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# Jean Rhys S Historical Imagination Reading And Wri

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The Art of Scandal

Ferocious Things

The Encyclopedia of Twentieth-Century Fiction, 3 Volume Set

The Routledge Companion to Anglophone Caribbean Literature

Transnational Narratives in Englishes of Exile

Mobility, Spatiality, and Resistance in Literary and Political Discourse

The Friction of the Frame

Modernism, Postcolonialism, and Globalism

Home, Maison, Casa

#MeToo and Modernism

Virginia Woolf, Jean Rhys, and the Aesthetics of Trauma

West Indian Intellectuals in Britain

The Surplus of Culture

Figural Space

Narratives of Obeah in West Indian Literature

Jean Rhys's Modernist Bearings and Experimental Aesthetics  
Nationalism and the Formation of Caribbean Literature  
The Postcolonial City and Its Subjects  
Ethics and Nostalgia in the Contemporary Novel  
The Brontë Sisters in Other Wor(l)ds  
Material Cultures of Slavery and Abolition in the British Caribbean  
The Problem with Pleasure  
Jean Rhys  
Island People  
Body Politics Rethinking Gender and Masculinity  
Colonialism and the Modernist Moment in the Early Novels of Jean Rhys  
Geographies of Modernism  
Contending with Destiny  
Multilingualism in Modernist Fiction  
Making Men  
The Passage of Literature  
Writing Out of Limbo  
Jean Rhys  
Commonwealth of Letters  
A Talent(ed) Digger

MaComère  
The Oxford Encyclopedia of British Literature  
Returning the Gift  
Jean Rhys's Historical Imagination  
Novel Approaches to Anthropology

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Historical  
Imagination  
Reading And  
Writing*

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## **CURTIS ASHLEY**

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### The Art of Scandal

Routledge

It's fatal making a fuss ... .

-Jean Rhys, Quartet.

Cathleen Maslen's

Ferocious Things: Jean

Rhys and the Politics of

Women's Melancholia

closely engages with the

most obvious theme of Rhys's writing: the speaking and inscription of feminine anguish. Maslen resists easy generalisations with respect to Rhys's portrayal of women's psychic pain, attending carefully to the nuances of sexual, cultural and ethnic displacement which inform the suffering of Rhys's protagonists.

Acknowledging the many fine recent critical engagements with Rhys's unique corpus of novels, Maslen insists that Rhys's particular articulation of women's pain presents a significant literary transgression, defying the intractable cultural interdiction against women 'making a fuss.' At the same time, this book engages with the

problematic privileging of melancholic and nostalgic discourse in the Western canon in general. Rhys's work, Maslen argues, simultaneously celebrates and resists fundamentally Eurocentric and anti-feminist paradigms of melancholia and nostalgia. In short, the ferocious melancholia of Jean Rhys's female voices poses constructive paradoxes and points of departure for feminist and post-colonial debates in the 21st century. *Ferocious Things* BRILL  
A comprehensive

reference presents over five hundred full essays on authors and a variety of topics, including censorship, genre, patronage, and dictionaries.

**The Encyclopedia of Twentieth-Century Fiction, 3 Volume Set**

Fairleigh Dickinson Univ Press  
Mobility, Space, and Resistance:  
Transformative Spatiality in Literary and Political Discourse draws from various disciplines—such as geography, sociology, political science, gender

studies, and poststructuralist thought—to posit the productive capabilities of literature in political action and at the same time show how literary art can resist the imposition and domination of oppressive systems of our spatial lives. The various approaches, topics, and types of literature discussed in this volume display a concern for social issues that can be addressed in and through literature. The essays address social injustice, oppression,

discrimination, and their spatial representations. While offering interpretations of literature, this collection seeks to show how literary spaces contribute to understanding, changing, or challenging physical spaces of our lived world. *The Routledge Companion to Anglophone Caribbean Literature* Springer This multifaceted volume presents the elusive surplus of culture in the spotlight of theory and academic practice. Despite its overtly economic implications,

