JEAN RHYS

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Sylvie Maurel

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Editors' Preface

The study of women's writing has been long neglected by a male critical establishment both in academic circles and beyond. As a result, many women writers have either been unfairly neglected or have been marginalised in some way, so that their true influence and importance has been ignored. Other women writers have been accepted by male critics and academics, but on terms which seem, to many women readers of this generation, to be false or simplistic. In the past the internal conflicts involved in being a woman in a male-dominated society have been largely ignored by readers of both sexes, and this has affected our reading of women's work. The time has come for a serious reassessment of women's writing in the light of what we understand today.

This series is designed to help in that reassessment.

All the books are written by women because we believe that men's understanding of feminist critique is only, at best, partial. And besides, men have held the floor for quite long enough.

EVA FIGES
ADELE KING

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Abbreviations and References

- ALM* Jean Rhys, *After Leaving Mr Mackenzie* (1930; Harmondsworth: Penguin, 1971)
- GMM* Jean Rhys, *Good Morning Midnight* (1939; Harmondsworth: Penguin, 1969)
- Q* Jean Rhys, *Quartet* (1928; Harmondsworth: Penguin, 1973)
- Sleep* Jean Rhys, *Sleep It Off Lady* (1976; Harmondsworth: Penguin, 1979)
- Tigers* Jean Rhys, *Tigers Are Better-Looking* (1968; Harmondsworth: Penguin, 1972)
- VD* Jean Rhys, *Voyage in the Dark* (1934; Harmondsworth: Penguin, 1969)
- WSS* Jean Rhys, *Wide Sargasso Sea* (1966; Harmondsworth: Penguin, 1968)

All page numbers with these abbreviations refer to the Penguin editions of Jean Rhys's works.