

Jean Rhys The Complete Novels Voyage In Dark Quartet After

These four haunting stories from the author of Wide Sargasso Sea capture moments in the lives of European dilettantes, ing é nues, businessmen, soldiers and artists at a time when the world was enjoying freedom after war. But with freedom comes the greater oportunity for self-destruction, and Rhys is at her redolent best when writing about the desires of people striving unsuccessfully after happiness.

A student-friendly guide to the life, work, context and reception of the author of Wide Sargasso Sea.

The Caribbean Islands have long been an uneasy meeting place among indigenous peoples, white European colonists, and black slave populations. Tense oppositions in Caribbean culture—colonial vs. native, white vs. black, male conqueror vs. female subject—supply powerful themes and spark complex narrative experiments in the fiction of Dominica-born novelist Jean Rhys. In this pathfinding study, Mary Lou Emery focuses on Rhys’s handling of these oppositions, using a Caribbean cultural perspective to replace the mainly European aesthetic, moral, and psychological standards that have served to misread and sometimes devalue Rhys’s writing. Emery considers all five Rhys novels, beginning with Wide Sargasso Sea as the most explicitly Caribbean in its setting, in its participation in the culminating decades of a West Indian literary naissance, and most importantly, in its subversive transformation of European concepts of character. From a sociocultural perspective, she argues persuasively that the earlier novels—Voyage in the Dark, Quartet, After Leaving Mr. Mackenzie, and Good Morning, Midnight—should be read as emergent Caribbean fiction, written in tense dialogue with European modernism. Building on this thesis, she reveals how the apparent passivity, masochism, or silence of Rhys’s female protagonists results from their doubly marginalized status as women and as subject peoples. Also, she explores how Rhys’s women seek out alternative identities in dreamed of, magically realized, or chosen communities. These discoveries offer important insights on literary modernism, Caribbean fiction, and the formation of female identity.

In Narrating from the Margins, Nighan Hallioglou casts a discerning look at Jean RhysOCO’s protagonists and the ways in which they engage in self-narration. The book offers a close reading of RhysOCO’s novels, with particular attention to the links between identity construction and self-narration, in a modernist and postcolonial idiom. It draws attention to particular subject-categories that RhysOCO’s protagonists fall into, such as the amateur and the white Creole, and delineates narrating personas such as the mad witch and the zombie, to explore aspects of de-essentialization, narrative agency, and dynarrativia.The way in which RhysOCO’s protagonists engage in self-narration reveals the close link between race and gender, and how both are contained by similar metaphors, or how, indeed, they become metaphors for each other. The narrators are defined in relation to their place in the OCyholý English familyOCO and how they transgress the rules of that family to become OCyexilesOCO. The study explores the ways in which the self-narrator responds when her narrative is obstructed by society, such as creating a community of stories in which her own makes sense, and/or resorting to third-person narration. "

Self-representation of Female and Colonial Subjectivities in Jean Rhys’s Novels

Colonialism and the Modernist Moment in the Early Novels of Jean Rhys

Critical Perspectives on Jean Rhys

Difficult Women

The World of 1980s Fashion Illustrator Tony Viramontes

An intimate, profoundly moving biography of Jean Rhys, acclaimed author of Wide Sargasso Sea. Jean Rhys is one of the most compelling writers of the twentieth century. Memories of her Caribbean girlhood haunt the four short and piercingly brilliant novels that Rhys wrote during her extraordinary years as an exile in 1920s Paris and later in England, a body of fiction—above all, the extraordinary Wide Sargasso Sea—that has a passionate following today. And yet her own colorful life, including her early years on the Caribbean island of Dominica, remains too little explored, until now. In I Used to Live Here Once, Miranda Seymour sheds new light on the artist whose proud and fiercely solitary life profoundly informed her writing. Rhys experienced tragedy and extreme poverty, alcohol and drug dependency, romantic and sexual turmoil, all of which contributed to the “Rhys woman” of her oeuvre. Today, readers still intuitively relate to her unforgettable characters, vulnerable, watchful, and often alarmingly disaster-prone outsiders: women with a different way of moving through the world. And yet, while her works often contain autobiographical material, Rhys herself was never a victim. The figure who emerges for Seymour is cultured, self-mocking, unpredictable—and shockingly contemporary. Based on new research in the Caribbean, a wealth of never-before-seen papers, journals, letters, and photographs, and interviews with those who knew Rhys, I Used to Live Here Once is a luminous and penetrating portrait of a fascinatingly elusive artist.

