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

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SuperSummary, a modern alternative to SparkNotes and CliffsNotes, offers high-quality study guides for challenging works of literature. This 69-page guide for "Wide Sargasso Sea" by Jean Rhys includes detailed chapter summaries and analysis covering 3

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chapters, as well as several more in-depth sections of expert-written literary analysis. Featured content includes commentary on major characters, 25 important quotes, essay topics, and key themes like *The Division Between White Creoles and the English* and

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Women, Money, and Property.
Post-Colonial Literatures in English,
together with English Literature and
American Literature, form one of the
three major groupings of literature in
English, and, as such, are widely
studied around the world. Their

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significance derives from the richness and variety of experience which they reflect. In three volumes, this Encyclopedia documents the history and development of this body of work and includes original research relating to the literatures of some 50 countries

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and territories. In more than 1,600 entries written by more than 600 internationally recognized scholars, it explores the effect of the colonial and post-colonial experience on literatures in English worldwide.

‘Brilliantly written, compulsively

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readable and insightful, Miranda Seymour's biography does full justice to a remarkable and complex life' Pat Barker, author of *The Silence of the Girls* An intimate, revealing and profoundly moving biography of Jean Rhys, acclaimed author of *Wide*

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Sargasso Sea.

Smile Please

British Boarding Houses in Interwar
Women's Literature

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

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Sleep it Off Lady

Modernist Voyages

Life and Work

*A groundbreaking biography
of a psychologically
traumatized novelist who
forever changed the way we*

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look at women in fiction. Jean Rhys (1890–1979) is best known for her 1966 novel Wide Sargasso Sea. A prequel to Jane Eyre, Rhys's revolutionary work reimagined the story of

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Bertha Rochester—the misunderstood “madwoman in the attic” who was driven to insanity by cruelties beyond her control. The Blue Hour performs a similar exhumation of Rhys’s

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life, which was haunted by demons from within and without. Its examination of Rhys's pain and loss charts her desperate journey from the jungles of Dominica to a British boarding school, and

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*then into an adult life
scarred by three failed
marriages, the deaths of her
two children, and her long
battle with alcoholism. A
mesmerizing evocation of a
fragile and brilliant mind,*

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The Blue Hour explores the crucial element that ultimately spared Rhys from the fate of her most famous protagonist: a genius that rescued her, again and again, from the abyss.

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This volume commemorates the 50th anniversary of the Strategic and Defence Studies Centre (SDSC). The Centre is Australia's largest body of scholars dedicated to the analysis of the use of

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armed force in its political context and one of the earliest generation of post-World War II research institutions on strategic affairs. The book features chapters replete with stories

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*of university politics,
internal SDSC activities,
cooperation among people
with different social and
political values, and conflicts
between others, as well as
the Centre's public*

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achievements. It also details the evolution of strategic studies in Australia and the contribution of academia and defence intellectuals to national defence policy. This book revisits Jean

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Rhys's ground-breaking 1966 novel to explore its cultural and artistic influence in the areas of not only literature and literary criticism, but fashion design, visual art, and the theatre as

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well. Building on symposia that were held in London and New York in 2016 in honour of the novel's half-century, this collection demonstrates just how timely Rhys's insights into

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colonial history, sexual relations, and aesthetics continue to be. The chapters include an extensive interview with novelist Caryl Phillips, who in 2018 published a novel about

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Rhys's life, an account of how Wide Sargasso Sea can be read through the lens of the #MeToo Movement, a clothing line inspired by the novel, and new critical directions. As both a

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celebration and scholarly evaluation, the collection shows how enduring Rhys's novel is in its continuing literary influence and social commentary.

Writing as a competitive

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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

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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

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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

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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

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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

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high modernism, and academics are pressured into its straitjacket. The resulting complications are reflected in structures as diverse as gender identity formation, sexual

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harassment, and eating disorders. Direct, engaging, and intensely informed by the author's personal involvement with her subject, Dedication to Hunger offers a powerful

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challenge to cultural assumptions about language, gender, subjectivity, and identity. This title is part of UC Press's Voices Revived program, which

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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,

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Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1996.
Exhausted Ecologies

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*After Leaving Mr.
Mackenzie*

*The Letters of Jean Rhys
A Completely Different Way
to Think About the Rest of
Your Life
New Critical Perspectives*

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A National Asset

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

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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

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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

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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

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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

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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

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formations.

