

After Leaving Mr Mackenzie

"It is a book that does not invite comparisons. . . . Its excellence is individual, intrinsic; it measures itself against itself."--Saturday Review of Literature

New to Penguin Classics, the remarkable, devastating collected stories by the author of *Wide Sargasso Sea*. Some of Jean Rhys's most powerful writing is to be found in this rich, dark collection of her collected stories. Her fictional world is haunted by her own, painful memories: of cheap hotels and drab Parisian cafés; of devastating love affairs; of her childhood in Dominica; of drifting through European cities, always on the periphery and always perilously close to the abyss. Rendered in extraordinarily vivid, honest prose, these stories show Rhys at the height of her literary powers and offer a fascinating counterpoint to her most famous novel, *Wide Sargasso Sea*. This volume includes all the stories from her three collections, *The Left Bank* (1927), *Tigers Are Better-Looking* (1968) and *Sleep It Off, Lady* (1976).

Jean Rhys' writings are examined through the frames of feminist criticism and literary theory, providing close readings of the texts and their language. The book explores the various forms of feminine dissent at work in Jean Rhys' fiction. She is shown to develop an ethics of subversion through resistance to closure, irony, parody and her daring rewriting of *Jane Eyre*. Each novel is treated as a complete aesthetic whole, with substantial references to the short stories, for a more penetrating insight into Jean Rhys' fictional universe.

Verhalen uit het Caraïbisch gebied.

Award-winning author Caryl Phillips presents a biographical novel of the life of Jean Rhys, the author of *Wide Sargasso Sea*, which she wrote as a prequel to Charlotte Brontë's *Jane Eyre*.

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Caryl Phillips's *A View of the Empire at Sunset* is the sweeping story of the life of the woman who became known to the world as Jean Rhys. Born Ella Gwendolyn Rees Williams in Dominica at the height of the British Empire, Rhys lived in the Caribbean for only sixteen years before going to England. *A View of the Empire at Sunset* is a look into her tempestuous and unsatisfactory life in Edwardian England, 1920s Paris, and then again in London. Her dream had always been to one day return home to Dominica. In 1936, a forty-five-year-old Rhys was finally able to make the journey back to the Caribbean. Six weeks later, she boarded a ship for England, filled with hostility for her home, never to return. Phillips's gripping new novel is equally a story about the beginning of the end of a system that had sustained Britain for two centuries but that wreaked havoc on the lives of all who lived in the shadow of the empire: both men and women, colonizer and colonized. A true literary feat, *A View of the Empire at Sunset* uncovers the mysteries of the past to illuminate the predicaments of the present, getting at the heart of alienation, exile, and family by offering a look into the life of one of the greatest storytellers of the twentieth century and retelling a profound story that is singularly its own. A hypnotic novel intertwining the author's past with James Earl Ray's attempt to escape after shooting Martin Luther King Jr. The year is 1968 and James Earl Ray has just shot Martin Luther King Jr. For two months he evades authorities, driving to Canada, securing a fake passport, and flying to London, all while relishing the media's confusion about his location and his image on the FBI's Most Wanted list. Eventually he lands at the Hotel Portugal in Lisbon, where he anxiously awaits a visa to Angola. But the visa never comes, and for his last ten days of freedom, Ray walks around Lisbon, paying for his pleasures and rehearsing his fake identities. Using recently declassified FBI files, Antonio Muñoz Molina reconstructs Ray's final

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steps through the Portuguese capital, taking us inside his feverish mind, troubled past, and infamous crime. But Lisbon is also the city that inspired Muñoz Molina's first novel, *A Winter in Lisbon*, and as he returns now, thirty years later, it becomes the stage for and witness to three alternating stories: Ray in 1968 at the center of an international manhunt; a thirty-year-old Muñoz Molina in 1987 struggling to find his literary voice; and the author in the present, reflecting on his life and the form of the novel as an instrument for imagining the world through another person's eyes. Part historical fiction, part fictional memoir, *Like a Fading Shadow* masterfully explores the borders between the imagined, the reported, and the experienced past in the construction of identity.

