

Mary Reilly Valerie Martin

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Alexandra

From the Orange Prize-winning author of Property and Italian Fever Set in New Orleans, this is a novel about a love triangle. Married mother, Emma Miller, is bored with her husband, her job and her life so she begins a passionate, often violent, affair with Pascal Toussaint, a sadist with whom she becomes obsessed.

Pascal, in the meantime, is fixated on a young novice called Claire D'anjou. Claire seems rather cold, is devout to an extreme, and is prone to visions. Pascal's father describes her as 'not satisfied with being only mortal'. Emma endures the same sort of self-effacement in her relationship with Paul as Claire does in her struggle towards religious purity. This is all set against the backdrop of a city overrun by rats and awash with a mysterious plague.

The Great Divorce

A New Orleans zoo veterinarian, Ellen Clayton finds her marriage crumbling as her husband becomes increasingly obsessed by two other women including a young secretary and a long-dead Creole woman hanged before the Civil War. By the author of Mary Reilly. Reprint. 12,500 first printing.

Miranda in Milan

The Gorilla Man and the Empress of Steak is the story of two larger-than-life characters and the son whom their lives helped to shape. Ruth Fertel was a petite, smart, tough-as-nails blonde, with a weakness for rogues, who founded the Ruth's Chris Steak House empire almost by accident. Rodney Fertel was a gold-plated, one-of-a-kind personality, a railbird-heir to wealth from a pawnshop of dubious

repute just around the corner from where the teenage Louis Armstrong and his trumpet were discovered. When Fertel ran for mayor of New Orleans on a single campaign promise—buying a pair of gorillas for the zoo—he garnered a paltry 308 votes. Then he purchased the gorillas anyway! These colorful figures yoked together two worlds not often connected—lazy rice farms in the bayous and swinging urban streets where ethnicities jazzily collided. A trip downriver to the hamlet of Happy Jack focuses on its French-Alsatian roots, bountiful tables, and self-reliant lifestyle that inspired a restaurant legend. The story also offers a close-up of life in the Old Jewish Quarter on Rampart Street—and how it intersected with the denizens of “Back a’ Town,” just a few blocks away, who brought jazz from New Orleans to the world. *The Gorilla Man and the Empress of Steak* is a New Orleans story, featuring the distinctive characters, color, food, and history of that city—before Hurricane Katrina and after. But it also is the universal story of family and the full magnitude of outsize follies leavened with equal measures of humor, rage, and rue.

The Fiction of Valerie Martin

From the acclaimed author of Orange Prize winning *PROPERTY* comes a fresh twist on the classic Jekyll and Hyde story, a novel told from the perspective of Mary Reilly, Dr. Jekyll's dutiful and intelligent housemaid. Faithfully weaving in details from Robert Louis Stevenson's classic, Martin introduces an original and

captivating character: Mary is a survivor-scarred but still strong-familiar with evil, yet brimming with devotion and love. As a bond grows between Mary and her tortured employer, she is sent on errands to unsavory districts of London and entrusted with secrets she would rather not know. Unable to confront her hideous suspicions about Dr. Jekyll, Mary ultimately proves the lengths to which she'll go to protect him. Through her astute reflections, we hear the rest of the classic Jekyll and Hyde story, and this familiar tale is made more terrifying than we remember it, more complex than we imagined possible.

The Fiction of Valerie Martin

Verna Flake flees a failed marriage and rigid Mormon lifestyle for impersonal Los Angeles, where she meets up with her brother's widow, with whom she travels to Baja to escape her violent husband. Reprint.

The Confessions of Edward Day

“A powerful, authentic voice for a generation of women whose struggles were erased from history—a heart-smashing debut that completely satisfies.” —Jamie Ford, New York Times bestselling author of *Hotel on the Corner of Bitter and Sweet*
A young woman finds the most powerful love of her life when she gives birth at an

institution for unwed mothers in 1883 Philadelphia. She is told she must give up her daughter to avoid lifelong poverty and shame. But she chooses to keep her. Pregnant, left behind by her lover, and banished from her Quaker home and teaching position, Lilli de Jong enters a home for wronged women to deliver her child. She is stunned at how much her infant needs her and at how quickly their bond overtakes her heart. Mothers in her position face disabling prejudice, which is why most give up their newborns. But Lilli can't accept such an outcome. Instead, she braves moral condemnation and financial ruin in a quest to keep herself and her baby alive. Confiding their story to her diary as it unfolds, Lilli takes readers from an impoverished charity to a wealthy family's home to the streets of a burgeoning American city. Drawing on rich history, Lilli de Jong is both an intimate portrait of loves lost and found and a testament to the work of mothers. "So little is permissible for a woman," writes Lilli, "yet on her back every human climbs to adulthood."