"It is a book that does not invite comparisons. . . . Its excellence is individual, intrinsic; it measures itself against itself."- Saturday Review of Literature

A critical reading of Rhys's entire oeuvre, including the stories and autobiography, informed by Rhys's own manuscripts and first published in 1999.

Beautiful and wealthy Antoinette Cosway's passionate love for an English aristocrat threatens to destroy her idyllic West Indian island existence and her very life

Bold, Beautiful and Damned

Woman in Passage : A Critical Study of the Novels of Jean Rhys

The Complete Fiction

The Cambridge Introduction to Jean Rhys

Stories

'An acute literary intelligence ... the reader comes to trust instinctively Angier's assessments.' New York Times
Jean Rhys (1890-1979) had a long life of great difficulty. So inept was she in its management that her authority as the writer of five beautifully shaped and controlled novels

appears mysterious: how could someone so bad at living be so good at writing about it? Carole Angier answers this question. Jean Rhys never denied that she used her own experience in her writings, but no one hitherto has understood so well the nature of, and reasons for, this use. On her way

to understanding, Carole Angier discovered more about the life than seemed possible. Jean Rhys’s childhood, her momentous first love affair, her three marriages, the disasters which befell her husbands, her drinking and its consequences: all are shown with unsparring clarity. Equally clearly, and more importantly, we see the dynamics of her personality as it underwent, and sometimes provoked, these experiences. Sometimes what is revealed is shocking; but Carole Angier’s sympathy and compassion dispel dismay, and her brilliant demonstrations of how art was made of events and emotions restores admiration on foundations which are stronger than ever. Jean Rhys did not want anyone to write about her, but this first full biography put beyond question her standing as a great writer of our time, written with an intensity and clarity which mirrors her own. It is a work of exceptional intimacy, sensitivity and power. 'Remarkable, the definitive biography. It is deeply researched, subtle, sympathetic.' Claire Tomalin Independent on Sunday 'Mesmerising.' Washington Post

'It was as if a curtain had fallen, hiding everything I had ever known,' says Anna Morgan, eighteen years old and catapulted to England from the West Indies after the death of her beloved father. Working as a chorus girl, Anna drifts into the demi-monde of Edwardian London

The story of a woman on the edge caught in the stranglehold between her lover and his wife. When her husband is released from prison, the situation explodes.

Traces the life of the British novelist, examines her major works, discusses the themes of her novels, and assesses her place in modern literature

Mini Modern Classics La Grosse Fifi

With a Selection from The Left Bank

Jean Rhys at "World's End"

A View of the Empire at Sunset

Jean Rhys: the Early Novels

Julia Martin is at the end of her rope in Paris. Once beautiful, she was taken care of by men. Now after leaving her lover, she is running out of luck. A visit to London to see her ailing mother and distrustful sister bring her stark life into full focus.

