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LILY BROOKS-DALTON

Good Morning Midnight

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Good Morning Midnight:

A Beginner's Guide to Critical Reading Richard Jacobs, 2001 Brings literature to life through a combination of fascinating texts critically up to the minute readings and Jacobs enthusiastic lively approach Recharting the Thirties Patrick J. Quinn, 1996 The aim of *Recharting the Thirties* is to revitalize the awareness of the reading public with regard to eighteen writers whose books have been largely ignored by publishers and scholars since their major works first appeared in the thirties The selection is not based on a political agenda but encompasses a wide and divergent range of philosophies clearly the contrasts between Empson and Upward or between Powell and Slater indicated the wide ranging vision of the period Women writers of the period have largely been marginalized and the writings of Sackville West and Burdekin for example not only present distinct feminine voices of the period but also illuminate how much good literature has been forgotten

Critical Perspectives on Jean Rhys Pierrette M. Frickey, 1990 Rhys acclaimed author of *Wide Sargasso Sea* Quartet and other novels treating the alienation of a woman from the Caribbean living in European settings has been a focus of interest both as a feminist writer and in the context of Caribbean literature *I Used to Live Here Once: The Haunted Life of Jean Rhys* Miranda Seymour, 2022-06-28 Enthralling Seymour powerfully evokes the world from which Rhys never really escaped one of prejudice abuse and abuse s shamefaced offspring complicity James Wood *The New Yorker* 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 *Modernist Objects* Xavier Kalck, 2021-01-05 *Modernist Objects* Literature Art Culture is a unique mix of cultural studies literature and visual arts applied to the discrete materiality of modernist objects Contributors explore the many tensions surrounding the modernist relationship to objects things products and artefacts through the prism of poetry prose visual arts culture and crafts **Marking Whiteness** Sonita

Sarker, Jennifer Nesbit, 2025-09-01 The collection is divided into three parts to address the practices of Whiteness in modernist studies Aesthetics Intersectionality and Inter disciplinary Practice We begin with aesthetics because modernism is the aesthetic produced in dynamic relation to the cultural formations of modernity perceived rapid changes in labor transportation technology and perceptions of body mind and even character Essays in this section examine how the production of Whiteness is baked in as a positive value in assessing the value of cultural production The second section focuses on the embodiment of Whiteness primarily through the gendered and racialized female body as a deflative practice that unmarks Whiteness while making it central to cultural crises around morality national borders and futurity The third section considers the tacit prioritization of Whiteness as a positive value through institutional structures and pedagogical practice these case studies ruminate on the generative potential of isolating and marking these effects In each essay scholars examine the stakes of marking Whiteness as a category of analysis distinct from yet wholly imbricated with racial categorization given the potential for reification inherent in all strategies of marking Geographies of Modernism Peter Brooker, Andrew Thacker, 2005 This volume explores the interface between modernism and geography in a range of writers texts and artists across the 20th century **Jean Rhys** Thomas F Staley, 1979-11-15 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 **Home, Maison, Casa** Erica L. Johnson, 2003 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 *The Cambridge Guide to Women's Writing in English* Lorna Sage, 1999-09-30 This Guide aims to consolidate and epitomise the re reading of women's writing that has gone on in the last twenty five years This is an opportunity for stock taking a timely project when so much writing has been rediscovered reclaimed and republished There are entries on writers on individual texts and on general terms genres and movements all printed in a single alphabetical sequence The earliest written documents in medieval English the visionary writings of Julian of Norwich and Margery Kempe are covered in an historical and geographical sweep that takes us up to the present day The book reflects the spread of literacy the history of colonisation and the development of post colonial cultures using and changing the

English language The entries are written by contributors from all the countries covered The result is a work of reference with a unique feeling for the vitality wealth and diversity of women s writing **Wounded Images** Kristine M.

Whaley,2024-03-27 This volume works through deconstructing traditional models of the imago Dei in search of a more inclusive understanding of the doctrine one that allows for literature to bring important questions to bear Brief analyses of Karl Barth and Paul Tillich and then growing dissatisfaction with the two in various liberation theologies brings to light the problems of a perfected image of God An exploration of four novels by Jean Rhys between 1928 and 1939 then follows the footsteps of Katie Cannon and others who include literature in their theological work The Rhys novels follow tragic stories of women who are wounded both by others and by their own inability to see themselves as worthy Through the questions these women ask about themselves and God the reconstruction of the imago Dei is set up This reconstruction centers trauma wounds and a non contrastive transcendence that Kathryn Tanner defines Ultimately it is not in how we are perfect but rather through our risks our wounds and even our grief that we connect to God Jean Rhys at "World's End" Mary Lou

