

Contents

List of Figures	ix
Foreword <i>Mary Lou Emery</i>	xi
Acknowledgments	xv
Abbreviations	xvii
Introduction: Rhys Matters? <i>Mary Wilson and Kerry L. Johnson</i>	1

Part I Alternatives and Alterities: Market, Time, Language

1 Menu, Memento, Souvenir: Suffering and Social Imagination in <i>Good Morning, Midnight</i> <i>Andrea Zengulys</i>	21
2 Clockwork Women: Temporality and Form in Jean Rhys's Interwar Novels <i>Nicole Flynn</i>	41
3 Language and Belonging in Jean Rhys's <i>Voyage in the Dark</i> <i>Ania Spyra</i>	67

Part II Being and Believing: Judeo-Christian Influences and Identities

4 Religion in Rhys <i>Steve Pinkerton</i>	87
5 "No Pride, No Name, No Face, No Country": Jewishness and National Identity in <i>Good Morning, Midnight</i> <i>Jess Issacharoff</i>	111

Part III The Location of Identity: Writing Space and Place

- 6 The Country and the City in Jean Rhys's *Voyage in the Dark* Regina Martin 133
- 7 "That Misty Zone Which Divides Life from Death": The Concept of the *Zombi* in Jean Rhys's Short Fiction Melanie Otto 151
- 8 Reclaiming the Left Bank: Jean Rhys's "Topography" in *The Left Bank* and *Quartet* David Armstrong 169

Part IV Pleasure, Power, Happiness

- 9 The Trouble with "Victim": Triangulated Masochism in Jean Rhys's *Quartet* Jennifer Mitchell 189
- 10 "The Good Life Will Start Again": Rest, Return, and Remainder in *Good Morning, Midnight* Andrew Kalaidjian 213
- 11 The Un-happy Short Story Cycle: Jean Rhys's *Sleep It Off, Lady* Paul Ardoin 233
- Notes on Contributors 249
- Bibliography 253
- Index 267