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

London Fictions is a book about London, real and imagined. Two dozen contemporary writers, from Cathi Unsworth to Courttia Newland, reflect on some of the novelists and

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the novels that have helped define the modern city, from George Gissing to Zadie Smith, Hangover Square to Brick Lane. It is a book about East End boys and West End girls, bedsit land and dockland, the homeless and the homesick, immigrants and emigrants. All human life is here – highminded Hampstead and boozy Fitzrovia, the Jewish East End, intellectual Bloomsbury and Chinese Limehouse, Black London, Asian London, Irish London, Gay London...

In 1913, at the age of nineteen, Elsie Dunn - later to be known as Evelyn Scott - turned her back on the genteel Southern world she was born into and ran off to Brazil with a married Tulane University dean more than twice her age. Living in tropical exile under assumed names, the couple produced a son and endured a grueling series of hardships and failures that would provide Evelyn Scott with the raw material for a singular work of fictionalized autobiography. That work, published in 1923 amid expressions of mingled outrage and admiration from the critical establishment, was *Escapade*.

The New York Times Book Review Editor's Choice The flâneur is the quintessentially masculine figure of privilege and leisure who strides the capitals of the world with abandon. But it is the flâneuse who captures the imagination of the cultural critic Lauren Elkin. In her wonderfully gender-bending new book, the flâneuse is a “determined, resourceful individual keenly attuned to the creative potential of the city and the liberating possibilities of a good walk.” Virginia Woolf called it “street haunting”; Holly

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Golightly epitomized it in *Breakfast at Tiffany's*; and Patti Smith did it in her own inimitable style in 1970s New York. Part cultural meander, part memoir, *Flâneuse* takes us on a distinctly cosmopolitan jaunt that begins in New York, where Elkin grew up, and transports us to Paris via Venice, Tokyo, and London, all cities in which she's lived. We are shown the paths beaten by such flâneuses as the cross-dressing nineteenth-century novelist George Sand, the Parisian artist Sophie Calle, the wartime correspondent Martha Gellhorn, and the writer Jean Rhys. With tenacity and insight, Elkin creates a mosaic of what urban settings have meant to women, charting through literature, art, history, and film the sometimes exhilarating, sometimes fraught relationship that women have with the metropolis. Called "deliciously spiky and seditious" by *The Guardian*, *Flâneuse* will inspire you to light out for the great cities yourself.

"No one who reads *Good Morning, Midnight* will ever forget it." - *New York Times*
Julie Martin attempts to return to the bosom of her family when her last lover has deserted her

Anna Morgan, a teenage girl performing in the chorus at theaters in small English towns, tries to find happiness with Walter Jeffries, who eventually abandons her
In *Narrating from the Margins*, Nagihan Haliloglu casts a discerning look at Jean Rhys's protagonists and the ways in which they engage in self-narration. The book offers a close reading of Rhys's novels, with particular attention to the links

between identity construction and self-narration, in a modernist and postcolonial idiom. It draws attention to particular subject-categories that RhysOCOs protagonists fall into, such as the amateur and the white Creole, and delineates narrating personas such as the mad witch and the zombie, to explore aspects of de-essentialization, narrative agency, and dysnarrativa. The way in which RhysOCOs protagonists engage in self-narration reveals the close link between race and gender, and how both are contained by similar metaphors, or how, indeed, they become metaphors for each other. The narrators are defined in relation to their place in the OCy holy English familyOCO and how they transgress the rules of that family to become OCyexilesOCO. The study explores the ways in which the self-narrator responds when her narrative is obstructed by society, such as creating a community of stories in which her own makes sense, and/or resorting to third-person narration."

In this "compelling, bighearted, emotionally precise page-turner" (Sunday Times), the New York Times bestselling writer and acclaimed television host explores the aftermath of a tragedy on a small-town to illuminate the shame and longing that can flow through generations—and how the secrets of the heart cannot stay buried forever. It is 1987 and a small Irish community is preparing for a wedding. The day before the ceremony, a group of young friends, including the bride and groom, are involved in an accident. Three survive. Three are killed.

