After Leaving Mr Mackenzie

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.

Since her death in 1979, Jean Rhys's reputation as an important modernist author has grown. Her finely crafted prose fiction lends itself to multiple interpretations from radically different critical perspectives; formalism, feminism, and postcolonial studies among them. This Introduction offers a reliable and stimulating account of her life, work, contexts and critical reception. Her masterpiece, Wide Sargasso Sea, is analyzed together with her other novels, including Quartet and After Leaving Mr Mackenzie, and her short stories. Through close readings of the works, Elaine Savory reveals their common themes and connects these to different critical approaches. The book maps Rhys's fictional use of the actual geography of Paris, London and the Caribbean, showing how key understanding her relationships with the metropolitan and colonial spheres is to reading her texts. In this invaluable introduction for students, Savory explains the significance of Rhys as a writer both in her lifetime and today.

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

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.

Nobel Laureate and two-time Booker prize-winning author of Disgrace and The Life and Times of Michael K, J. M. Coetzee reimagines Daniel DeFoe's classic novel Robinson Crusoe in Foe. Published as a Penguin Essential for the first time. In an act of breathtaking imagination, J.M Coetzee radically reinvents the story of Robinson Crusoe. In the early eighteenth century, Susan Barton finds herself adrift from a mutinous ship and cast ashore on a remote desert island. There she finds shelter with its only other inhabitants: a man named Cruso and his tongueless slave, Friday. In time, she builds a life for herself as Cruso's companion and, eventually, his lover. At last they are rescued by a passing ship, but only she and Friday survive the journey back to London. Determined to have her story told, she pursues the eminent man of letters Daniel Foe in the hope that he will relate truthfully her memories to the world. But with Cruso dead, Friday incapable of speech and Foe himself intent on reshaping her narrative, Barton struggles to maintain her grip on the past, only to fall victim to the seduction of storytelling itself. Treacherous, elegant and unexpectedly moving, Foe remains one of the most exquisitely composed of this pre-eminent author's works. 'A small miracle of a book. . . of marvellous intricacy and overwhelming power' Washington Post 'A superb novel' The New York Times

Jean Rhys is widely credited for exposing issues of gender, nationality, race, and class in technically sophisticated, arresting narratives. Her lifelong exploration of the dynamics of the human psyche has, however, gone unrecognized. This examination places Rhys' fiction for the first time within the context of theories that reflect the interrelated perspectives of modern psychoanalysis. In clarifying accounts of many approaches that are new to literary scholars, as well as those that display the rich legacy of Freudian thought, Simpson shows that the paradigms of psychoanalysis illuminate the interpretation of Rhys' art. With insightful references to the short stories and close readings of her five novels, this study testifies to a remarkable achievement as Rhys recorded, with unflinching candor, the powerful drama of emotional life.

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Joseph Conrad, Jean Rhys, and Pramoedya Ananta Toer are writers renowned for crafting narratives of great technical skill that resonate with potent truths on the colonial condition. Yet given the generational and geographical boundaries that separated them, they are seldom considered in conjunction with one another. The Passage of Literature unites the three in a bracing comparative study that breaks away from traditional conceptions of modernism, going beyond temporal periodization and the entrenched Anglo-American framework that undergirds current scholarship. This study nimbly traces a trio of distinct yet interrelated modernist genealogies. English modernism as exemplified by Conrad's Malay trilogy is productively paired with the hallmark work of Indonesian modernism, Pramoedya's Buru quartet. The two novel sequences, penned years apart, narrate overlapping histories of imperialism in the Dutch East Indies, and both make opera central for understanding the cultural dynamic of colonial power. Creole modernism--defined not only by the linguistic diversity of the Caribbean but also by an alternative vision of literary history--provides a transnational context for reading Rhys's Good Morning, Midnight and Wide Sargasso Sea, each novel mapped in relation to the colonial English and postcolonial Indonesian coordinates of Conrad's The Shadow-Line and Pramoedya's This Earth of Mankind. All three modernisms-English, Creole, and Indonesian-converge in a discussion of the Indonesian figure of the nyai, a concubine or house servant, who represents the traumatic core of transnational modernism. Throughout the study, Pramoedya's extraordinary effort to reconstruct the lost record of Indonesia's emergence as a nation provides a model for reading each fragmentary passage of literature as part of an ongoing process of decolonizing tradition. Drawing on translated and un-translated works of fiction and nonfiction, GoGwilt effectively reexamines the roots of Anglophone modernist studies, thereby laying out the imperatives of a new postcolonial philology even as he resituates European modernism within the literary, linguistic, and historical context of decolonization.