LONGLISTED FOR THE BAILEYS WOMEN'S PRIZE FOR FICTION AND SHORTLISTED FOR THE DESMOND ELLIOTT PRIZE 2016 Part mystery, part psychological drama, Julia Rochester's *The House at the Edge of the World* is a darkly comic, unorthodox and thrilling debut *When I was eighteen, my father fell off a cliff. It was a stupid way to die. John Venton's drunken fall from a Devon cliff leaves his family with an embarrassing ghost. His twin children, Morwenna and Corwin, flee in separate directions to take up their adult lives. Their mother, enraged by years of unhappy marriage, embraces merry widowhood. Only their grandfather finds solace in the crumbling family house, endlessly painting their story onto a large canvas map. His brightly coloured map, with its tiny pictures of shipwrecks, forgotten houses, saints and devils, is a work of his imagination, a collection of local myths and histories. But it holds a secret. As the twins are drawn grudgingly back to the house, they discover that their father's absence is part of the map's mysterious pull. The House at the Edge of the World* is the compellingly told story of how family and home can be both a source of comfort and a wholly destructive force. Cutting to the undignified half-truths every family conceals, it asks the questions we all must confront: *who are we responsible for and, ultimately, who do we belong to? 'A story that carries you along - clever plotting and a startling outcome. An impressive first novel' Penelope Lively 'Wonderfully crisp and funny and it's so full of vivid, surprising images that the reader almost doesn't notice the moment that deep secrets begin to be revealed' Emma Healey, author of Elizabeth is Missing Julia Rochester grew up on the Exe Estuary in Devon. She studied in London, Berlin and Cambridge and has worked for the BBC Portuguese Service and for Amnesty International as Researcher on Brazil. She lives in London with her husband and daughter.*

A groundbreaking biography of a psychologically traumatized novelist who forever changed the way we look at women in fiction. Jean Rhys (1890–1979) is best known for her 1966 novel *Wide Sargasso Sea*. A prequel to *Jane Eyre*, Rhys’s revolutionary work reimagined the story of *Bertha Rochester*—the misunderstood “madwoman in the attic” who was driven to insanity by cruelties beyond her control. *The Blue Hour* performs a similar exhumation of Rhys’s life, which was haunted by demons from within and without. Its examination of Rhys’s pain and loss charts her desperate journey from the jungles of Dominica to a British boarding school, and then into an adult life scarred by three failed marriages, the deaths of her two children, and her long battle with alcoholism.A mesmerizing evocation of a fragile and brilliant mind, *The Blue Hour* explores the crucial element that ultimately spared Rhys from the fate of her most famous protagonist: a genius that rescued her, again and again, from the abyss.

A New York Times Notable Book Nobel laureate V. S. Naipaul’s impassioned and prescient travelogue of his journeys through his ancestral homeland, with a new preface by the author. Arising out of Naipaul’s lifelong obsession and passion for a country that is at once his and totally alien, *India: A Million Mutinies Now* relates the stories of many of the people he met traveling there more than fifty years ago. He explores how they have been steered by the innumerable frictions present in Indian society—the contradictions and compromises of religious faith, the whim and chaos of random political forces. This book represents Naipaul’s last word on his homeland, complementing his two other India travelogues, *An Area of Darkness* and *India: A Wounded Civilization*.

The Left Bank and Other Stories

Wide Sargasso Sea

Novels of Colonial and Sexual Exile

India

After Leaving Mr. Mackenzie

Is a woman's writing different from a man's? Many scholars -- and readers -- think so, even though here has been little examination of the way women's novels enact the theories that women theorists have posited. In Jean Rhys and the Novel as Women's Text, Nancy Harrison makes an important contribution to the exchange of ideas on the writing practice of women and to the scholarship on Jean Rhys. Harrison determines what the form of a well-made women’s novel discloses about the conditions of women’s communication and the literary production that emerges from them. Devoting the first part of her book to theory and general commentary on Rhys's approach to writing, she then offers perceptive readings of Voyage in the Dark, an early Rhys novel, and Wide Sargasso Sea, Rhys's masterpiece written twenty-seven years later. She shows how Rhys uses the terms of a man’s discourse, then introduces a woman’s (or several women’s) discourse as a compelling counterpoint that, in time, becomes prominent and gives each novel its thematic impact. In presenting a continuing dialogue with the dominant language and at the same time making explicit the place of a woman's own language, Rhys gives us a paradigm for a new and basically moral text. Originally published in 1988. A UNC Press Enduring Edition -- UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print. These editions are published unaltered from the original, and are presented in affordable paperback formats, bringing readers both historical and cultural value.