the concept alludes to the added value of sense, common sense and nonsense which is represented as languages of irony, irrationality and absurdity potentially subverting traditional and mainstream “regimes” of culture. Consequently, the “moment of surplus” is inherent in critical interpretation in which supposedly well-entrenched notions suddenly reveal their implicitly shattering and subversive nature. The surplus of culture dwells at the risky intersection of

untamed interpretation and tradition. It is the space of the “third” in which literary canons are re-visited, language reveals its hidden political agendas, the Orient reclaims its own cognitive perspective and established structures of cognition are questioned in the tragic-comic gesture of insight. The volume is a must for scholars and researchers in the fields of cultural studies, literature and arts as well as literary theory. [Transnational Narratives in Englishes of Exile](#)

Oxford University Press,  
USA

This new study argues that modernist literature is characterised by a 'multilingual turn'.

Examining the use of different languages in the fiction of a range of writers, including Lawrence, Richardson, Mansfield, Rhys, Joyce and Beckett, Taylor-Batty demonstrates the centrality of linguistic plurality to modernist forms of defamiliarisation.

**Mobility, Spatiality, and Resistance in Literary and Political**

**Discourse** Duke University Press

This Encyclopedia offers an indispensable reference guide to twentieth-century fiction in the English-language. With nearly 500 contributors and over one million words, it is the most comprehensive and authoritative reference guide to twentieth-century fiction in the English language.

Contains over 500 entries of 1000-3000 words written in lucid, jargon-free prose, by an international cast of

leading scholars Arranged in three volumes covering British and Irish Fiction, American Fiction, and World Fiction, with each volume edited by a leading scholar in the field Entries cover major writers (such as Saul Bellow, Raymond Chandler, John Steinbeck, Virginia Woolf, A.S. Byatt, Samuel Beckett, D.H. Lawrence, Zadie Smith, Salman Rushdie, V.S. Naipaul, Nadine Gordimer, Alice Munro, Chinua Achebe, J.M. Coetzee, and Ngûgî Wa Thiong'o) and their key works Examines

the genres and sub-genres of fiction in English across the twentieth century (including crime fiction, Sci-Fi, chick lit, the noir novel, and the avant-garde novel) as well as the major movements, debates, and rubrics within the field, such as censorship, globalization, modernist fiction, fiction and the film industry, and the fiction of migration, diaspora, and exile

*The Friction of the Frame*  
Routledge

This book explores representations of Obeah – a name used in the

English/Creole-speaking Caribbean to describe various African-derived, syncretic Caribbean religious practices – across a range of prose fictions published in the twentieth century by West Indian authors. In the Caribbean and its diasporas, Obeah often manifests in the casting of spells, the administration of baths and potions of various oils, herbs, roots and powders, and sometimes spirit possession, for the purposes of protection, revenge, health and well-

being. In most Caribbean territories, the practice – and practices that may resemble it – remains illegal. Narratives of Obeah in West Indian Literature analyses fiction that employs Obeah as a marker of the Black ‘folk’ aesthetics that are now constitutive of West Indian literary and cultural production, either in resistance to colonial ideology or in service of the same. These texts foreground Obeah as a social and cultural logic both integral to and troublesome within the

creation of such a thing as 'West Indian' literature and culture, at once a product of and a foil to Caribbean plantation societies. This book explores the presentation of Obeah as an 'unruly' narrative subject, one that not only subverts but signifies a lasting 'Afro-folk' sensibility within colonial and 'postcolonial' writing of the West Indies. Narratives of Obeah in West Indian Literature will be of interest to scholars and students of Caribbean Literature, Diaspora Studies, and African and

Caribbean religious studies; it will also contribute to dialogues of spirituality in the wider Black Atlantic. Modernism, Postcolonialism, and Globalism John Wiley & Sons  
Through a set of comparative studies of the fiction of Joseph Conrad, Jean Rhys, and Pramoedya Ananta Toer, *The Passage of Literature* explains the interrelation between English, Creole, and Indonesian formations of literary modernism, arguing that

each passage of literature is the site of contest between competing genealogies of culture.