After Leaving Mr. MackenzieHarpercollins

This exciting volume explores the way in which the London Underground (“The Tube”) was mapped by a number of writers, including George Orwell, H. G. Wells, George Gissing, and Virginia Woolf, from the late Victorian era to the end of World War II. Represented diversely as a Dantean underworld, a psychological looking-glass, and a place for safety and security, the Underground is evaluated here as portrayed in fiction, poetry, and art, as well as a borderland for cultural construction in transport history, anthropology, and urban studies. Linking adventurous literature with the actual underground modes of transit, author David Welsh reshapes the metaphorical world of “underground writing” and places it in its proper social and political context.

Julie Martin attempts to return to the bosom of her family when her last lover has deserted her

Most research and writing on railway history has been undertaken in a way that disconnects it from the wider cultural milieu. Authors have been very effective at constructing specialist histories of transport, but have failed to register the railway's central importance in the representation and understanding of modernity. This book brings together contributions from a range of established scholars in a variety of disciplines with the central purpose of exploring the railway less as a transport technology than as a key signifier of capitalist modernity. It examines the

complex social relations in which the railway became historically embedded, identifying it as a central problematic in the cultural experience of modernity. It avoids the limitations of both the close-sighted empiricism typical of many transport historians and the long-sighted generalizations of cultural commentators who view the railway merely as a shorthand for the concept of progress over the nineteenth and twentieth centuries. The book draws on a diverse range of materials, including literary and historical forms of representation. It is also informed by a creative application of various critical theories.

The last of the four novels Jean Rhys wrote in interwar Paris, Good Morning, Midnight is the culmination of a searing literary arc, which established Rhys as an astute observer of human tragedy. Her everywoman heroine, Sasha, must confront the loves-- and losses-- of her past in this mesmerizing and formally daring psychological portrait.

This dissertation, "Reading Jean Rhys: Empire, Modernism and the Politics of the Visual" by Sarah, Downes, was obtained from The University of Hong Kong (Pokfulam, Hong Kong) and is being sold pursuant to Creative Commons: Attribution 3.0 Hong Kong License. The content of this dissertation has not been altered in any way. We have altered the formatting in order to facilitate the ease of printing and reading of the dissertation. All rights not granted by the above license are retained by the author. Abstract: This thesis considers the relationship between literary modernism and visual culture in the work of Caribbean modernist Jean Rhys. Through analysis of a range of visual modes-theatre, fashion, visual art, cinema and exhibition culture-it examines the racialised sexual politics of Rhys's modernist aesthetics, as represented in her texts of the 1920s-30s. I read Rhys's four interwar novels-Quartet (1928), After Leaving Mr Mackenzie (1930), Voyage in the Dark (1934) and Good Morning, Midnight (1939)-in the context of contemporary visual practices and the politics of empire. Rhys's descriptions of artistic practices, acts of viewing and interpreting art, and the identification of her protagonists as both objects and consumers of art are a crucial aspect of her anti-colonial feminism. The politics of vision and of empire are always intertwined for Rhys. Chapter One studies theatrical spectacle and everyday performances of the self. Chapter Two moves to the fashioning of female identities and sartorial constructions of Englishness. Chapter Three turns to Rhys's use of ekphrasis to question representational structures as they exist in the modernist, primitivist art context. Chapter Four reads Rhys and cinema, focusing on divided or fractured subjectivities as relayed through allusions to distorted mirrors. This conveys Rhys's powerful evocation of themes of alienation and dislocation. I conclude by analysing what 'exhibition' means for those occupying both subject and object visual positions within the imperial metropolis. Analysis is supported by readings of unpublished short stories, letters and poems, works that are relatively absent from current Rhys scholarship. The conjunction of revolutions in the visual arts and the destabilization of the empire in the modernist period provides clear space for investigation into the creation of new ways of seeing that provided a degree of visual agency for those deemed incapable of aesthetic production. Crucial to this is Rhys's own Creolite. Situated within and outside of European visual subjectivity, Rhys's work becomes vital to any study of social acts of seeing, in terms of individual subjectivity and within the wider systems of vision produced through the arts. DOI: 10.5353/th_b5328052 Subjects: Modernism (Literature) - Caribbean Area Visual communication in art - Caribbean Area