Emery,2014-01-30 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 naissane 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 The Cambridge Introduction to Jean Rhys Elaine

Savory,2009-04-02 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

Underground Writing Dave Welsh, 2010-01-01 The purpose of this book is to explore the ways in which the London Underground Tube was mapped by a number of writers from George Gissing to Virginia Woolf From late Victorian London to the end of the World War II underground writing created an imaginative world beneath the streets of London The real subterranean railway was therefore re-enacted in number of ways in writing including as Dantean Underworld or hell as gateway to a utopian future as psychological looking glass or as place of safety and security The book is a chronological study from the opening of the first underground in the 1860s to its role in WW2 Each chapter explores perspectives on the underground in a number of writers starting with George Gissing in the 1880s moving through the work of H G Wells and into the writing of the 1920s and 1930s including Virginia Woolf and George Orwell It concludes with its portrayal in the fiction poetry and art including Henry Moore of WW2 The approach takes a broadly cultural studies perspective crossing the boundaries of transport history literature and London urban studies It draws mainly on fiction but also uses poetry art journals postcards and posters to illustrate It links the actual underground trains tracks and stations to the metaphorical world of underground writing and places the writing in a social political context

Revisiting Modernism Maria-Ana Tupan , By shifting the centre of gravity from author to reader Roland Barthes had certainly prepared us for a Copernican turn in aesthetics yet Michael J Pearce's *Art in the Age of Emergence* still sounds unfamiliar two years after its publication While acknowledging the existence of homologies among the art objects of a cultural phase the Californian academic also launches an explanatory hypothesis I realized that in order to understand art instead of looking for the similarities between the paintings and the sculptures we have to look at the similarities between the people looking at them Art is better explained by looking at how the mind works than by looking at the products of mind XV The substitution of the phenomenology of mind for the phenomenology of the work of art can only have a partial contribution to the understanding of period terms yet not devoid of relevance The numerous studies in modernism published of late for instance are revisionary the changing views being motivated by the new historical context rather than by a new assessment of forms The mind turns out to be working according to the critical theory it has been exposed to or which it has freely embraced Relegated to the status of socio-political movement without aesthetic significance since 1939 when Clement Greenberg associated it with kitsch to Renato Poggioli Peter Bürger or Christopher Butler *Early Modernism Literature Music and Painting in Europe 1900-1916* 1994 the avant-garde came to be enshrined as the weightiest artistic phenomenon and the last post of modernism by Richard Sheppard in *Modernism Dada Postmodernism* 2000 who joined thus a new party of postmodern critics among whom Linda Hutcheon who see the historical avant-garde as the generative matrix of the post-war literature in the 50s and the 60s

stretching the term to include the French nouveau roman or the Tel Quel Quoted by Sheppard on Marx's Communist Manifesto being the first great modernist work of art Marshall Berman All That Is Solid Melts into Air 1982 too welcomes modernism into the sixties and seventies Titles such as Avant Garde and After Rethinking Art Now by Brandon Taylor have tilted the scales measuring modernism against the avant garde into a more balanced position even if also the leads of the earlier twentieth century have been the object of New Historicist and culturalist approaches that corrected the Axel Castle icon of egocentric aloofness through readings that evinced the substantial presence of history in the writings of Woolf Joyce or D H Lawrence With interdisciplinarity the latest buzz word in the academic world lots of studies have been dedicated to the influence of Non Euclidian Geometry relativity and quantum physics on modernist art for instance Surrealism Art and Modern Science Relativity Quantum Mechanics Epistemology by Gavin Parkinson 2008 The most spectacular renovation has probably been undergone by no other than Charles Baudelaire the founding father who has been removed from his site with transcendent flavours and symbolic correspondences and inserted into the phantasmagoric pre cinematic media world Marit Grotta Baudelaire's Media Aesthetics The Gaze of the Fl neur and 19 th Century Media If we travel back in time to get a feeling of what modernists saw in each other and compare their vision with such contemporary framing we realize to what extent the history of reception modifies the history of composition Mina Loy's ekphrasis of sculptor Brancusi's Golden Bird for instance conveys the modernist artist's infatuation with archetypes tropes of immaculate conception breast of revelation or hyperaesthesia the alchemy whereby the senses projected a secondary reality of mixed perceptions Is there a possibility to negotiate meanings when talking to the dead as Stephen Greenblatt has put it in the opening of Shakespearean Negotiations Used also by Ayendy Bonifacio in his essay on Hart Crane interliterariness is a middle European term for what Russian semioticians or French and American social critics or American New Historicists had already attempted to achieve an archeology of meaning a history and a philosophy of culture that help the visitor of past ages assess meaning and value The more elements of a culture's codes are absorbed into an art object the more representative and valuable is its testimony in the history of the spirit Understanding such serious and heavy codes as Pound dubbed them takes longer studies of a work's genealogy bringing it to light in all its complexity The history of literature is replete with such novae Irish Flann O'Brien whose works are an ark of his time's literary aesthetic scientific or political ideas is the revelation of the last decade emerging almost out of anonymity thanks to systematic research initiated by a team coordinated by Professor Werner Huber from the University of Vienna Whether the Virgilian guide be New Historicist Greenblatt or as suggested by Professor Sachin C Ketkar in his essay Lotman's semiotics or Dionyz Durisin's study of the discursive exchanges of semantic energy across national boundaries it becomes possible for instance to read Mardhekar in the context of the international modernist movements and in light of interliterary genetic contactual relations instead of the idea of influence which invariably brings in normative hierarchy between the influencer and the influenced placing the latter on a lower or secondary position In the