**Home, Maison, Casa**  
Manchester University Press

Images of loss and yearning played a crucial role in literary texts written in the later part of the twentieth century. Despite deep cultural differences, novelists from Africa, the Caribbean, Great Britain, and the United States share a sense that the economic, social, and political forces associated with late



modernity have evoked widespread nostalgia within the communities in which they write. In this original and wide-ranging study, John J. Su explores the relationship between nostalgia and ethics in novels across the English-speaking world. He challenges the tendency in literary studies to characterise memory as positive and nostalgia as necessarily negative. Instead, this book argues that nostalgic fantasies are crucial to the ethical visions presented by topical novels. From Jean

Rhys to Wole Soyinka and from V. S. Naipaul to Toni Morrison, Su identifies nostalgia as a central concern in the twentieth-century novel.

### **#MeToo and**

**Modernism** Routledge In her study, Simone Heller-Andrist applies the Kantian and Derridean parergon to English literature. The parergon is a specific type of frame that interacts with the work it surrounds in a fashion likely to influence or even manipulate our reading of the work. On the basis of this

interaction, Derridas parergon becomes a valid methodological tool that allows a close analysis of the mechanisms involved in the reading process. The manipulative force of a textual construct is apparent through the occurrence of friction, namely incongruities or gaps we notice during the reading process. Friction is thus, on the one hand, the main indicator of parergonality and, on the other, the prime signal for a potential conditioning of the reader. As readers, we not only have to analyze

the interaction between work and parergon but must also constantly reflect upon our own position with regard to the text that we read. By means of the concept of the parergon, we can approach not only paratextual, narrative or discursive frames but also intertextual relationships. Since the application of the concept is based on a basic textual constellation and an internal mechanism, its range is wide and transcends or complements previously established textual

categories. *Virginia Woolf, Jean Rhys, and the Aesthetics of Trauma* Routledge Crossing borders and boundaries, countries and cultures, they are the children of the military, diplomatic corps, international business, education and missions communities. They are called Third Culture Kids or Global Nomads, and the many benefits of their lifestyle – expanded worldview, multiplicity of languages, tolerance for difference – are often mitigated by recurring

losses – of relationships, of stability, of permanent roots. They are part of an accelerating demographic that is only recently coming into visibility. In this groundbreaking collection, writers from around the world address issues of language acquisition and identity formation, childhood mobility and adaptation, memory and grief, and the artist's struggle to articulate the experience of growing up global. And, woven like a thread through the entire collection, runs the

individual's search for belonging and a place called "home." This book provides a major leap in understanding what it's like to grow up among worlds. It is invaluable reading for the new global age.

*West Indian Intellectuals in Britain* Cambridge Scholars Publishing  
The Routledge Companion to Anglophone Caribbean Literature offers a comprehensive, critically engaging overview of this increasingly significant body of work. The volume is divided into six sections

that consider: the foremost figures of the Anglophone Caribbean literary tradition and a history of literary critical debate textual turning points, identifying key moments in both literary and critical history and bringing lesser known works into context fresh perspectives on enduring and contentious critical issues including the canon, nation, race, gender, popular culture and migration new directions for literary criticism and theory, such as eco-criticism,

psychoanalysis and queer studies the material dissemination of Anglophone Caribbean literature and generic interfaces with film and visual art This volume is an essential text that brings together sixty-nine entries from scholars across three generations of Caribbean literary studies, ranging from foundational critical voices to emergent scholars in the field. The volume's reach of subject and clarity of writing provide an excellent resource and springboard

to further research for those working in literature and cultural studies, postcolonial and diaspora studies as well as Caribbean studies, history and geography.

The Surplus of Culture

Routledge

Aldous Huxley decried "the horrors of modern 'pleasure,'" or the proliferation of mass produced, widely accessible entertainment that could degrade or dull the mind. He and his contemporaries, including James Joyce, T. S. Eliot, Gertrude Stein, D. H.

