

# The Collected Short Stories Jean Rhys

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**I Used to Live Here Once: The Haunted Life of Jean Rhys** Miranda Seymour 2022-06-28 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.

**British Women Writers and the Short Story, 1850-1930** K. Krueger 2014-03-30 This book addresses a critically neglected genre used by women writers from Gaskell to Woolf to complicate Victorian and modernist notions of gender and social space. Their innovative short stories ask Britons to reconsider where women could live, how they could be identified, and whether they could be contained.

**Jean Rhys** Helen Carr 1995-11 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.

**Returning the Gift** Rebecca Colesworthy 2018-11-10 From debates about reparations to the rise of the welfare state, the decades following World War I saw a widespread turn across disciplines to questions about the nature and role of gifts: What is a gift? What do gifts mean and do? Which individuals and institutions have the authority to give? Marshalling wide-ranging interdisciplinary research, *Returning the Gift* argues that these questions centrally shaped literary modernism. The book begins by revisiting the locus classicus of twentieth-century gift theory — the French sociologist Marcel Mauss’s 1925 essay, *The Gift: The Form and Reason for Exchange in Archaic Societies*. His title notwithstanding, the gift Mauss envisions is not primitive or pre-capitalist, but rather a distinctively modern phenomenon. Subsequent chapters offer sustained, nuanced readings of novels and nonfiction by Virginia Woolf, Jean Rhys, Gertrude Stein, and H.D. from the 1920s to 1940s, underscoring the ways their writing is illuminated by contemporaneous developments in the social sciences, economics, and politics, while also making a case for their unique contributions to broader debates about gifts. Not only do these writers insist that literature is a special kind of gift, but they also pose challenges to the gift’s feminization in the work of both their Victorian forebears and contemporary male theorists. Each of these writers uses tropes and narratives of giving — of hospitality, sympathy, reciprocity, charity, genius, and kinship — to imagine

more egalitarian social possibilities under the conditions of the capitalist present. The language of the gift is not, as we might expect, a mark of hostility to the market so much as a means of giving form to the 'society' in market society — of representing everyday experiences of exchange that the myth of the free market works, even now, to render unthinkable.

Jean Rhys Jean Rhys 1976

Tales of the Wide Caribbean Jean Rhys 1985 Verhalen uit het Caraïbisch gebied.

Jean Rhys Erica Johnson 2015-06-21 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' 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' 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' 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 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 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 Dell'Oro* (2003), and is the co-editor with Patricia Moran of *The Female Face of Shame* (2013).

Virginia Woolf, Jean Rhys, and the Aesthetics of Trauma P. Moran 2007-01-08 This is a study of modernism, sexuality, and subjectivity in the work of two leading women modernists. Each confronted the aspects of her culture and personal history that resulted in a degraded sense of female sexuality and explored how traumatic childhood sexual experiences informed their relationship to female corporeality and fiction-writing.

The Left Bank & Other Stories Jean Rhys 1970

Narrating from the Margins Nagihan Haliloğlu 2011 In *Narrating from the Margins*, Nagihan Haliloğlu casts a discerning look at Jean Rhys' OCO protagonists and the ways in which they engage in self-narration. The book offers a close reading of Rhys' OCO 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 Rhys' OCO 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 dysnarrativity. The way in which Rhys' OCO 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 OCO holy English family OCO and how they transgress the rules of that family to become OCO exiles OCO. 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."

The Cambridge Introduction to Jean Rhys Elaine Savory 2009-04-02 A student-friendly guide to the life, work, context and reception of the author of *Wide Sargasso Sea*.