When Tony Viramontes' work appeared in the late 1970s, his hard and direct style of drawing was a marked contrast to the prevailing soft-pastel school of fashion illustration. He scored immediate success, rapidly acquiring the kind of prestigious editorial commissions normally given to photographers, from Lei, Per Lui in Italy, Vogue in the USA, The Face in Britain, and Le Monde and Le Figaro in France. This beautiful hardback book brings together an extensive collection of his work, featuring striking images of smouldering and smoky-eyed men and women who vibrate with New Wave energy. Viramontes worked with some of the most celebrated names in fashion including Yves Saint Laurent, Valentino, Chanel, Claude Montana and Christian Dior. His images, from the portraits of Paloma Picasso and Isabella Rossellini to the album covers he conceived for Arcadia and Janet Jackson, perfectly capture the mood of the 1980s club and fashion scene. Award-winning author Caryl Phillips presents a biographical novel of the life of Jean Rhys, the author of Wide Sargasso Sea, which she wrote as a prequel to Charlotte Brontë’s Jane Eyre. Caryl Phillips’s A View of the Empire at Sunset is the sweeping story of the life of the woman who became known to the world as Jean Rhys. Born Ella Gwendolyn Rees Williams in Dominica at the height of the British Empire, Rhys lived in the Caribbean for only sixteen years before going to England. A View of the Empire at Sunset is a look into her tempestuous and unsatisfactory life in Edwardian England, 1920s Paris, and then again in London. Her dream had always been to one day return home to Dominica. In 1936, a forty-five-year-old Rhys was finally able to make the journey back to the Caribbean. Six weeks later, she boarded a ship for England, filled with hostility for her home, never to return. Phillips’s gripping new novel is equally a story about the beginning of the end of a system that had sustained Britain for two centuries but that wreaked havoc on the lives of all who lived in the shadow of the empire: both men and women, colonizer and colonized. A true literary feat, A View of the Empire at Sunset uncovers the mysteries of the past to illuminate the predicaments of the present, getting at the heart of alienation, exile, and family by offering a look into the life of one of the greatest storytellers of the twentieth century and retelling a profound story that is singularly its own.

In his more than eighty years, Francis Wyndham has published very little—one novella and two collections of stories—but his is one of the most individual and compelling bodies of work by a contemporary English writer. As Alan Hollinghurst has said, Wyndham’s fiction stands in the tradition of social comedy that goes back through Henry James to Jane Austen, with this difference: Wyndham writes about the lives of privileged and even titled people, but he is drawn to outcasts and odd ducks, adolescents, lonely women, addicts, eccentrics, and idlers. The earliest stories here, gathered under the title Out of the War, are brilliant vignettes of deprivation and desire written during World War II. The later Mrs Henderson and Other Stories, by contrast, offers scrupulously observed tragicomic pictures of the vagaries of upper-class English family life. Finally, in the Whitbread Prize-winning short novel The Other Garden, a shy teenage boy living in the country strikes up an unlikely friendship with Kay, the thirty-something daughter of neighbors, sister to a famous actor, and black sheep of her family. Kay, with her whims and crazes and boyfriends, is unable to hold her own against her family’s disapproval, and the narrator watches with helpless fascination as her small but very real tragedy is played out against the background of the Second World War.

Good Morning, Midnight

The House at the Edge of the World

Exploring Cultural Identities in Jean Rhys’ Fiction

Narrating from the Margins

Quartet

New to Penguin Classics, the remarkable, devastating collected stories by the author of Wide Sargasso Sea. Some of Jean Rhys's most powerful writing is to be found in this rich, dark collection of her collected stories. Her fictional world is haunted by her own, painful memories: of cheap hotels and drab Parisian cafés; of devastating love affairs; of her childhood in Dominica; of drifting through European cities, always on the periphery and always perilously close to the abyss. Rendered in extraordinarily vivid, honest prose, these stories show Rhys at the height of her literary powers and offer a fascinating counterpoint to her most famous novel, Wide Sargasso Sea. This volume includes all the stories from her three collections,The Left Bank (1927), Tigers Are Better-Looking (1968) and Sleep It Off, Lady (1976).