beginning building international communities was indeed a matter of hierarchies of power Japan or China were forced to open their harbours to international trade coming out of their ancestral isolation while the Macaulay law forced Indians into chimeric native bodies and English minds Merchants or colonizers however opened the way to enlightened politicians scientists or artists In his History of Romanian Civilization Eugen Lovinescu critic and editor of the earlier twentieth century distinguishes between evolutionary and revolutionary models of culture The major cultures know a continuous and organic growth whereas minor ones lured by centres of influence break off abruptly from their traditions borrowing foreign models That is why it is easy to date period terms in the latter whereas the former have very discreet lines of demarcation Ezra Pound's manifesto of imagism for instance is heavily indebted to Alfred Binet's model of reasoning through associations of images instead of syllogisms but ahead of Binet there was Herbart and before Herbart Kant who had borrowed ideas for his Anthropology from David Hume It is again the constitution of homologies across disciplinary spheres and reciprocal loans that allow an observer to identify a territorialization as Deleuze calls it that is a distinct type of culture Politically speaking modernism begins with Baudelaire's declaration of war on the bourgeois Vous tes la majorit nombre et intelligence donc vous tes la force qui est la justice You are the majority in number and intelligence therefore you are the force which is justice Salon de 1846 With its nomination of the working class as being entitled to lead the other social classes which they did when they had the chance Marx's Capital meant even less democracy than the bourgeois republic The modernist political discourse was one of individualism and human rights built on Jefferson's model It is this fascinating rebel against hypocritical social conventions that still appeals to the nonconformist youth cultures Shweta Basu undertaking a study in the translation of Flowers of Evil across cultures and media in a Japanese manga series Modernism saw the collapse of dynasties and the foundation of international leagues of nations enjoying equal rights or of clubs of the intellectual elites of all nations PEN CLUB E M Forster was writing in 1938 I believe in aristocracy Not an aristocracy of power based upon rank and influence but an aristocracy of the sensitive the considerate and the plucky Under the circumstances of huge differences in point of civilization Bipin Balachandran mentions the case of Poland and other middle and East European countries but capitalizing on the widely circulated narrative of the superiority of culture over civilization which was considered to be rapidly changing into a soulless machinery individual contacts of scholars or artists contributed to the emergence of a truly international spirit and a cosmopolitan culture By contrast the eighteenth century had thrived on models of justified hierarchies the best of all possible worlds colonizing missions histories of empires to learn from them the rise to international power The systematic oppositions we can establish between the Enlightenment and modernism prevent us from merging them into a singular modernity Frederic Jameson The culture of modernism is a hybrid one with metropolitan cultures fascinated by the new nations they were put in contact with open to the foreigners who sought them out to study or pursue a career Japanese art was studied and imitated while the interest in India aroused by the discovery of the common origin of Indo European