Flâneuse Lauren Elkin 2017-02-28 The New York Times Book Review Editor's Choice The flâneur is the quintessentially masculine figure of privilege and leisure who strides the capitals of the world with

abandon. But it is the flâneuse who captures the imagination of the cultural critic Lauren Elkin. In her wonderfully gender-bending new book, the flâneuse is a "determined, resourceful individual keenly attuned to the creative potential of the city and the liberating possibilities of a good walk." Virginia Woolf called it "street haunting"; Holly Golightly epitomized it in *Breakfast at Tiffany's*; and Patti Smith did it in her own inimitable style in 1970s New York. Part cultural meander, part memoir, *Flâneuse* takes us on a distinctly cosmopolitan jaunt that begins in New York, where Elkin grew up, and transports us to Paris via Venice, Tokyo, and London, all cities in which she's lived. We are shown the paths beaten by such flâneuses as the cross-dressing nineteenth-century novelist George Sand, the Parisian artist Sophie Calle, the wartime correspondent Martha Gellhorn, and the writer Jean Rhys. With tenacity and insight, Elkin creates a mosaic of what urban settings have meant to women, charting through literature, art, history, and film the sometimes exhilarating, sometimes fraught relationship that women have with the metropolis. Called "deliciously spiky and seditious" by *The Guardian*, *Flâneuse* will inspire you to light out for the great cities yourself.

*The Cambridge Introduction to Jean Rhys* Elaine Savory 2009-04-02 A student-friendly guide to the life, work, context and reception of the author of *Wide Sargasso Sea*.

*The Collected Short Stories* Jean Rhys 2017 Contains 36 stories including: *Illusion--A spiritualist--From a French prison--In a cafe--Tout Montparnasse and a lady--Mannequin--(etc.)*.

*A Companion to the British and Irish Short Story* David Malcolm 2009-01-30 *A Companion to the British and Irish Short Story* provides a comprehensive treatment of short fiction writing and chronicles its development in Britain and Ireland from 1880 to the present. Provides a comprehensive treatment of the short story in Britain and Ireland as it developed over the period 1880 to the present Includes essays on topics and genres, as well as on individual texts and authors Comprises chapters on women's writing, Irish fiction, gay and lesbian writing, and short fiction by immigrants to Britain

*Jean Rhys* Erica Johnson 2015-06-21 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 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 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 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 Dell'Oro* (2003), and is the co-editor with Patricia Moran of *The Female Face of Shame* (2013).

*Jean Rhys* Elaine Savory 1998 A critical reading of Rhys's entire oeuvre, including the stories and autobiography, informed by Rhys's own manuscripts and first published in 1999.

*The Collected Short Stories* Jean Rhys 1992 Thirty-six short stories chronicle the author's fifty years of writing about lonely lives, private fears, and gripping obsessions

Gale Researcher Guide for: *Jean Rhys's Short Stories: The Art of Economy* Elaine Savory Gale

Researcher Guide for: *Jean Rhys's Short Stories: The Art of Economy* is selected from Gale's academic

platform Gale Researcher. These study guides provide peer-reviewed articles that allow students early success in finding scholarly materials and to gain the confidence and vocabulary needed to pursue deeper research.

Music, Memory, Resistance Sandra Pouchet Paquet 2007 "Calypsonians have long been the 'voice of the people', delivering the complaints, criticisms and even the solutions to political leaders. In its earliest manifestations, calypso music emerged in response to a cultural climate that demanded creative modes of expression that could both resist and record political and historical changes taking place in Trinidad and Tobago. Since the 1920s and 1930s, calypsonians typically have composed songs that chronicle their observations and opinions on current events focusing on specific occurrences, from local scandals to current affairs while also examining broader trends. Not only has calypso served as an unofficial record of historical events, it emerged as a cultural weapon that yielded tremendous sway within the general audiences of the Caribbean region. This collection includes contributions from calypsonians, critics, novelists and poets alike, all engaged in representing Caribbean culture in its myriad forms. It represents an array of convergences across critical perspectives, political and social agendas, generations and national boundaries. The work of numerous calypsonians and other singers are explored, including Sparrow; Kitchener; Chalkdust; Denise Belfon; and writers such as Samuel Selvon, V.S. Naipaul, Jean Rhys, Errol John, Paul Marshall, Earl Lovelace and Lashmi Persaud. The comparative analyses provide an interdisciplinary approach to Cultural Studies making the volume essential reading for students, scholars and calypso enthusiasts. "

The Cambridge History of the English Short Story Dominic Head 2016-11-14 The Cambridge History of the English Short Story is the first comprehensive volume to capture the literary history of the English short story. Charting the origins and generic evolution of the English short story to the present day, and written by international experts in the field, this book covers numerous transnational and historical connections between writers, modes and forms of transmission. Suitable for English literature students and scholars of the English short story generally, it will become a standard work of reference in its field.

