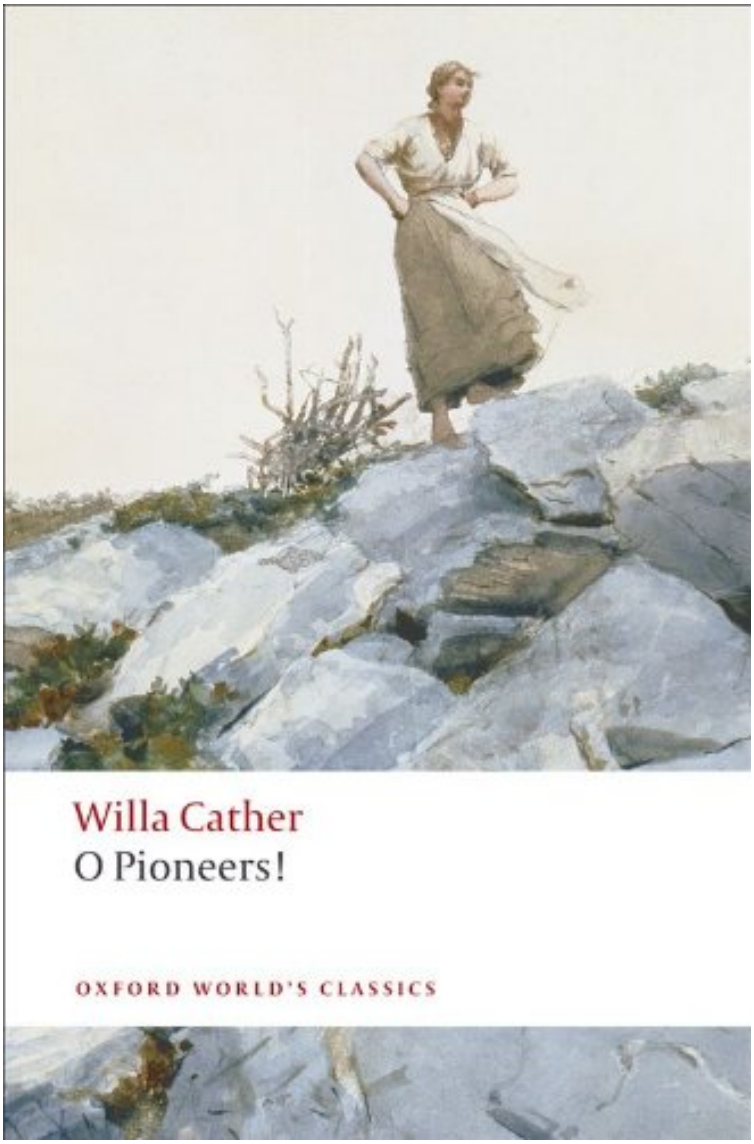
O Pioneers!



*Par Willa Cather, Marilee Lindemann audiobook | *ebooks | Download PDF | ePub | DOC*

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(Pdf free) O Pioneers!

Par Willa Cather, Marilee Lindemann : O Pioneers! before purchasing it in order to gage whether or not it would be worth my time, and all praised O Pioneers!:

Description : Description du produitO Pioneers is a classic moving tale of the frontier told in a powerful style and with a strong sense of character. When Alexandra Bergeson's father dies, she is left with the responsibility of raising her younger brothers on their father's unsuccessful farm. Alexandra is deeply involved with life as she meets the demands of laboring on the prairie farm, and wrestling with her conflicting emotions. The unyielding land of the Nebraska Divide would be challenge enough, but a violent passion shakes this courageous young woman to her core, and changes her life forever. Read by Stephanie Brush. 5 CD's 6 Hrs.

Prsentation de l'diteur`For the first time, perhaps, since that land emerged from the waters of geologic ages, a human face was set toward it with love and yearning. It seemed beautiful to her, rich and strong and glorious.'Willa Cather's second novel, O Pioneers! (1913) tells the story of Alexandra Bergson and her