Sea Lovers

Comprising of ten stories, this collection includes the title story about a family besieged by a rodent of startling presence and "Sea Lovers," which explores the passions of both land and sea creatures

Lilli de Jong

Symbiosis is an adaption in the form of a modern psycho thriller with a gothic touch of literary classic "The strange tale of Dr Jekyll and Mr Hyde" by R.L. Stevenson and the novel "Mary Reilly" by Valerie Martin. Police inspector John Utterson and his colleague Harry Enfield must solve the triple homicide of Vice-Chancellor James Carew and two prostitutes in Whitechapel City. Their investigations lead them to the high-society callgirl service off Mrs Farraday and to Highgate University. Here, Utterson soon encounters arrogant lecturer-researcher Dr Henry Jekyll, his traumatized student Mary Reilly whom he secretly fancies and his mysterious but evasive new lab assistant Mr Edward Hyde, as well as the shady religious fanatic Poole. The murderous truth behind the killings however by far exceeds Utterson's worst fears

Hyde

Claude is a middle-aged man unwillingly attached to Mona, a woman obsessed with marriage and respectability. Then one night he meets the exotic Alexandra - regal, tall and spare, skittish and powerfully independent. When her rich friend Diana falls pregnant, Alexandra and Claude agree to accompany her to Diana's house hidden deep in the bayou, where they will assist her with the birth. They are

joined by Collie, the housekeeper and Banjo, a drunken old handyman. At the house, Claude hears a disturbing and haunting story of a man similar to himself who was also involved with Alexandra and Diana and was found murdered in a hotel room. This is a gothic and mysterious tale set deep in the heart of the bayou.

Love

Toby and Salome are a young, modern couple living in New York, but their backgrounds are world apart. He is a middle-class all-American boy from a family of academics; she is a Croatian refugee raised in New Orleans. When Salome unexpectedly becomes pregnant, they decide to spend their lives together and hastily marry. But finding a way to reconcile their families and pasts proves a difficult task. Toby's mother's deep-seated mistrust of Salome causes tension, leaving her unable to accept her new daughter-in-law. But Salome's past, full of dangerous secrets, is more horrifying than any of them could imagine - and the violence that destroyed her homeland is far from over

Mary Reilly

Manon Gaudet is unhappily married to the owner of a Louisiana sugar plantation. She misses her family and longs for the vibrant lifestyle of her native New Orleans,

but most of all, she longs to be free of the suffocating domestic situation. The tension revolves around Sarah, a slave girl who may have been given to Manon as a wedding present from her aunt, whose young son Walter is living proof of where Manon's husband's inclinations lie. This private drama is being played out against a brooding atmosphere of slave unrest and bloody uprisings. And if the attacks reach Manon's house, no one can be sure which way Sarah will turn . . . Beautifully written, *Property* is an intricately told tale of both individual stories and of a country in a time of change, where ownership is at once everything and nothing, and where belonging, by contrast, is all.

The Mannequin Makers

With *Miranda in Milan*, debut author Katharine Duckett reimagines the consequences of Shakespeare's *The Tempest*, casting Miranda into a Milanese pit of vipers and building a queer love story that lifts off the page in whirlwinds of feeling. After the tempest, after the reunion, after her father drowned his books, Miranda was meant to enter a brave new world. Naples awaited her, and Ferdinand, and a throne. Instead she finds herself in Milan, in her father's castle, surrounded by hostile servants who treat her like a ghost. Whispers cling to her like spiderwebs, whispers that carry her dead mother's name. And though he promised to give away his power, Milan is once again contorting around Prospero's dark arts. With only Dorothea, her sole companion and confidant to aid her,

Miranda must cut through the mystery and find the truth about her father, her mother, and herself. “Love and lust, mothers and monsters, magicians and masked balls, all delivered with Shakespearean panache.” —Nicola Griffith, author of *Hild* “Miranda in Milan is somehow both utterly charming and perfectly sinister, and altogether delightful. A pleasure for any lover of romance, myth, and magic—whether or not they're fans of the Bard.” —Cherie Priest, author of *Boneshaker* and *I Am Princess X* At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

The Monster's Wife

Valerie Martin's *Property* delivers an eerily mesmerizing inquiry into slavery's venomous effects on the owner and the owned. The year is 1828, the setting a Louisiana sugar plantation where Manon Gaudet, pretty, bitterly intelligent, and monstrosously self-absorbed, seethes under the dominion of her boorish husband. In particular his relationship with her slave Sarah, who is both his victim and his mistress. Exploring the permutations of Manon's own obsession with Sarah against the backdrop of an impending slave rebellion, *Property* unfolds with the speed and menace of heat lightning, casting a startling light from the past upon the assumptions we still make about the powerful and powerful. From the Trade Paperback edition.