Dedication to Hunger Leslie Heywood 2022-03-25 Writing as a competitive athlete, an academic, and a woman, Leslie Heywood merges personal history and scholarship to expose the "anorexic logic" that underlies Western high culture. She maneuvers deftly across the terrain of modern literature, illustrating how this logic—the privileging of mind over body, of hard over soft, of masculine over feminine—is at the heart of the modernist style. Her argument ranges from Plato to women's bodybuilding, from Franz Kafka to Nike ads. In penetrating examinations of Kafka, Pound, Eliot, William Carlos Williams, and Conrad, Heywood demonstrates how the anorexic aesthetic is embodied in high modernism. In a compelling chapter on Jean Rhys, Heywood portrays an author who struggles to develop a clean, spare, "anorexic" style in the midst of a shatteringly messy emotional life. As Heywood points out, students are trained in the aesthetic of high modernism, and academics are pressured into its straitjacket. The resulting complications are reflected in structures as diverse as gender identity formation, sexual harassment, and eating disorders. Direct, engaging, and intensely informed by the author's personal involvement with her subject, *Dedication to Hunger* offers a powerful challenge to cultural assumptions about language, gender, subjectivity, and identity. This title is part of UC Press's *Voices Revived* program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, *Voices Revived* makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1996.

Let Them Call it Jazz and Other Stories Jean Rhys 1995 A collection of short stories by Jean Rhys, featuring pre-war London, glimpses of racial tension and snatches of jazz. In the anthology, Rhys also travels to a festive Vienna in full regalia and to a backstage party in a northern English music-hall.

The Penguin Modern Classics Book Henry Eliot 2021-11-18 The essential guide to twentieth-century literature around the world For six decades the Penguin Modern Classics series has been an era-defining, ever-evolving series of books, encompassing works by modernist pioneers, avant-garde iconoclasts, radical visionaries and timeless storytellers. This reader's companion showcases every title published in the series so far, with more than 1,800 books and 600 authors, from Achebe and Adonis to Zamyatin and Zweig. It is the essential guide to twentieth-century literature around the world, and the companion volume to *The Penguin Classics Book*. Bursting with lively descriptions, surprising reading lists, key literary movements and over two thousand cover images, *The Penguin Modern Classics Book* is an invitation to dive in and explore the greatest literature of the last hundred years.

The Collected Shortstories

Jean Rhys 1992

Edinburgh Companion to the Short Story in English Paul Delaney 2018-11-27 This collection explores the history and development of the anglophone short story since the beginning of the nineteenth century.

The Letters of Jean Rhys Jean Rhys 1984

Modernism, Space and the City Thacker Andrew Thacker 2019-01-22 Explores the crucial role played by the city in the construction of modernism This innovative book examines the development of modernist writing in four European cities: London, Paris, Berlin and Vienna. Focusing on how literary outsiders represented various spaces in these cities, it draws upon contemporary theories of affect and literary geography. Particular attention is given to the transnational qualities of modernist writing by examining writers whose view of the cities considered is that of migrants, exiles or strangers, including Mulk Raj Anand, Blaise Cendrars, Bryher, Joseph Conrad, T. S. Eliot, Christopher Isherwood, Hope Mirrlees, Naomi Mitchison, Jean Rhys, Sam Selvon and Stephen Spender. Key Features The first book in modernist studies to bring detailed discussion of these four cities together Breaks new ground in being the first book to bring affect theory and literary geography together in order to analyse modernism An extensive range of authors is analysed, from the canonical to the previously marginal Situates the literary and filmic texts within the context of urban spaces and cultural institutions

Transnational Jean Rhys Juliana Lopoukhine 2020-12-10 This volume investigates the frameworks that can be applied to reading Caribbean author Jean Rhys. While *Wide Sargasso Sea* famously displays overt forms of literary influences, Jean Rhys's entire oeuvre is so fraught with connections to other texts and textual practices across geographical boundaries that her classification as a cosmopolitan modernist writer is due for reassessment. Transnational Jean Rhys argues against the relative isolationism that is sometimes associated with Rhys's writing by demonstrating both how she was influenced by a wide range of foreign – especially French – authors and how her influence was in turn disseminated in myriad directions. Including an interview with Black Atlantic novelist Caryl Phillips, this collection charts new territories in the influences on/of an author known for her dislike of literary coteries, but whose literary communality has been underestimated.

