Jean Rhys Assets

Literature and the Taste of Knowledge

Wide Sargasso Sea

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.

Modernist Voyages

This book revisits Jean Rhys's ground-breaking 1966 novel to explore its cultural and artistic influence in the areas of not only literature and literary criticism, but fashion design, visual art, and the theatre as well. Building on symposia that were held in London and New York in 2016 in honour of the novel's half-century, this collection demonstrates just how timely Rhys's insights into colonial history, sexual relations, and aesthetics continue to be. The chapters include an extensive interview with novelist Caryl Phillips, who in 2018 published a novel about Rhys's life, an account of how Wide Sargasso Sea can be read through the lens of the #MeToo Movement, a clothing line inspired by the novel, and new critical directions. As both a celebration and scholarly evaluation, the collection shows how enduring Rhys's novel is in its continuing literary influence and social commentary.

Wide Sargasso Sea at 50

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 conditionalties 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.

Tigers are Better-looking

The Blue Hour: A Life of Jean Rhys
Anna Morgan, a teenage girl performing in the chorus at theaters in small English towns, tries to find happiness with Walter Jeffries, who eventually abandons her

**Voyage in the Dark**

Modern literature and environmentalism combined ecology, psychology, and aesthetics to restore communal well-being to the United Kingdom after world war.

**After Leaving Mr. Mackenzie**

Do you know your Number? What happens if you don't make it to your Number? Do you have a plan? The Number is no ordinary finance book—it offers an intriguing and entertaining tour of wealth gurus, life coaches, and financial advisers, and our hopes and fears for the future. The result is a provocative field guide to your psyche and finances and an urgently useful book for anyone over thirty. The often-avoided, anxiety-riddled discussion about financial planning for a secure and fulfilling future has been given a new starting point in The Number by Lee Eisenberg. The buzz of professionals and financial industry insiders everywhere, the Number represents the amount of money and resources people will need to enjoy the active life they desire, especially post-career. Backed by imaginative reporting and insights, Eisenberg urges people to assume control and responsibility for their standard of living, and take greater aim on their long-term aspirations. From Wall Street to Main Street USA, the Number means different things to different people. It is constantly fluctuating in people’s minds and bank accounts. To some, the Number symbolizes freedom, validation of career success, the ticket to luxurious indulgences and spiritual exploration; to others, it represents the bewildering and nonsensical nightmare of an impoverished existence creeping up on them in their old age, a seemingly hopeless inevitability that they would rather simply ignore than confront. People are highly private and closed-mouthed when it comes to discussing their Numbers, or lack thereof, for fear they might either reveal too much or display ineptitude. In The Number, Eisenberg describes this secret anxiety as the "Last Taboo," a conundrum snared in confusing financial lingo. He sorts through the fancy jargon and translates the Number into commonsense advice that resonates just as easily with the aging gods and goddesses of corporate boardrooms as it does with ordinary people who are beginning to realize that retirement is now just a couple of decades away. Believing that the Number is as much about self-worth as it is net worth, Eisenberg strives to help readers better understand and more efficiently manage all aspects of their life, money, and pursuit of happiness.

**The Cambridge Introduction to Jean Rhys**

**Bookseller**

What does literature know? Does it offer us knowledge of its own or does it only interrupt and question other forms of knowledge? This 2005 book seeks to answer and to prolong these questions through the close examination of individual works and the exploration of a broad array of examples. Chapters on Henry James, Kafka, and the form of the villanelle are interspersed with wider-ranging inquiries into forms of irony, indirection and the uses of fiction, with examples ranging from Auden to Proust and Rilke, and from Calvino to Jean Rhys and Yeats. Literature is a form of pretence. But every pretence could tilt us into the real, and many of them do. There is no safe place for the reader: no literalist’s haven where fact is always fact; and no paradise of metaphor, where our poems, plays and novels have no truck at all with the harsh and shifting world.

**The Number**

"Leslie Heywood weaves deftly and powerfully between contemporary cultural analysis, literary criticism, and her own experiences as a postmodern/female body. The result is a work that is both critically acute and vibrating with emotional energy and insight, a work that itself constitutes a promise of new life in the ‘anorexic’ culture she so sharply diagnoses and interprets."--Susan Bordo, author of Unbearable Weight: Feminism, Western Culture, and the Body

"Though Dedication to Hunger is a brilliant book of literary criticism, it is also far more than that. It is a challenging work that should be widely read by all those interested in the underlying assumptions that define our culture."--J. Hillis Miller, author of The Ethics of Reading

**The Letters of Jean Rhys**

Verhalen uit het Caraibisch gebied.
Exhausted Ecologies

SuperSummary, a modern alternative to SparkNotes and CliffsNotes, offers high-quality study guides for challenging works of literature. This 69-page guide for "Wide Sargasso Sea" by Jean Rhys includes detailed chapter summaries and analysis covering 3 chapters, as well as several more in-depth sections of expert-written literary analysis. Featured content includes commentary on major characters, 25 important quotes, essay topics, and key themes like The Division Between White Creoles and the English and Women, Money, and Property.