Lawrence, and Jean Rhys, sought to radically redefine pleasure, constructing arduous and indirect paths to delight through their notoriously daunting work. Laura Frost follows these experiments in the art of unpleasure, connecting modernism's signature characteristics, such as irony, allusiveness, and obscurity, to an ambitious attempt to reconfigure bliss. In *The Problem with Pleasure*, Frost draws upon a wide variety of materials, linking interwar amusements, such as the

talkies, romance novels, the Parisian fragrance Chanel no. 5, and the exotic confection Turkish Delight, to the artistic play of Joyce, Lawrence, Stein, Rhys, and others. She considers pop cultural phenomena and the rise of celebrities such as Rudolph Valentino and Gypsy Rose Lee against contemporary sociological, scientific, and philosophical writings on leisure and desire. Throughout her study, Frost incorporates recent scholarship on material and visual culture and

vernacular modernism, recasting the period's high/low, elite/popular divides and formal strategies as efforts to regulate sensual and cerebral experience. Capturing the challenging tensions between these artists' commitment to innovation and the stimulating amusements they denounced yet deployed in their writing, Frost calls attention to the central role of pleasure in shaping interwar culture. Figural Space Oxford University Press 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. Narratives of Obeah in West Indian Literature Oxford University Press, USA #MeToo and Modernism offers a blend of cultural,

historical, literary, and pedagogical responses applied to the themes behind today's ongoing #MeToo Movement. This volume is organized into four sections: a three-part chronological response in which scholars analyze literary understandings of how ripples of the #MeToo Movement began to emerge in Modernist literature, followed by a pedagogical section on how to incorporate such teachings in university classrooms. Editors Robin E. Field and Jerrica Jordan foreword the collection

with an introduction answering the question of why such a volume is necessary in today's educational landscape. The introduction summarizes the current scholarship regarding #MeToo and Modernism, while also uncovering the omissions, particularly in approaching nonbinary or queer writers, as well as writers of color, that still exist; as a response, many of these essays attempt to approach these gaps. Furthermore, the introduction shows how more traditional

Modernist writers-- including Woolf, Forster, Wells, and Joyce--served as forerunners of early glimmers of the #MeToo Movement in Modernist Literature.

### **Jean Rhys's Modernist Bearings and Experimental Aesthetics**

Narr Francke Attempto Verlag  
This book tells the story of how intellectuals in the English-speaking Caribbean first created a distinctly Caribbean and national literature. As traditionally told, this story begins in the 1950s

with the arrival and triumph of V.S. Naipaul, George Lamming, and their peers in the London literary scene. However, Afro-Caribbeans were writing literature already in the 1840s as part of larger movements for political rights, economic opportunity, and social status. Rosenberg offers a history of this first one hundred years of anglophone Caribbean literature and a critique of Caribbean literary studies that explains its neglect. A historically contextualized study of

both canonical and noncanonical writers, this book makes the case that the few well-known Caribbean writers from this earlier period, Claude McKay, Jean Rhys, and C.L.R. James, participated in a larger Caribbean literary movement that directly contributed to the rise of nationalism in the region. This movement reveals the prominence of Indian and other immigrant groups, of feminism, and of homosexuality in the formation of national literatures.

Nationalism and the Formation of Caribbean Literature Tanmoy Baghira & Ananya Mukherjee

The collection expresses the need to think in the plural when it comes to English to acknowledge the ongoing evolution of this language.

The Postcolonial City and Its Subjects Bloomsbury Publishing

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 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 DellOro* (2003), and is the co-editor with Patricia Moran of *The Female Face of Shame* (2013). [Ethics and Nostalgia in the Contemporary Novel](#) Columbia University Press Africa -- Asia -- The Caribbean -- Ireland --

Australia/New Zealand -- Canada  
*The Brontë Sisters in Other Wor(l)ds* Routledge  
 What is a gift? What do gifts mean and do?  
 Drawing on Marcel Mauss's 1925 essay, this volume studies novels, autobiographical texts, aesthetic treatises, and political writings by Virginia Woolf, Jean Rhys, Gertrude Stein, and H.D. to explore the idea of the gift in Modernist literature.