languages by Schopenhauer's philosophy or by Madame Blavatsky's esoteric pursuits emulated by the British and the Americans alike reached such proportions that references to India almost became a sign of recognition. Even quantum physics pioneers Heisenberg and Schrödinger owed a debt to Hindu mythology and the Indian logic of the included third. Naturally possessed of this mindset, physicist Satyendra Nath Bose initiated calculations of a new state of condensed matter where atoms lose their identity, reaching the peace of a frozen quantum state of superimposed waves. The experiment is known as the Bose-Einstein condensate. A very fashionable topic of research nowadays, the search for native forms of modernism outside the centrality of Paris, London or New York is usually successful. Paraphrasing scratch a national culture and you will find traces of modernism. It was not difficult for Rindon Kundu and Saswati Saha to spot out a Wagner in Latin America in the person of Rubén Darío and even an aesthetic contest between him and Enrique González Martínez similar to the Wyndham Lewis Marinetti duel in Europe. For T. S. Eliot, India was a myth of origin from *The Love Song of Alfred Prufrock* to *The Waste Land*. As he confessed in a speech in memory of Rudyard Kipling, the former was inspired by *The Love Song of J. Alfred Prufrock*. Eliot's protagonist is spiritually impoverished, frustrated by lack of love affairs but of strong feelings like those that give lovers the courage to risk their lives. In the Indian story, Anindita Mukherjee chooses another contextualization out of many possible, as is the case with the erudite modernists, and that is Rilke's thoughts on love disclosed to a young poet who had asked him for advice. In that letter, Rilke says that dragons are but princesses who want to see their lovers. Courageous Prufrock is acutely aware of his inferiority in relation to bright, cultivated women who comment on his weakness while the imagery surrounding them suggests the strength of warrior women. And I have known the arms already known to them all. Arms that are braceleted. The essayist notices though the redemption of the protagonist, his final capacity to dismiss his daily routine as rubbish and reach for transcendence. Sumi Bora looks into textual traces of the relationship between the poet and his rhetorical masks, interrogating the status of the authorial figure and biography in the modernist text. The web of mythic allusions in *The Waste Land* is a familiar feature of the modernist agenda to seek reality and justice in a single vision. Yeats, Nisarga Bhattacharjee and Ananya Chatterjee write on the modernists' use of myth as part of the mythopoetic tradition, blooming into extended metaphors of life or of the human condition while Susan Harris is plumbing into the symbolism of unconscious drives and identification with elementary nature in D. H. Lawrence's personal version of psychoanalysis. The figural psyche of modernist fiction and the gendered landscape of female isolation is Lava Asaad's focus on the early modernist career of Jean Rhys, better known for her postcolonial rewriting of *Jane Eyre*. Is there an aesthetic continuity between the historical avant-garde and the Beat Generation or the abstract expressionism in the 50s and 60s? Allen Ginsberg, John Ashbery or Lawrence Ferlinghetti engage often in dialogue with precedent canonical texts, their intertexts sinning on the side of courteous attitudes to tradition which does not fit into the context of Marinetti's dismissal of libraries, academies and museums. The Futurist Manifesto. Abstract art is obviously something different from found objects while in critical theory

the fifties and the sixties saw the rise of semiotics psychoanalysis deconstruction feminism that is of the very practice of interdisciplinarity in literary criticism something at the other pole from New Criticism and other formalisms in which ended up structuralism Although not irrelevant in point of aesthetic achievement Ayendy Bonifacio writing persuasively on Hart Crane s constructivist rhetoric the avant garde is still perceived as a self standing chapter in the cultural history of modernism The exchange of cultural narratives and traditions fostered by historical circumstances but also by Worringer s aesthetics that praised primitive art for its tendencies towards abstraction in flight from a threatening and alien nature that could provide a spiritual cure to a materialistic civilization was defining for the poetics of art at the turn of the last century Modernism was humanity s first coming together *Modernism, Fashion and Interwar Women Writers* Vike Martina Plock,2017-06-12 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 Jean Rhys Erica L Johnson,2015-06-21 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 **Still Crazy After All These Years** Rachel Bowlby,2003-09-02 One of feminism s most dynamic critics brings together psychoanalysis critical theory and cultural studies to look at how texts construct possibilities and limits for thinking what a woman is and where women might be going **Exploring Text and Emotions** Patrizia Lombardo,Lars Sætre,Julien Zanetta,2014-02-21 Exploring Text and Emotions investigates the functions values and effects of emotions in literature and the arts fostering the affective turn in textual theory and analysis Fifteen essays on various art works analyse how modern fiction drama theatre poetry and film as well as Greek tragedy succeed in both expressing and suggesting a vast and nuanced array of emotions while provoking affective responses in readers and spectators The volume focuses on the exemplary way in which literature and the arts act upon our minds and have a strong impact on our understanding of aesthetic political and moral values challenging shaping and transforming culture The volume also intends to show how seminal writers and works have anticipated contemporary theories of emotions and can contribute to their growth Linking formal aesthetic and cultural

studies approaches and combining the latest developments in the affective sciences with the close reading of texts the volume puts forward a new direction for the study of literature arts media and culture

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