Snow on the Cane Fields Judith L. Raiskin 1996 *Snow on the Cane Fields* was first published in 1995.

Minnesota Archive Editions uses digital technology to make long-unavailable books once again accessible, and are published unaltered from the original University of Minnesota Press editions. In a probing analysis of creole women's writing over the past century, Judith Raiskin explores the workings and influence of cultural and linguistic colonialism. Tracing the transnational and racial meanings of creole identity, Raiskin looks at four English-speaking writers from South Africa and the Caribbean: Olive Schreiner, Jean Rhys, Michelle Cliff, and Zoë Wicomb. She examines their work in light of the discourses of their times: nineteenth-century "race science" and imperialistic rhetoric, turn-of-the-century anti-Semitic sentiment and feminist pacifism, postcolonial theory, and apartheid legislation. In their writing and in their multiple identities, these women highlight the gendered nature of race, citizenship, culture, and the language of literature. Raiskin shows how each writer expresses her particular ambivalences and divided loyalties, both enforcing and challenging the proprietary British perspective on colonial history, culture, and language. A new perspective on four writers and their uneasy places in colonial culture, *Snow on the Cane Fields* reveals the value of pursuing a feminist approach to questions of national, political, and racial identity. Judith Raiskin is assistant professor of women's studies at the University of California, Santa Barbara.

A Reader's Companion to the Short Story in English Erin Fallon 2013-10-31 Although the short story has existed in various forms for centuries, it has particularly flourished during the last hundred years.

Reader's Companion to the Short Story in English includes alphabetically-arranged entries for 50 English-language short story writers from around the world. Most of these writers have been active since 1960, and they reflect a wide range of experiences and perspectives in their works. Each entry is written by an expert contributor and includes biography, a review of existing criticism, a lengthier analysis of specific works, and a selected bibliography of primary and secondary sources. The volume begins with a detailed introduction to the short story genre and concludes with an annotated bibliography of major works on short story theory.

British Modernism and Censorship Celia Marshik 2006-07-06 Government censorship was a benefit as well as a constraint for many modernists, as this enlightening study shows.

Good Morning, Midnight Jean Rhys 1986 "No one who reads *Good Morning, Midnight* will ever forget it." - New York Times

Ford Madox Ford's Literary Contacts Paul Skinner 2007 The controversial British writer Ford Madox Ford

(1873-1939) is increasingly recognized as a major presence in early twentieth-century literature. This series of International Ford Madox Ford Studies was founded to reflect the recent resurgence of interest in him. Each volume is based upon a particular theme or issue; and relates aspects of Ford's work, life, and contacts, to broader concerns of his time. The present book is part of a large-scale reassessment of his roles in literary history. Ford is best-known for his fiction, especially *The Good Soldier*, long considered a modernist masterpiece; and *Parade's End*, which Anthony Burgess described as 'the finest novel about the First World War'; and Samuel Hynes has called 'the greatest war novel ever written by an Englishman'. But he was a prolific writer in many different modes, which include criticism of others' writing, and reminiscences of the many writers he had known. One of the most striking features of his career is his close involvement with so many of the major international literary groupings of his time. In the South-East of England at the fin-de-siècle, he collaborated for a decade with Joseph Conrad, and befriended Henry James, and H. G. Wells. In Edwardian London he founded the *English Review*, publishing these writers alongside his new discoveries, Ezra Pound, D. H. Lawrence, and Wyndham Lewis. After the war he moved to France, founding the transatlantic review in Paris, taking on Hemingway as a sub-editor, discovering another generation of Modernists such as Jean Rhys and Basil Bunting, and publishing them alongside Joyce and Gertrude Stein. He spent more time in America from the later 1920s, spending time with Southern Agrarians, and poets such as William Carlos Williams, Charles Olson, and Robert Lowell. He was always a tireless promoter of younger writers, reading manuscripts and recommending them to publishers. This book takes Ford's 'literary contacts' to include such creative friendships, editorial involvements, and influential biographical encounters; and they form the most substantial, central section on 'Contemporaries and Confrères', covering figures like Proust, Carlos Williams, Rebecca West, Herbert Read, and Hemingway. But it also explores contacts with literary texts. The first section on 'Predecessors' considers the impact of Ford's reading of Trollope, George Eliot, and Turgenev. The final section discusses 'Successors': writers such as Graham Greene, Burgess, and A. S. Byatt, whose literary contacts with Ford have been as his admiring readers and eloquent critics. Ford has been described as 'a writer's writer'. This volume reveals how true that has been, and in how many ways, as it sheds new light on his relationships with other writers, both familiar and surprising. It includes two pieces published here for the first time: one by Ford himself, on Turgenev; the other a memoir about Ford by his contemporary, Marie Belloc Lowndes (the sister of Hilaire Belloc).

