability for illuminating the emotional lives of ordinary people. This new edition corrects errors in earlier editions and takes into account major criticism and textual scholarship of the last several decades. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

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The Deerslayer (1841) is the last-written of Cooper's Leatherstocking Tales, but the first in the development of the hero, Natty Bumppo. Here, Cooper returns Leatherstocking to his youth and to a pristine wilderness that D. H. Lawrence said was perhaps 'lovelier than any place created in language'. This novel, and the contemporaneous The Pathfinder, mark Cooper's return to historical romance after more than a decade given largely to social and political commentary. Written during the period of Cooper's bitter legal battles with the Whig press, The Deerslayer reflects a retreat from his difficulties into a world of romance; but the novel also symbolically attacks Cooper's opponents and implicitly provides a critique of nineteenth-century American society. In the Introduction H. Daniel Peck offers an explanation for The Deerslayer's mysterious power over twentieth-century readers, showing how the novel's patterns of adventurous action dramatize issues of possession and loss. This edition provides the authoritative text of the novel.

Sherwood Anderson's Winesburg, Ohio, revisits a classic, twentieth-century American text. Scholars from around the world look closely at gender relations, masculinity, place, the nature of community, and the elusive American Dream.

In the 1920s and 1930s the Modern Library series began to bring out cheap editions of modernist works. Jaillant provides a thorough analysis of the series' mix of highbrow and popular literature and argues that the availability and low cost of modernist works helped to expand modernism's influence as a literary movement.

'Even if he had written nothing else', Ivan Bunin wrote of Chekhov's early stories, 'we would still have said that an amazing mind had flashed through Russian literature'. His youthful work immediately established Chekhov as a leading writer of both comic and serious fiction. The humorous tales have delighted Russians since the 1880s, while the many admirers of the more serious stories include James Joyce and Katherine Mansfield. In this selection, stories with punchy endings jostle with outrageous parodies, fraccial situations, the pastoral comedy of Romance with Double-Bass, and the absurdist humour of classics such as The Death of a Civil Servant. But the volume also contains some of Chekhov's finest stories about children, 'non-love' stories like The Little Joke and The Kiss, the hauntingly lyrical Easter Night, and the chilling Let Me Sleep. This translation does full justice to the masterful range of the young Chekhov; for those unfamiliar with his early work this edition will be a revelation.

When *A Connecticut Yankee at King Arthur's Court* was published in 1889, Mark Twain was undergoing a series of personal and professional crises. Thus what began as a literary burlesque of British chivalry and culture grew into a disturbing satire of modern technology and social thought. The story of Hank Morgan, a nineteenth-century American who is accidentally returned to sixth-century England, is a powerful analysis of such issues as monarchy versus democracy and free will versus determinism, but it is also one of Twain's finest comic novels, still fresh and funny after more than 100 years. In his introduction, M. Thomas Inge shows how *A Connecticut Yankee* develops from comedy to tragedy and so into a novel that remains a major literary and cultural text for new generations of readers. This edition reproduces a number of the original drawings by Dan Beard, of whom Twain said 'he not only illustrates the text but he illustrates my thoughts'. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

Thriving during a period of profound revolution in Europe, the British Romantic theatre found itself re-examining social and sexual relations in English society. The five plays collected in this edition--the only one of its kind--represent some of the most radical and unusual examples of the drama created during this period. Horace invented gothic melodrama with his incest tragedy, *The Mysterious Mother*; Robert Southey imagined the theatre as a site of revolutionary protest in *Wat Tyler* (1794); Joanna Baillie's psychological case study in aristocratic hatred in *De Monfort* (1768) was thought too alarming to have been written by a woman, while Elizabeth Inchbald's hugely successful *Lover's Vows* (1798) was sufficiently subversive for Jane Austen to analyze some of its illicit potential in *Mansfield Park* (1814); Byron's strenuous tragedy *The Two Foscari* (1821) explores an inescapable conflict between parental love and political authority. The stage imagined by these writers is an arena of culturally charged issues--political, sexual, and social--paralleling the ones being debated and decided in society at large.

Female emancipation and the much derided "New Woman" was a subject of immense fascination in the English Theater of the 1890s. This collection includes two plays from the period--Sidney Grundy's *THE NEW WOMAN* (1894) and Arthur Wing Pinero's *THE NOTORIOUS MRS. EBBSMITH* (1895). Also included are examples of the New Drama which emerged after the turn of the century.

Oxford University Press celebrates the hundredth anniversary of the Oxford World's Classics series by reissuing some of the world's best-loved novels in their original hardcover format, with special introductions by today's most distinguished writers. *The Mayor of Casterbridge* opens with an act of such heartlessness and cruelty that it still shocks today. Michael Henchard, an out-of-work hay-trusser, gets drunk at a fair and for five guineas sells his wife and child to a sailor. When the horror of his act finally sets in, Henchard swears he will not touch alcohol for twenty-one years. Through hard work and acumen, he becomes rich, respected, and eventually the mayor of Casterbridge. But eighteen years after his fateful oath his wife and daughter, Elizabeth-Jane, return to Casterbridge, and his fortunes steadily decline. He clashes with his business assistant, Donald Farfrae, who soon becomes his major rival. He ruins his business through impulsive speculations and takes to drinking again. In the end, Farfrae owns Henchard's business and his house, has gained the affection of his lover Lucetta, and has even become mayor of Casterbridge. In a final insult, Farfrae marries Elizabeth-Jane. Having lost everything he once possessed, Henchard dies broken and bereft in a miserable hut. Rick Moody has found acclaim exploring the claustrophobia and disconnection of suburban America in works such as *Demonology*, *The Ice Storm*, *Purple America*, and *Garden State*. Calling *The Mayor of Casterbridge* "the first great novel about alcoholism," Moody offers in his introduction penetrating insight into the character of Henchard and the crippling deficiencies that guarantee his ruin.

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