'An acute literary intelligence ... the reader comes to trust instinctively Angier's assessments.' New York Times
Jean Rhys (1890-1979) had a long life of great difficulty. So

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inept was she in its management that her authority as the writer of five beautifully shaped and controlled novels appears mysterious: how could someone so bad at living be so good at writing about it? Carole Angier

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answers this question. Jean Rhys never denied that she used her own experience in her writings, but no one hitherto has understood so well the nature of, and reasons for, this use. On her way to understanding,

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Carole Angier discovered more about the life than seemed possible. Jean Rhys's childhood, her momentous first love affair, her three marriages, the disasters which befell her husbands, her drinking and its

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consequences: all are shown with unsparing clarity. Equally clearly, and more importantly, we see the dynamics of her personality as it underwent, and sometimes provoked, these experiences. Sometimes what is

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revealed is shocking; but Carole Angier's sympathy and compassion dispel dismay, and her brilliant demonstrations of how art was made of events and emotions restores admiration on foundations which are stronger

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than ever. Jean Rhys did not want anyone to write about her, but this first full biography put beyond question her standing as a great writer of our time, written with an intensity and clarity which mirrors her own.

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It is a work of exceptional intimacy, sensitivity and power. 'Remarkable, the definitive biography. It is deeply researched, subtle, sympathetic.' Claire Tomalin Independent on Sunday

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'Mesmerising.' Washington Post
Beautiful and wealthy
Antoinette Cosway's passionate
love for an English aristocrat
threatens to destroy her idyllic
West Indian island existence
and her very life

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

50 Years of the Strategic and
Defence Studies Centre
Study Guide

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Democracy's Literature
Encyclopedia of Post-Colonial
Literatures in English
Modernism and Environmental
Recovery
Politics and Fiction in America
This dissertation examines

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novels for spatial and temporal practices, what I call "tactics of trespassing," used by twentieth- and twenty-first-century women writers Virginia Woolf, Jean Rhys, Penelope Fitzgerald, Margaret Drabble,

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Hilary Mantel, and Jeanette Winterson to re-imagine established constructions of national and gender identity and its relation to property. I focus on property's ability to enable or to prevent particular

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identity formations and chart the responses of modern British women writers to the ways that legal, political, and economic treatises have historically rendered property ownership in terms of the

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masculine. As a result, these discourses have defined feminine propriety through property's inaccessibility for women. In novels by these writers, I discern a preoccupation with "looking

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back," a process through which authors revisit narratives of national and gender identity - narratives that did not account for or represent particular sections of the British public - for the goal of redefining what,

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as a result of this absence, was defined as properly "British" for a woman. The specific sites through which these works look back are incarnations of property. By enacting new narratives of identity that

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challenge the propriety of traditional accounts, contemporary women writers aim to stake a claim for a place within the current British body politic. Through their tactics of trespassing upon grounds of

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property and propriety defined by masculine society, in other words, these writers show how traditional constructions of national and gender identity are essential but insufficient for marginalized groups to

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understand their relationship to and position within Britain. By showing how these writers establish a degree of plurality and creativity in their intellectual heritage, this dissertation disputes the

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claims of British property discourses that assert to represent the whole of British society. My approach investigates contemporary novels that current studies of British identity often neglect

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and combines the idea of looking back with examinations of property in order to draw together two strands in British Studies previously considered in isolation.

Verhalen uit het Caraïbisch

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gebied.

Using a theoretical approach
and a critical summary,
combining the perspectives in
the postcolonial theory,
psychoanalysis and narratology
with the tools of hermeneutics

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and deconstruction, this book argues that Jean Rhys's work can be subsumed under a poetics of cultural identity and hybridity. It also demonstrates the validity of the concept of hybridization as the expression

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of identity formation; the cultural boundaries variability; the opposition self-otherness, authenticity-fiction, trans-textuality; and the relevance of an integrated approach to multiple cultural identities as

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an encountering and negotiation space between writer, reader and work. The complexity of ontological and epistemological representation involves an interdisciplinary approach that blends a literary

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interpretive approach to social, anthropological, cultural and historical perspectives. The book concludes that in the author's fictional universe, cultural identity is represented as a general human experience

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that transcends the specific conditionalities of geographical contexts, history and culture. The construction of identity by Jean Rhys is represented by the dichotomy of marginal identity and the identification

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with a human ideal designed either by the hegemonic discourse or metropolitan culture or by the dominant ideology. The identification with a pattern of cultural authenticity, of racial, ethnic,

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or national purism is presented as a purely destructive cultural projection, leading to the creation of a static universe in opposition to the diversity of human feelings and aspirations. Jean Rhys's

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fictional discourse lies between "the anxiety of authorship" and "the anxiety of influence" and shows the postcolonial era of uprooting and migration in which the national ownership diluted the image of a "home"

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ambiguous located at the boundary between a myth of origins and a myth of becoming. The relationship between the individual and socio-cultural space is thus shaped in a dual hybrid

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position.