"No one who reads Good Morning, Midnight will ever forget it." - New York Times

Presents a portrait of the novelist best known for her 1966 novel, "Wide Sargasso Sea," offering insight into the ways in which her writings shaped perspectives about women in fiction and reflected her own struggles with a painful childhood, tragic losses, and alcoholism.

Tells the stories of a chorus girl, an unhappy love affair, a prostitute, a woman no longer able to love, and an English-West Indian marriage

Tigers are Better-looking

Jean Rhys, the Complete Novels

After Leaving Mr Mackenzie

Voyage in the Dark

Life and Work

Using a theoretical approach and a critical summary, combining the perspectives in the postcolonial theory, psychoanalysis and narratology with the tools of hermeneutics and deconstruction, this book argues that Jean Rhys's work can be subsumed under a poetics of cultural identity and hybridity. It also demonstrates the validity of the concept of hybridization as the expression of identity formation; the cultural boundaries variability; the opposition self-otherness, authenticity-fiction, trans-textuality; and the relevance of an integrated approach to multiple cultural identities as an encountering and negotiation space between writer, reader and work. The complexity of ontological and epistemological representation involves an interdisciplinary approach that blends a literary interpretive approach to social, anthropological, cultural and historical perspectives. The book concludes that in the author’s fictional universe, cultural identity is represented as a general human experience that transcends the specific conditionalities of geographical contexts, history and culture. The construction of identity by Jean Rhys is represented by the dichotomy of marginal identity and the identification with a human ideal designed either by the hegemonic discourse or metropolitan culture or by the dominant ideology. The identification with a pattern of cultural authenticity, of racial, ethnic, or national purism is presented as a purely destructive cultural projection, leading to the creation of a static universe in opposition to the diversity of human feelings and aspirations. Jean Rhys’s fictional discourse lies between “the anxiety of authorship” and “the anxiety of influence” and shows the postcolonial era of uprooting and migration in which the national ownership diluted the image of a “home” ambiguous located at the boundary between a myth of origins and a myth of becoming. The relationship between the individual and socio-cultural space is thus shaped in a dual hybrid position.

Colonialism and the Modernist Moment in the Early Novels of Jean Rhys explores the postcolonial significance of Rhys’s modernist period work, which depicts an urban scene more varied than that found in other canonical representations of the period. Arguing against the view that Rhys comes into her own as a colonial thinker only in the post-WWII period of her career, this study examines the austere insights

gained by Rhys's active cultivation of her fringe status vis-à-vis British social life and artistic circles, where her sharp study of the aporias of marginal lives and the violence of imperial ideology is distilled into an artistic statement positing the outcome of the imperial venture as a state of homelessness across the board, for colonized and 'metropolitans' alike. Bringing to view heretofore overlooked émigré populations, or their children, alongside locals, Rhys's urbanites struggle to construct secure lives not simply as a consequence of commodification, alienation, or voluntary expatriation, but also as a consequence of marginalization and migration. This view of Rhys's early work asserts its vital importance to postcolonial studies, an importance that has been overlooked owing to an over hasty critical consensus that only one of her early novels contains significant colonial content. Yet, as this study demonstrates, proper consideration of colonial elements long considered only incidental illuminates a colonial continuum in Rhys's work from her earliest publications.