determination to save her immigrant family's Nebraska farm. Clear-headed and fiercely independent, Alexandra's passionate faith in the prairie makes her a wealthy landowner.By placing a strong, self-reliant woman at the centre of her tale, Cather gives the quintessentially American novel of the soil a radical cast. Yet, although influenced by the democratic utopianism of Walt Whitman and the serene regionalism of Sarah Orne Jewett, O Pioneers! is more than merely an elegy for the lost glories of America's pioneer past. In its rage for order and efficiency, the novel testifies to the cultural politics of the Progressive Era, the period of massive socialand economic transformations that helped to modernize the United States in the years between the Civil War and World War.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.ExtraitINTRODUCTIONby Elaine ShowalterHalfway through O Pioneers! the prosperous Nebraska farm-owner Alexandra Bergson receives a visit from her old friend, the wandering artist Carl Linstrum. When Alexandra expresses envy of Carls freedom, he passionately replies that it is overrated: Freedom so often means that one isnt needed anywhere. Here you are an individual, you have a background of your own, you would be missed. But off there in the cities there are thousands of rolling stones like me. We are all alike; we have no ties, we know nobody, we own nothing. When one of us dies, they scarcely know where to bury him . . . We sit in restaurants and concert halls and look at the hundreds of our own kind and shudder. But surprisingly, Alexandra disagrees. We grow hard and heavy here. We dont move lightly and easily as you do, and our minds get stiff. If the world were no wider than my cornfields, if there were not something beside this, I wouldnt feel that it was much worth while to work... Willa Cather has been cherished by many readers as a great regional artist and a devoted believer in America the Beautiful. Throughout her career, however, the conflict between her love for the world of the Nebraska cornfield and her need to escape its imaginative and intellectual limitations resonated in her work. This self-division is one of the qualities that makes her work so complex and memorable. O Pioneers! (1913) is generally acclaimed as Willa Cathers great pastoral novel, her loving celebration of Nebraska and its immigrant people at the turn of the twentieth century. Cather herself regarded the book as the beginning of her authentic and original voice as an American writer, and compared the elegiac tone of her story to Antonin Dvoraks New World Symphony (1893), finished after Dvorak had spent several weeks in the Midwest.But just as O Pioneers! is set in the high plain between two rivers called the Nebraska Divide, it reflects the imaginative divide in Cathers work: a belief in social rootedness and a longing for artistic freedom. In O Pioneers!, as in her other fiction, we can read both her devotion to the heroic pioneer past, and her fear of being trapped by the cultural emptiness, monotony, and maddening isolation of the provincial life. But in O Pioneers!, her second novel, Cather also found an authorial perspective and a double narrative of the triumphant farmer Alexandra and the romantic illicit lovers, Marie and Emil, that allowed her both to honor her homeland and to suggest the tragic depths that could lie beneath the peaceful and fertile plain. Cather had first crossed her own psychological divide in childhood. In 1883, when Willa was nine years old, her family moved from Virginias lush Shenandoah Valley to the vast exposed plains of Nebraska, where they first lived for eighteen months on her grandparents isolated farm. In an interview she gave for the Philadelphia Record in August 1913, Cather described her feelings about this new landscape, which she initially found ugly, barren, and inhuman. I shall never forget my introduction to it. We drove out from Red Cloud to my grandfathers homestead one April. I was sitting on the hay in the bottom of a Studebaker wagon, holding on to the side of the wagon box to steady myself the roads were mostly faint trails over the bunch grass in those days. The land was open range and there was almost no fencing. As we drove further and further out into the country, I felt a good deal as if we had come to the end of everything it was a kind of erasure of personality. Initially she thought she would die of homesickness. In her third novel My Antonia, Cather gave her feelings of culture shock to her narrator Jim Burden, who remembers his childhood journey from Virginia to Nebraska as a trip beyond the known world: We had got over the edge of it, and were outside mans jurisdiction . . . I felt erased, blotted out. Erasure meant that she felt insignificant personally and historically in a landscape that bore no signs of history and cultivation, that seemed to negate individual identity. But gradually Cather came to love the prairie country, and to take advantage of its many opportunities for a young girl to run free and explore. She became attached to its very diverse immigrant population, families who were also displaced from their native land and brought with them a sense of the Old World. We had very few American neighbors, she recalled in the same interview.

