

Blasphemy New And Selected Stories Sherman Alexie

Dark, weird, psychologically complex, Hawthorne's short fiction continues to fascinate readers. Brenda Wineapple has made a generous selection of Hawthorne's stories, including some of his best-known tales as well as other, less-often anthologized gems.

A generous selection from New Zealand's foremost writer of short stories. Peter Simpson in reviewing Owen Marshall's stories in the *New Zealand Listener* wrote: 'Marshall is held in uncommon affection by New Zealand readers - generally we admire and respect rather than love our writers.' This love is perhaps evoked not just by the superb quality of Marshall's writing but because his stories so precisely capture his fellow New Zealanders and their country. From the provinces to the cities, the remote landscapes to journeying overseas, Marshall's stories show a deep understanding of who and where we are. Sometimes he skewers the locals with sharp and sly comedy, in other stories there's an elegiac sadness or a grim reality, but always an insightful exploration of human emotions. From the substantial body of work created over the last thirty years, critic, writer and academic Vincent O'Sullivan has selected sixty stories that give a wide representation of Marshall's range. He once wrote that short stories should aspire to a combination of 'intransigence and poetry', both of which are evident in this fine selection. 'Marshall is a writer who speaks with equal intensity to the unbearable loveliness and malevolence of life.' - Carolyn Bliss, *World Literature Today*

While at the bank a person came in to rent a box. He made the arrangements for the box, and a box was handed to him. In it he deposited some stocks and bonds which he took from his pocket. Then the clerk who had charge of the vaults went to a rack on the wall and took out a key and gave it to the man who had rented the box. The man then put the box into one of the little steel compartments, shut the door and turned the key. He then went away feeling perfectly secure on account of those steel doors and various mechanical and electrical contrivances existing to protect his wealth.

This four-volume reference work surveys American literature from the early 20th century to the present day, featuring a diverse range of American works and authors and an expansive selection of primary source materials. Bringing useful and engaging material into the classroom, this four-volume set covers more than a century of American literary history—from 1900 to the present. *Twentieth-Century and Contemporary American Literature in Context* profiles authors and their works and provides overviews of literary movements and genres through which readers will understand the historical, cultural, and political contexts that have shaped American writing. *Twentieth-Century and Contemporary American Literature in Context* provides wide coverage of authors, works, genres, and movements that are emblematic of the diversity of modern America. Not only are major literary movements represented, such as the Beats, but this work also highlights the emergence and development of modern Native American literature, African American literature, and other representative groups that showcase the diversity of American letters. A rich selection of primary documents and background material provides indispensable information for student research. Covers significant authors, as well as those neglected by history, and their works from major historical and cultural periods of the last century, including authors writing today. Situates authors' works not only within their own canon but also with the historical and cultural context of the U.S. more broadly. Positions primary documents after specific authors or works, allowing readers to read excerpts critically in light of the entries. Examines literary movements, forms, and genres that also pay special attention to multi-ethnic and women writers.

It is an attainment for the Hindi Literature that at the very initial times of its journey, it got a deft painter of human mind like Munshi Premchand. As a story writer Munshi Premchand had become a legend in his own life time. The themes of his stories are rooted to the rural life with urban social life appearing as the contrast to illustrate a complete picture of contemporary life. They also effected the foundation of a new philanthropic heritage of welfare of society. His distinctive style and content are deeply steeped in the hardcore of reality. In view of variety of topics, he, as though, has encompassed the entire sky of humane world into his fold, and are generally based upon some inspiration or experience. Each of Munshi Premchand's stories unravels many sides of human mind, streaks of human's conscience, the evils in some societal practices and heterogeneous angles of economic tortures. His stories are the strongest assets of our literature, thus are still relevant today, as much as they were five decades ago. His stories have been translated in almost all the languages of India and world.

Two-volume set that presents an introduction to American short fiction from the 19th century to the present.

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This anthology of fiction by Rose Terry Cooke contains eleven stories, drawn together for the first time in one volume, that reflect the whole spectrum of Cooke's career from the 1850s to the 1890s. It restores to American literature the work of a writer highly admired in her own day and increasingly recognized today as an important figure in the development of realism, the evolution of regionalism as a literary form, and the emergence of women writers in nineteenth-century fiction. Cooke's stories are rich literarily and historically; her command of dialect, ear for dialogue, dramatic sense, and ability to draw interesting, memorable characters all distinguish her work. This reissue of some of her best work represents an important contribution to the canon of American literature.

Selected Stories of Robert Louis Stevenson: There is nothing more disenchanting to man than to be shown the springs and mechanism of any art. All our arts and occupations lie wholly on the surface; it is on the surface that we perceive their beauty, fitness, and significance; and to pry below is to be appalled by their emptiness and shocked by the coarseness of the strings and pulleys. In a similar way, psychology itself, when pushed to any nicety, discovers an abhorrent baldness, but rather from the fault of our analysis than from any poverty native to the mind. And perhaps in æsthetics the reason is the same: those disclosures which seem fatal to the dignity of art seem so perhaps only in the proportion of our ignorance; and those conscious and unconscious artifices which it seems unworthy of the serious artist