The lives of the families are shattered and the rifts between them ripple throughout the small town. Connor survived, but living among the angry and the mourning is almost as hard as carrying the shame of having been the driver. He leaves the only place he knows for another life, taking his secrets with him. Travelling first to Liverpool, then London, he eventually makes a home—of sorts—for himself in New York, where he finds shelter and the possibility of forging a new life. But the secrets—the unspoken longings and regrets that have come to haunt those left behind—will not be silenced. Before long, Connor will have to confront his past. A powerful and timely novel of emigration and return, *Home Stretch* demonstrates Norton's keen understanding of the power of stigma and secrecy—and their devastating effect on ordinary lives.

Lorna Sage examines the way women writers have invented themselves as authors, often in the face of rigid conceptions of feminine creativity.

Household servants and accidental guests must wait out the orders of the lords of the house: not to disturb. A winter's night; a luxurious mansion near Geneva; a lucrative scandal. The first to arrive is the secretary dressed in furs with a bundle of cash, then the Baron, and finally the Baroness. They lock themselves in the library with specific instructions not to be disturbed for any reason. Soon, shouts and screams emerge from the library; the Baron's lunatic brother starts

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madly howling in the attic; two of the secretary's friends are left waiting in a car; a reverend's services are needed for an impromptu wedding—and despite all that the servants obey their orders as they pass the time playing records, preparing dinner, and documenting false testimonies while a twisted murder plot unfolds upstairs.

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

Julia Martin is at the end of her rope in Paris. Once beautiful, she was taken care of by men. Now after leaving her lover, she is running out of luck. A visit to London to see her ailing mother and distrustful sister bring her stark life into full focus.

WHAT HAPPENS WHEN LOVE AND DUTY COLLIDE? DAN RILEY IS A MAJOR IN THE BRITISH ARMY. After a six-month tour of duty in Afghanistan, he is coming home to the wife and young daughters he adores. He's up for promotion and his ex-Army grandfather and father couldn't be prouder. The Rileys are united in support of Dan's passion for his career. But are they really? His wife, Alexa, has been offered a good teaching job she can't take because the Army may move the family at any time. Her daughter Isabel hates her

boarding school—the only good educational option for Army families—and starts running away. And Dan spends all his time on the base, unable to break the strong bonds forged with his friends in battle. Soon everyone who knows the Rileys is trying to help them save their marriage, but it's up to Alexa to decide if she can sacrifice her needs and those of her family to support Dan's commitment to his work. With her trademark intelligence and grace, Joanna Trollope illuminates the complexities of modern life in this story of a family striving to balance duty and ambition.

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).

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The volume establishes Rhys as a major author with relevance to a number of different critical discourses, and includes a path-breaking section on affect theory that shows how contemporary interest in Rhys correlates with the recent 'affective turn' in the social sciences and humanities. As this collection shows, strangely haunting and deeply unsettling, Rhys's portraits of dispossessed women living in the early and late twentieth-century continue to trouble easy conceptualisations and critical categories.

Key Features:- New and original work on Jean Rhys's fiction and short stories, highlighting key areas of her work.- Contributors are 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 Women's 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

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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).

Tells the stories of a chorus girl, an unhappy love affair, a prostitute, a woman no longer able to love, and an English-West Indian marriage

'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 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 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, 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 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 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 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. 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 'Mesmerising.' Washington Post

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 naissance, 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.