*Presents new critical perspectives on Jean Rhys in relation to modernism, postcolonialism, and theories of affect.*Jean Rhys (1890-1979) is the author of five novels and over seventy short stories. She has played a major figure in debates attempting to establish the parameters of postcolonial and particularly Caribbean studies, and although she has long been seen as a modernist writer, she has also been marginalized as one who is not quite in, yet not quite out, either. The 10 newly commissioned essays and introduction collected in this volume demonstrate Jean Rhyss centrality to modernism and to postcolonial literature alike by addressing her stories and novels from the 1920s and 1930s, including Voyage in the Dark, Quartet, After Leaving Mr. Mackenzie, and Good Morning, Midnight, as well as her later bestseller, Wide Sargasso Sea (1966). The volume establishes Rhys as a major author with relevance to a number of different critical discourses, and includes a path-breaking section on affect theory that shows how contemporary interest in Rhys correlates with the recent 'affective turn' in the social sciences and humanities. As this collection shows, strangely haunting and deeply unsettling, Rhys's portraits of dispossessed women living in the early and late twentieth-century continue to trouble easy conceptualisations and critical categories.Key Features:- New and original work on Jean Rhyss's fiction and short stories, highlighting key areas of her work.- Contributors area leading scholars on Jean Rhys from the US, the UK, and Australia, including Mary Lou Emery, Elaine Savory, John J. Su, Maroula Joannou, H. Adlai Murdoch, Rishona Zimring, Carine Mardorossian, Patricia Moran, Erica L. Johnson, and Sue Thomas.- Organised around 3 important themes: Rhys and modernism, postcolonial Rhys, and affective RhysPatricia Moran is the author of Word of Mouth: Body/Language in Katherine Mansfield and Virginia Woolf; Virginia Woolf, Jean Rhys, and the Aesthetics of Trauma; and co-editor of Scenes of the Apple: Food and the Female Body in 19th and 20th-Century Womens Writing and The Female Face of Shame. Formerly Professor of English at the University of California, Davis, she is now Lecturer in English at the University of Limerick.Erica L. Johnson is an Associate Professor of English at Pace University in New York. She is the author of Caribbean Ghostwriting (2009) and Home, Maison, Casa: The Politics of Location in Works by Jean Rhys, Marguerite Duras, and Erminia DellOro (2003), and is the co-editor with Patricia Moran of The Female Face of Shame (2013).

The emergence of Jean Rhys as a major literary discovery of the twentieth century, after years of obscurity, is now almost common academic knowledge. In this second edition of what is acknowledged to have been the first complete study of the novels of Rhys by a woman-- not a feminist-- scholar, Nebeker uncovers "levels of complexity, technical and thematic, which lead into shadowy mazes of Freudian symbols and Jungian archetype. These complexities of symbol and archtype culminate in the final genius of Rhys's last and most acclaimed novel, Wide Sargasso Sea, where as Nebeker demonstrates, Rhys herself emerges as Myth-maker, revealing the archetypal female consciousness"--Back cover.

Sleep it Off Lady

A Novel

Smile Please

I Used to Live Here Once: The Haunted Life of Jean Rhys

Jean Rhys and the Novel As Women's Text

David Plante's dazzling portraits of three influential women in the literary world, now back in print for the first time in decades. Difficult Women presents portraits of three extraordinary, complicated, and, yes, difficult women, while also raising intriguing and, in their own way, difficult questions about the character and motivations of the keenly and often cruelly observant portraitist himself. The book begins with David Plante's portrait of Jean Rhys in her old age, when the publication of The Wide Sargasso Sea, after years of silence that had made Rhys's great novels of the 1920s and '30s as good as unknown, had at last gained genuine recognition for her. Rhys, however, can hardly be said to be enjoying her new fame. A terminal alcoholic, she curses and staggers and rants like King Lear on the heath in the hotel room that she has made her home, while Plante looks impassively on. Sonia Orwell is his second subject, a suave exploiter and hapless victim of her beauty and social prowess, while the unflappable, brilliant, and impossibly opinionated Germaine Greer sails through the final pages, ever ready to set the world, and any erring companion, right.

Neglected and forgotten for many years, the arresting, elliptical novels written by Dominican-born Jean Rhys are now widely acclaimed. Her last and most famous novel, Wide Sargasso Sea, her retelling of Jane Eyre, is a central text for the imaginative re-examination of gender and colonial power relations. Helen Carr's account draws on both recent feminism and postcolonial theory, and places Rhys's work in relation to modernist and postmodernist writing.

Last novel in the collection, Wide Sargasso Sea, is a prequel to Charlotte Bronte's Jane Eyre.

Twenty-First-Century Approaches

The Blue Hour: A Life of Jean Rhys

Jean Rhys

Jean Rhys, the Complete Novels ; with an Introduction by Diana Athill and Photographs by Brassai

A Million Mutinies Now