Exploring Cultural Identities in Jean Rhys' Fiction

American literature is profoundly, almost inescapably political. America's most thoughtful authors long ago realized that it was through the novel, the novella, and the story that philosophic education of America's citizens would best be undertaken. In this fascinating new anthology of original essays, ten leading scholars explore the ways in which American civic education has been informally advanced through literature. Delving into the works of authors ranging from Mark Twain to William Faulkner to Octavia Butler, these essays reflect on the close relationship between democracy and literature. They convey an understanding that the greatest American literary works are also works of profound philosophical insight. Through careful analysis, Democracy's Literature illustrates that democracy and literature are natural partners, forging a relationship that America's greatest authors have long realized in their subtle efforts to craft a democratic public philosophy.

Good Morning, Midnight

Rhys Matters

Commonwealth of Letters examines midcentury literary institutions integral to modernism and postcolonial writing. Several organizations central to interwar modernism, such as the BBC, influential publishers, and university English departments, became important sites in the emergence of postcolonial literature after the war. How did some of modernism's leading figures of the 1930s-such as T.S. Eliot, Louis MacNeice, and Stephen Spender-come to admire late colonial and early postcolonial literature in the 1950s? Similarly, why did late colonial and early postcolonial writers-including Chinua Achebe, Kamau Brathwaite, Claude McKay, and Ngugi wa Thiong'o-actively seek alliances with metropolitan intellectuals? Peter Kalliney's original and extensive archival work on modernist cultural institutions demonstrates that this disparate group of intellectuals had strong professional incentives to treat one another more as fellow literary professionals, and less as political or cultural antagonists. Surprisingly, metropolitan intellectuals and their late colonial counterparts leaned heavily on modernist theories of aesthetic autonomy to facilitate their collaborative ventures. For white, metropolitan writers, T.S. Eliot's notion of impersonality could help recruit new audiences and conspirators from colonized regions of the world. For black, colonial writers, aesthetic autonomy could be used to imagine a literary sphere uniquely resistant to the forms of racial prejudice endemic to the colonial system. This strategic collaboration did not last forever, but as Commonwealth of Letters shows, it left a lasting imprint on the ultimate disposition of modernism and the evolution of postcolonial literature.

Reading the Novel in English 1950 - 2000

Embraced for the dramatic opportunities afforded by a house full of strangers, the British boarding house emerged as a setting for novels published during the interwar period by a diverse range of women writers from Stella Gibbons to Virginia Woolf. To use the single room in the boarding house or bedsit, Terri Mullholland argues, is to foreground a particular experience. While the single room represents the freedoms of independent living available to women in the early twentieth century, it also marks the precariousness of unmarried women's lives. By placing their characters in this transient space, women writers could explore women's changing social roles and complex experiences — amateur prostitution, lesbian relationships, extra-marital affairs, and abortion — outside traditional domestic narrative concerns. Mullholland presents new readings of works by canonical and non-canonical writers, including Stella Gibbons, Winifred Holtby, Storm Jameson, Rosamond Lehmann, Dorothy Richardson, Jean Rhys, and Virginia Woolf. A hybrid of the modernist and realist domestic fiction written and read by women, the literature of the single room merges modernism's interest in interior psychological states with the realism of precisely documented exterior spaces, offering a new mode of engagement with the two forms of interiority.

British Boarding Houses in Interwar Women's Literature
“The book is concerned with homes, maisons, and case - English, French, and Italian words which refer to a similar idea yet which reveal, together, that the notion of being at home, a la maison, or a case pivots on the axis of material dwelling places as well as the more abstract concept of being at home, or chez soi.”.