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

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Letters, 1931-1966

Postcolonial Representations

Commonwealth of Letters

British Literary Culture and the

Emergence of Postcolonial

Aesthetics

Colonial Women Writers in

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London, 1890–1945

I Used to Live Here Once: The
Haunted Life of Jean Rhys
The story of a woman on the
edge caught in the
stranglehold between her
lover and his wife. When her
husband is released from

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prison, the situation
explodes.

Rhys Matters, the first
collection of essays
focusing on Rhys's writing
in over twenty years,
encounters her oeuvre from
multiple disciplinary

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perspectives and appreciates the interventions in modernism, postcolonial studies, Caribbean studies, and women's and gender studies.

Written in clear, jargon-free prose, this

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introductory text charts the variety of novel writing in English in the second half of the twentieth century. An engaging introduction to the English-language novel from 1950-2000 (exclusive of the US). Provides students both

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with strategies for interpretation and with fresh readings of selected seminal texts. Maps out the most important contexts and concepts for understanding this fiction. Features readings of ten influential

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English-language novels including Margaret Atwood's *The Handmaid's Tale*, Kazuo Ishiguro's *Remains of the Day* and Chinua Achebe's *Things Fall Apart*.

Modern literature and environmentalism combined

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

Wide Sargasso Sea

Dedication to Hunger

Poetry and Prose from

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Writers' Conferences
The Anorexic Aesthetic in
Modern Culture
Start Your Novel
Quartet

"No one who reads Good
Morning, Midnight will

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ever forget it." - New
York Times

STEP ONE: Clarify Your
Idea STEP TWO: Review
Your Skills STEP THREE:
Plan the Opening Chapter
STEP FOUR: Plan the

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Opening Line STEP FIVE:
Now, Write! STEP SIX:
Revise This book will
help you get started on
the novel of your
dreams. It includes: 29
Plot Templates 2

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Essential Writing Skills
100 Examples of Opening
Lines 7 Weak Openings to
Avoid 4 Strong Openings
to Use 3 Assignments to
Get Unstuck 7 Problems
to Resolve The Math Adds

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up to One Thing: A
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What are you waiting
for? Get Started!
This collection of
essays explores some new
possibilities for

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understanding
postcolonial traumas. It
examines representations
of both personal and
collective traumas
around the globe from
Palestinian, Caribbean,

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African American, South
African, Maltese,
Algerian, Indian,
Australian and British
writers, directors and
artists.

American literature is

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profoundly, almost
inescapably political.
America's most
thoughtful authors long
ago realized that it was
through the novel, the
novella, and the story

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that philosophic
education of America's
citizens would best be
undertaken. In this
fascinating new
anthology of original
essays, ten leading

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scholars explore the ways in which American civic education has been informally advanced through literature.

Delving into the works of authors ranging from

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Mark Twain to William Faulkner to Octavia Butler, these essays reflect on the close relationship between democracy and literature. They convey

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an understanding that
the greatest American
literary works are also
works of profound
philosophical insight.
Through careful
analysis, Democracy's

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Literature illustrates that democracy and literature are natural partners, forging a relationship that America's greatest authors have long

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realized in their subtle efforts to craft a democratic public philosophy.

Mothering Across
Cultures

Modernism, Fashion and

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Interwar Women Writers
The Blue Hour: A Life of
Jean Rhys
The Number
Jean Rhys
The Collected Short
Stories

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Do you know your Number? What happens if you don't make it to your Number? Do you have a plan? The Number is no ordinary finance book—it offers an intriguing and entertaining tour of weath gurus, life coaches, and financial advisers, and our hopes and fears for the future. The result is a

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provocative field guide to your psyche and finances and an urgently useful book for anyone over thirty. The often-avoided, anxiety-riddled discussion about financial planning for a secure and fulfilling future has been given a new starting point in The Number by Lee Eisenberg. The buzz of professionals and financial

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industry insiders everywhere, the Number represents the amount of money and resources people will need to enjoy the active life they desire, especially post-career. Backed by imaginative reporting and insights, Eisenberg urges people to assume control and responsibility for their standard of living, and take greater

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aim on their long-term aspirations. From Wall Street to Main Street USA, the Number means different things to different people. It is constantly fluctuating in people's minds and bank accounts. To some, the Number symbolizes freedom, validation of career success, the ticket to luxurious indulgences and

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spiritual exploration; to others, it represents the bewildering and nonsensical nightmare of an impoverished existence creeping up on them in their old age, a seemingly hopeless inevitability that they would rather simply ignore than confront. People are highly private and closed-

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mouthed when it comes to discussing their Numbers, or lack thereof, for fear they might either reveal too much or display ineptitude. In The Number, Eisenberg describes this secret anxiety as the “Last Taboo,” a conundrum snared in confusing financial lingo. He sorts through the fancy jargon and translates

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the Number into commonsense advice that resonates just as easily with the aging gods and goddesses of corporate boardrooms as it does with ordinary people who are beginning to realize that retirement is now just a couple of decades away. Believing that the Number is as much about self-worth as it is net worth,

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Eisenberg strives to help readers better understand and more efficiently manage all aspects of their life, money, and pursuit of happiness.