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 Rhys's 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 Rhys's fiction and short stories, highlighting key areas of her work. - Contributors are?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 Rhys Patricia 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 Women's 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 Dell'Oro (2003), and is the co-editor with Patricia Moran of The Female Face of Shame (2013).

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In Narrating from the Margins, Nagihan Haliloglu casts a discerning look at Jean RhysOCOs protagonists and the ways in which they engage in self-narration. The book offers a close reading of RhysOCOs 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 RhysOCOs 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-essentalization, narrative agency, and dysnarrativia.The way in which RhysOCOs 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 OCyholy 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."

Quartet, Jean Rhys's first novel, launched her literary career in the late 1920s, and today remains an incisive, sinister tale of love and obsession. After her husband, Stephan, is arrested, Marya finds herself destitute in Paris. With nowhere else to turn, she accepts the hospitality of an English couple living on the fringes of the artistic world. Yet as Marya is drawn inexorably into their universe, she becomes entangled in a bizarre sexual and psychological relationship that frightens even as it fascinates her--and as the date of Stephan's release from prison draws near, Marya's new life splits apart at the seams.

Though the relationship of modernist writers and artists to mass-marketplaces and popular cultural forms is often understood as one of ambivalence if not antagonism, Modernism and the Marketplace redirects this established line of inquiry, considering the practical and conceptual interfaces between literary practice and dominant economic institutions and ideas.

Jean Rhys' writings are examined through the frames of feminist criticism and literary theory, providing close readings of the texts and their language. The book explores the various forms of feminine dissent at work in Jean Rhys' fiction. She is shown to develop an ethics of subversion through resistance to closure, irony, parody and her daring rewriting of Jane Eyre . Each novel is treated as a complete aesthetic whole, with substantial references to the short stories, for a more penetrating insight into Jean Rhys' fictional universe.

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.

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.

Annotation A study of the radical innovations in narrative form attempted by a number of influential contemporary women fiction writers--notably Jean Rhys, Doris Lessing, Alice Walker, and Margaret Atwood. First published by Cornell U. Press in 1989. Annotation copyrighted by Book News, Inc., Portland, OR.

Often considered Jean Rhys's most autobiographical novel, this masterful and moving work follows a chorus girl, Anna, who struggles to adjust to cold and inhospitable England after a childhood in the West Indies. When an affair that at first feels like salvation comes to a disastrous end, Anna begins to unravel.

The Rough Guide to Moscow is the definitive guide to one of Europes most fascinating and rewarding cities. The full-colour introduction covers the awe-inspiring Kremlin and The Red Square and includes the essential list of what not to miss. There are lively explorations of all the sights, from Moscows lavish palaces to world-class museums, as well as detailed accounts of Russian history and politics that have formed this intriguing city. Youll find two full-colour sections that highlight the New Moscow Style contemporary art, design, fashion, galleries, boutiques, bars and clubs and the magnificent art-deco metro, famous for its arts, murals, mosaics and ornate chandeliers. With updated and easy-to-use maps, expanded listings of nightlife, restaurants and hotels in Moscow for all budgets, The Rough Guide to Moscow is the must-have item to this colourful and spirited city.

Government censorship was a benefit as well as a constraint for many modernists, as this enlightening study shows.

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