**Tulsa Studies in Women’s Literature**

**Home, Maison, Casa**

This dissertation examines novels for spatial and temporal practices, what I call "tactics of trespassing," used by twentieth- and twenty-first-century women writers Virginia Woolf, Jean Rhys, Penelope Fitzgerald, Margaret Drabble, Hilary Mantel, and Jeanette Winterson to re-imagine established constructions of national and gender identity and its relation to property. I focus on property's ability to enable or to prevent particular identity formations and chart the responses of modern British women writers to the ways that legal, political, and economic treatises have historically rendered property ownership in terms of the masculine. As a result, these discourses have defined feminine propriety through property's inaccessibility for women. In novels by these writers, I discern a preoccupation with "looking back," a process through which authors revisit narratives of national and gender identity - narratives that did not account for or represent particular sections of the British public - for the goal of redefining what, as a result of this absence, was defined as properly "British" for a woman. The specific sites through which these works look back are incarnations of property. By enacting new narratives of identity that challenge the propriety of traditional accounts, contemporary women writers aim to stake a claim for a place within the current British body politic. Through their tactics of trespassing upon grounds of property and propriety defined by masculine society, in other words, these writers show how traditional constructions of national and gender identity are essential but insufficient for marginalized groups to understand their relationship to and position within Britain. By showing how these writers establish a degree of plurality and creativity in their intellectual heritage, this dissertation disputes the claims of British property discourses that assert to represent the whole of British society. My approach investigates contemporary novels that current studies of British identity often neglect and combines the idea of looking back with examinations of property in order to draw together two strands in British Studies previously considered in isolation.

**Wide Sargasso Sea**

An unprecedented sartorial revolution occurred at the beginning of the twentieth century when the tight-laced silhouettes of Victorian women gave way to the figure of the flapper. Modernism, Fashion and Interwar Women Writers demonstrates how five female novelists of the interwar period engaged with an emerging fashion discourse that concealed capitalist modernity's economic reliance on mass-manufactured, uniform-looking productions by ostensibly celebrating originality and difference. For Edith Wharton, Jean Rhys, Rosamond Lehmann, Elizabeth Bowen and Virginia Woolf fashion was never just the provider of guidelines on what to wear. Rather, it was an important concern, offering them opportunities to express their opinions about identity politics, about contemporary gender dynamics and about changing conceptions of authorship and literary productivity. By examining their published work and unpublished correspondence, this book investigates how the chosen authors used fashion terminology to discuss the possibilities available to women to express difference and individuality in a world that actually favoured standardised products and collective formations.

**Mothering Across Cultures**

**Commonwealth of Letters**

Rhys Matters, the first collection of essays focusing on Rhys's writing in over twenty years, encounters her oeuvre from multiple disciplinary perspectives and appreciates the interventions in modernism, postcolonial studies, Caribbean studies, and women's and gender studies.

**Quartet**

Written in clear, jargon-free prose, this introductory text charts the variety of novel writing in English in the second half of the twentieth century. An engaging introduction to the English-language novel from 1950-2000 (exclusive of the US). Provides students both with strategies for interpretation and with fresh readings of selected seminal texts. Maps out the most important contexts and concepts for understanding this fiction. Features readings of ten

**Democracy's Literature**

This collection of essays explores some new possibilities for understanding postcolonial traumas. It examines representations of both personal and collective traumas around the globe from Palestinian, Caribbean, African American, South African, Maltese, Algerian, Indian, Australian and British writers, directors and artists.

**Tales of the Wide Caribbean**

Thirty-six short stories chronicle the author's fifty years of writing about lonely lives, private fears, and gripping obsessions

**Jean Rhys**

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.

**Smile Please**

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.

**Modernism, Fashion and Interwar Women Writers**

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

**Jean Rhys**

London's literary and cultural scene fostered newly configured forms of feminist anticolonialism during the modernist period. Through their writing in and about the imperial metropolis, colonial women authors not only remapped the city, they also renegotiated the position of women within the empire. This book examines the significance of gender to the interwoven nature of empire and modernism. As transgressive figures of modernity, writers such as Jean Rhys, Katherine Mansfield, Una Marson and Sarojini Naidu brought their own versions of modernity to the capital, revealing the complex ways in which colonial identities 'traveled' to London at the turn of the twentieth century. Anna Snaith's timely and original study provides a new vantage point on the urban metropolis and its artistic communities for scholars and students of literary modernism, gender and postcolonial
Acces PDF Jean Rhys Assets

studies, and English literature more broadly.

**Trespassing Women: Representations of Property and Identity in British Women's Writing 1925-2005**

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

**A View of the Empire at Sunset**

**Women Ageing. Literature and Experience**

**Study Guide**

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

**Reclaiming Memory**

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

**The Collected Short Stories**

Vols. for 1871-76, 1913-14 include an extra number, The Christmas bookseller, separately paged and not included in the consecutive numbering of the regular series.

**Letters, 1931-1966**

**Dedication to Hunger**

'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 unsparing 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 restore 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

**Sleep it Off Lady**

**Postcolonial Traumas**

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

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