Some senior writers were themselves discovered at writers' conferences, festivals, and workshops - Rick Bass, Pam Houston, Lisa Shea, Amy Tan, and other

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now-familiar writers. Some of the new voices in this anthology have been widely published in such prestigious magazines as the New Yorker, Poetry, Paris Review, Southern Review, and Story. With selections from both teachers and students, The Writing Path 2 brings together another group of seasoned and

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fresh writers for readers to savor.

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

Embraced for the dramatic opportunities afforded by a house full of strangers, the British boarding house emerged as a

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setting for novels published during the interwar period by a diverse range of women writers from Stella Gibbons to Virginia Woolf. To use the single room in the boarding house or bedsit, Terri Mullholland argues, is to foreground a particular experience. While the single room represents the freedoms of

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independent living available to women in the early twentieth century, it also marks the precariousness of unmarried women's lives. By placing their characters in this transient space, women writers could explore women's changing social roles and complex experiences – amateur prostitution, lesbian relationships, extra-

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marital affairs, and abortion – outside traditional domestic narrative concerns. Mullholland presents new readings of works by canonical and non-canonical writers, including Stella Gibbons, Winifred Holtby, Storm Jameson, Rosamond Lehmann, Dorothy Richardson, Jean Rhys, and Virginia

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Woolf. A hybrid of the modernist and realist domestic fiction written and read by women, the literature of the single room merges modernism's interest in interior psychological states with the realism of precisely documented exterior spaces, offering a new mode of engagement with the two forms of

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interiority.

Postcolonial Traumas

*Women Ageing. Literature and
Experience*

*The Politics of Location in Works by Jean
Rhys, Marguerite Duras, and Erminia
Dell'Oro*

Rhys Matters

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*The Organ of the Book Trade
Stories*

*London's literary and
cultural scene fostered
newly configured forms of
feminist anticolonialism
during the modernist*

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period. Through their writing in and about the imperial metropolis, colonial women authors not only remapped the city, they also renegotiated the position of women within

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the empire. This book examines the significance of gender to the interwoven nature of empire and modernism. As transgressive figures of modernity, writers such as

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Jean Rhys, Katherine Mansfield, Una Marson and Sarojini Naidu brought their own versions of modernity to the capital, revealing the complex ways in which colonial

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identities 'traveled' to London at the turn of the twentieth century. Anna Snaith's timely and original study provides a new vantage point on the urban metropolis and its

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*artistic communities for
scholars and students of
literary modernism, gender
and postcolonial studies,
and English literature
more broadly.*

Commonwealth of Letters

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*examines midcentury
literary institutions
integral to modernism and
postcolonial writing.
Several organizations
central to interwar
modernism, such as the*

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BBC, influential publishers, and university English departments, became important sites in the emergence of postcolonial literature after the war. How did

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*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*

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*literature in the 1950s?
Similarly, why did late
colonial and early
postcolonial writers—
including Chinua Achebe,
Kamau Brathwaite, Claude
McKay, and Ngugi wa*

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*Thiong'o-actively seek
alliances with
metropolitan
intellectuals? Peter
Kalliney's original and
extensive archival work on
modernist cultural*

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institutions demonstrates that this disparate group of intellectuals had strong professional incentives to treat one another more as fellow literary professionals,

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and less as political or cultural antagonists. Surprisingly, metropolitan intellectuals and their late colonial counterparts leaned heavily on modernist theories of

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*aesthetic autonomy to
facilitate their
collaborative ventures.
For white, metropolitan
writers, T.S. Eliot's
notion of impersonality
could help recruit new*

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*audiences and conspirators
from colonized regions of
the world. For black,
colonial writers,
aesthetic autonomy could
be used to imagine a
literary sphere uniquely*

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*resistant to the forms of
racial prejudice endemic
to the colonial system.
This strategic
collaboration did not last
forever, but as
Commonwealth of Letters*

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shows, it left a lasting imprint on the ultimate disposition of modernism and the evolution of postcolonial literature. "The book is concerned with homes, maisons, and

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*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*

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on the axis of material dwelling places as well as the more abstract concept of being at home, or chez soi."

"It is a book that does not invite comparisons. .

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. . Its excellence is individual, intrinsic; it measures itself against itself."--Saturday Review of Literature
Bookseller
Wide Sargasso Sea by Jean

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Rhys (SuperSummary)

*Tales of the Wide
Caribbean*

*The Cambridge Introduction
to Jean Rhys*

*Reading the Novel in
English 1950 - 2000*

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*Memory, Narrative,
Resistance*