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# GOOD MORNING, MIDNIGHT

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LILY BROOKS-DALTON

# Good Morning Midnight

**Jean Rhys**



## **Good Morning Midnight:**

**Good Morning, Midnight** Jean Rhys, 1986 A woman encounters a life filled with desires and emotions when she returns to Paris after suffering from a bout of depression and alcoholism in London Good Morning, Midnight Lily Brooks-Dalton, 2016 The story of two outsiders a lonely scientist in the Arctic and an astronaut trying to return to Earth as they grapple with love regret and survival in a world transformed **Modern Classics Good Morning Midnight** Jean Rhys, 2000-08-29 Jean Rhys's *Good Morning Midnight* is an unforgettable portrait of a woman bravely confronting loneliness and despair in her quest for self determination In 1930s Paris where one cheap hotel room is very like another a young woman is teaching herself indifference She has escaped personal tragedy and has come to France to find courage and seek independence She tells herself to expect nothing especially not kindness least of all from men Tomorrow she resolves she will dye her hair blonde Jean Rhys was a talent before her time with an impressive ability to express the anguish of young women In *Good Morning Midnight* Rhys created the powerfully modern portrait of Sophia Jansen whose emancipation is far more painful and complicated than she could expect but whose confession is flecked with triumph and elation With an introduction by A L Kennedy Her eloquence in the language of human sexual transactions is chilling cynical and surprisingly moving A L Kennedy Good Morning, Midnight Jean Rhys, 1996 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 Good Morning Midnight Chip Brown, 2004 This is the story of one man's attempt to find refuge from his demons in nature and his ultimate surrender to it *Good Morning Midnight* is an existential adventure story thrillingly reported brilliantly composed provocative and incisive *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 deflective 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 literarynaissance 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 to 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 a 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.

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web from 1905 the wiener werkstätte produced handpainted and printed silks the backhausen firm was responsible for the machine printed and woven textiles in 1907 the wiener werkstätte took over distribution for the wiener keramik a ceramics workshop headed by michael powolny and berthold löffler

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web in a local sense the wiener werkstätte formed one cornerstone of the wider wiener moderne movement the astonishing period of artistic and intellectual creativity and evolution across multiple fields in vienna that gave rise to all those exhibits you now see in museums across the globe

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web the wiener werkstätte had its roots in a combination of key events in the lives of its founders josef hoffmann and koloman moser and the storm of change that was sweeping through the field of decorative arts during the fin de siècle

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