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Connecting deeply with our kids can be difficult in our busy, technology-driven lives. Reading aloud offers us a chance to be fully present with our children. It also increases our kids' academic success, inspires compassion, and fortifies them with the inner strength they need to face life's challenges. As Sarah Mackenzie has found with her own six children, reading aloud long after kids are able to read to themselves can deepen relationships in a powerful way. Founder

of the immensely popular Read-Aloud Revival podcast, Sarah knows first-hand how reading can change a child's life. In *The Read-Aloud Family*, she offers the inspiration and age-appropriate book lists you need to start a read-aloud movement in your own home. From a toddler's wonder to a teenager's resistance, Sarah details practical strategies to make reading aloud a meaningful family ritual. Reading aloud not only has the power to change a family—it has the power to change the world.

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

Colonialism and the Modernist Moment in the Early Novels of Jean Rhys explores the postcolonial significance of Rhys's modernist period work, which depicts an urban scene more varied than that found in other canonical representations of the period. Arguing against the view that Rhys comes into her own as a colonial thinker only in the post-WWII period of her career, this study examines the austere insights gained by Rhys's active cultivation of her fringe status vis-à-vis British social life and artistic circles, where her sharp study of the aporias of marginal lives and the violence of imperial ideology is distilled into an artistic statement positing the outcome of the imperial venture as a state of homelessness across the board, for colonized and 'metropolitans' alike.

Bringing to view heretofore overlooked émigré populations, or their children, alongside locals, Rhys's urbanites struggle to construct secure lives not simply as a consequence of commodification, alienation, or voluntary expatriation, but also as a consequence of marginalization and migration. This view of Rhys's early work asserts its vital importance to postcolonial studies, an importance that has been overlooked owing to an over hasty critical consensus that only one of her early novels contains significant colonial content. Yet, as this study demonstrates, proper consideration of colonial elements long considered only incidental illuminates a colonial continuum in Rhys's work from her earliest publications.

In praise of the greatest job in the world... The right book at the right time: an impassioned defense of teachers and why we need them now more than ever. Teacher turned teacher's advocate Taylor Mali inspired millions with his original poem "What Teachers Make," a passionate and unforgettable response to a rich man at a dinner party who sneeringly asked him what teachers make. Mali's sharp, funny, perceptive look at life in the classroom pays tribute to the joys of teaching...and explains why teachers are so vital to our society. What Teachers Make is a book that will be treasured and shared by every teacher in America—and everybody who's ever loved or learned from one.

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A witty and addictively readable day-by-day literary companion. At once a love letter to literature and a charming guide to the books most worth reading, *A Reader's Book of Days* features bite-size accounts of events in the lives of great authors for every day of the year. Here is Marcel Proust starting *In Search of Lost Time* and Virginia Woolf scribbling in the margin of her own writing, "Is it nonsense, or is it brilliance?" Fictional events that take place within beloved books are also included: the birth of Harry Potter's enemy Draco Malfoy, the blood-soaked prom in Stephen King's *Carrie*. *A Reader's Book of Days* is filled with memorable and surprising tales from the lives and works of Martin Amis, Jane Austen, James Baldwin, Roberto Bolano, the Brontë sisters, Junot Díaz, Philip K. Dick, Charles Dickens, Joan Didion, F. Scott Fitzgerald, John Keats, Hilary Mantel, Haruki Murakami, Flannery O'Connor, Orhan Pamuk, George Plimpton, Marilynne Robinson, W. G. Sebald, Dr. Seuss, Zadie Smith, Susan Sontag, Hunter S. Thompson, Leo Tolstoy, David Foster Wallace, and many more. The book also notes the days on which famous authors were born and died; it includes lists of recommended reading for every month of the year as well as snippets from book reviews as they appeared across literary history; and throughout there are wry illustrations by acclaimed artist Joanna Neborsky. Brimming with nearly 2,000 stories, *A Reader's Book of Days* will have readers of

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every stripe reaching for their favorite books and discovering new ones. The story of a woman on the edge caught in the stranglehold between her lover and his wife. When her husband is released from prison, the situation explodes. Antoinette marries an unnamed man in Jamaica and returns with him to England. Locked in a loveless marriage, Antoinette goes mad and is confined to the attic. Antoinette's unnamed husband? Mr. Rochester, later to become the beloved of Jane Eyre.

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

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