Jean Rhys's Modernist Bearings and Experimental Aesthetics Sue Thomas 2022-01-27 Addressing Jean Rhys's composition and positioning of her fiction, this book invites and challenges us to read the tacit, silent and explicit textual bearings she offers and reveals new insights about the formation, scope and complexity of Rhys's experimental aesthetics. Tracing the distinctive and shifting evolution of Rhys's experimental aesthetics over her career, Sue Thomas explores Rhys's practices of composition in her fiction and drafts, as well as her self-reflective comment on her writing. The author examines patterns of interrelation, intertextuality, intermediality and allusion, both diachronic and synchronic, as well as the cultural histories entwined within them. Through close analysis of these, this book reveals new experimental, thematic, generic and political reaches of Rhys's fiction and sharpens our insight into her complex writerly affiliations and lineages.

The British and Irish Short Story Handbook David Malcolm 2012-01-12 The British and Irish Short Story Handbook guides readers through the development of the short story and the unique critical issues involved in discussions of short fiction. It includes a wide-ranging analysis of non-canonical and non-realist writers as well as the major authors and their works, providing a comprehensive and much-needed appraisal of this area. Guides readers through the development of the short story and critical issues involved in discussions of short fiction Offers a detailed discussion of the range of genres in the British and Irish short story Includes extensive analysis of non-canonical writers, such as Hubert Crackanthorpe, Ella D'Arcy, T.F. Powys, A.E. Coppard, Julian Maclaren-Ross, Mollie Panter-Downes, Denton Welch, and Sylvia Townsend Warner Provide a wide-ranging discussion of non-realist and experimental short stories Includes a large section on the British short story in the Second World War

Jean Rhys's Historical Imagination Veronica Marie Gregg 2017-11-01 As the foremost white West Indian writer of this century and author of the widely acclaimed novel *Wide Sargasso Sea*, Jean Rhys (1890-1979) has attracted much critical attention, most often from the perspective of gender analysis. Veronica Gregg extends our critical appreciation of Rhys by analyzing the complex relationship between Rhys's identity and the structures of her fiction, and she reveals the ways in which this relationship is connected to the history of British colonization of the West Indies. Gregg focuses on Rhys as a writer—a Creole woman analyzing the question of identity through literary investigations of race, gender, and colonialism.

Arguing that history itself can be a site where different narratives collide and compete, she explores Rhys's rewriting of the historical discourses of the West Indies and of European canonical texts, such as Rhys's treatment of Jane Eyre in *Wide Sargasso Sea*. Gregg's analysis also reveals the precision with which Rhys crafted her work and her preoccupation with writing as performance.

Territories of the Psyche: The Fiction of Jean Rhys A. Simpson 2005-01-14 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.

Gale Researcher Guide for: Jean Rhys's Short Stories: The Art of Economy Elaine Savory Gale

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Letters, 1931-1966 Jean Rhys 1984