They were mostly Swedes and Danes, Norwegians and Bohemians. I liked them from the first and they made up for what I missed in the country. I particularly liked the old women, they understood my homesickness and were kind to me. I had met traveled people in Virginia and Washington, but these old women on the farms were the first people who ever gave me the real feeling of an older world across the sea. Even when they spoke very little English, the old women somehow managed to tell me a great many stories about the old country. They talk more freely to a child than to grown people, and I always felt as if every word they said to me counted for twenty. Through her encounters with these women, Cather found a new identity as a storyteller herself. When the Cather family moved to the small town of Red Cloud, Willa met intellectuals as well as farm people neighbors like Will Ducker, a shopkeeper who taught her Latin and Greek; the Wieners, who introduced her to European art, languages, and music; the local doctors, who took her with them on their calls. In the division between these different influences the feminine tradition of tales, the more masculine tradition of intellect and science she first chose the masculine. Cather did not want to dress like a girl, to read books by women writers, or to be limited to feminine roles.When she went off to the University of Nebraska, Cather planned to become a doctor, but she wrote slashing theater reviews and confident essays for the Nebraska State Journal and with the support of managing editor Will Owen Jones, decided to become a newswoman. After her graduation in 1895, she spent a brief period back in Red Cloud which she called Siberia and then escaped to Pittsburgh, where she spent ten years as a journalist and editor. She was also learning how to write fiction, but the short stories she produced during those years were remote from her own experience, stylistically and thematically imitating the cosmopolitan novelist Henry James. As Cather told the interviewer Eva Mahoney in 1921,I wanted to write after the best style of Henry James the foremost mind that ever applied itself to literature in America. James was another emblem of her rejection of the Midwest and of femininity. As a fashionable expatriate in London, and as the greatest literary master in an era that revered the master, James was a tough model for American women writers. He reviewed many of their books sternly and unfavorably, and took precedence over even older women writers, who resented his air of superiority. When William Dean Howells asked Elizabeth Stuart Phelps to cut down one of her pieces in the Atlantic to make more room for a story by James, she tartly refused: The very fact that there is so much of Mr. James makes it more important to me that my story should have its fair artistic effect. In early 1903, Will Owen Jones recommended Cathers short stories to the New York publisher S. S. McClure, who published her first book, The Troll Garden (1905). Nebraska readers were not happy with this collection, which included such wrenching tales of provincial life as A Wagner Matinee. Aunt Georgiana, a weather-beaten farmwife from a little Nebraska village with ill-fitting false teeth and leathery yellowed skin, goes to Boston to visit her nephew and is taken to hear the Symphony play Wagner. A former piano-teacher and music-lover who has been worn down by her Nebraska exile, Aunt Georgiana breaks down when she hears great music, and cries to her nephew: I dont want to go! As he reflects, for her, just outside the door of the concert hall lay the black pond with the cattle-tracked bluffs and the tall, unpainted house . . . naked as a tower . . . the gaunt, molting turkeys picking up refuse about the kitchen door. This bleak and despairing view of the pioneer country outraged Nebraska book reviewers. Even her friend Jones complained that if the writers who use western Nebraska as material would look up now and then and not keep their eyes and noses in the cattle yards, they might be more agreeable company. Yet on Joness life-changing recommendation, Cather had been hired as a reporter by McClures Magazine, and moved to New York. On an assignment for McClures in Boston, she also met the classic American writer Sarah Orne Jewett, who advised Cather to leave her job and to find her own place, voice, subject, and style. In reading manuscripts for McClures, and seeing how derivative most of them were, Cather herself had realized that I had been trying to sing a song that did not lie in my own voice. That voice, she decided, must come from her home, her childhood and her primary experience where her deepest feelings were rooted. Cather wrote her first novel, Alexanders Bridge, in 191011. With its male protagonist, sophisticated milieu, and Jamesian style, it was far from authentic, as she realized, by the time it was published in 1912. In Alexanders Bridge, she told Latrobe Carroll from The Bookman in 1921, I was still more preoccupied with trying to write well than anything else. It takes a lot of experience to become natural. People grow in honesty as they grow in anything else. A painter or writer must learn to distinguish what is his own from that which he admires. In spring 1912, she left New York, first for a momentous journey to the Southwest, and then for five summer weeks during the wheat harvest in Red Cloud. In August she began to write some short stories which mythologized her Nebraska past, and as she wrote, she realized that the stories were connected, and that she was actually writing a novel. Cather knew right away that O Pioneers! was different from her other fiction. Here, she said, there was no arranging

or inventing; everything was spontaneous and took its own place. Writing the book was like taking a ride through a familiar country on a horse that knew the way. As she told The Bookman, From the first chapter, I decided not to write at all simply to give myself up to the pleasure of recapturing in memory people and places I had believed forgotten. This was what my friend Sarah Orne Jewett had advised me to do. She said to me that if my life had lain in a part of the world that was without a literature, I would have to make a kind of writing that would tell it, no matter what I lost in the process. Cather dedicated O Pioneers! to Jewetts memory, and titled it with a phrase from Walt Whitman as opposite to Henry James as any male American writer could be. In her comments on the novel, Cather made her writing process sound more artless and the style sound more primitive than it is; indeed, the book is tightly constructed, in five sections, and precisely crafted. But she had made drastic changes in her literary persona and self-image to compose it. Not only had she abandoned the urbane Jamesian tone, she had embraced a feminine creative vision through her ian heroine, called Alexandra as if to emphasize the transformation from her first book. In her androgynous strength, her seeming indifference to romance or sexuality, her shrewd business sense, her fascination with scientific methods of agriculture, Alexandra Bergson is no ordinary heroine; she is one of the heralds of the future late-nineteenth American women writers had foreseen as the coming woman, who offered a fuller vision of what a free woman might become.Revue de presseThe land belongs to the future... that's the way it seems to me....I might as well try to will the sunset over there to my brother's children. We come and go, but the land is always here. And the people who love it and understand it are the people who own it -- for a little while."O Pioneers! (1913) was Willa Cather's first great novel, and to many it remains her unchallenged masterpiece. No other work of fiction so faithfully conveys both the sharp physical realities and the mythic sweep of the transformation of the American frontier -- and the transformation of the people who settled it. Cather's heroine is Alexandra Bergson, who arrives on the wind-blasted prairie of Hanover, Nebraska, as a girl and grows up to make it a prosperous farm. But this archetypal success story is darkened by loss, and Alexandra's devotion to the land may come at the cost of love itself.At once a sophisticated pastoral and a prototype for later feminist novels, O Pioneers! is a work in which triumph is inextricably enmeshed with tragedy, a story of people who do not claim a land so much as they submit to it and, in the process, become greater than they were.