Back East

“The Widows kept me on the edge of my seat. Montgomery is a masterful storyteller.” —Lee Martin, author of Pulitzer Prize-Finalist *The Bright Forever* For only \$6.99: Inspired by the true story of Ohio’s first female sheriff, Jess Montgomery’s powerful, lyrical debut is the story of two women who take on murder and corruption at the heart of their community. *Kinship, Ohio, 1924*: When Lily Ross learns that her husband, Daniel, the town’s widely respected sheriff, has been killed while transporting a prisoner in an apparent accident, she vows to seek the truth about his death. Hours after his funeral, a stranger appears at her door. Marvena Whitcomb, a coal miner’s widow, is unaware that Daniel has died and begs to speak with him about her missing daughter. From miles away but worlds apart, Lily’s and Marvena’s lives collide as they realize that Daniel was perhaps not the man that either of them believed him to be. *BONUS CONTENT: This edition of *The Widows* includes a new introduction from the author and a discussion guide “*The Widows* is a gripping, beautifully written novel about two women avenging the murder of the man they both loved.”—Hallie Ephron, *New York Times* bestselling author of *You'll Never Know, Dear* “Jess Montgomery's gorgeous writing can be just as dark and terrifying as a subterranean cave when the candle is snuffed out, but her prose can just as easily lead you to the surface for a gasp of air and a glimpse of blinding, beautiful sunlight. This is a powerful novel: a tale of loss, greed, and violence, and the story of two powerful women who refuse to

stand down."—Wiley Cash, New York Times bestselling author of *The Last Ballard*, *A Land More Kind than Home*, and *This Dark Road to Mercy* "[A] flinty, heartfelt mystery that sings of hawks and history, of coal mines and the urgent fight for social justice."—Julia Keller, Pulitzer Prize-winning author of *Bone on Bone*

The Widows

A timeless story of family, war, art, and betrayal set around an ancient, ancestral home in the Tuscan countryside from bestselling novelist Valerie Martin. When Jan, an American academic, rents an apartment in a Tuscan villa for the summer, she plans to spend her break writing a biography of Mussolini. Instead, she finds herself captivated by her hostess, the elegant, acerbic Beatrice. Beatrice's family ties to Villa Chiara and the land on which it stands extend back generations, although the family has fallen on hard times since WWII and the fate of the property is uncertain. But it is rich in stories, and Jan becomes intrigued by an account of Beatrice's uncle, who was mysteriously killed on the grounds at the conclusion of the war. Did he die at the hands of the invading Americans, or was he murdered by his countrymen for his political opinions? Beatrice, a student of American literature, proves to be a beguiling storyteller and a sharp critic; she and Jan keep in touch after that summer, and a fierce friendship forms. As the years go on, Jan finds she can't help but write Beatrice's story, a decision that opens up questions of ownership and loyalty and leads to a major betrayal. Thrumming with tension,

informed by history, and exploring themes of duty, destiny, art, and friendship, I Give It to You is Valerie Martin at the top of her game.

The Wind Done Gone

“An ingenious revision” of Robert Louis Stevenson’s classic Gothic story told through the eyes of the fiend (The New York Times Book Review). Mr. Hyde is trapped, locked in Dr. Jekyll’s house, certain of his inevitable capture. As the dreadful hours pass, he has the chance, finally, to tell his side of the story—one of buried dreams and dark lusts, both liberating and obscured in the gaslit fog of Victorian London’s sordid backstreets. Summoned to life by strange potions, Hyde knows not when or how long he will have control of “the body.” When dormant, he watches Dr. Jekyll from a distance, conscious of this other, high-class life but without influence. As the experiment continues, their mutual existence is threatened, not only by the uncertainties of untested science, but also by a mysterious stalker. Hyde is being taunted—possibly framed. Girls have gone missing; a murder has been committed. And someone is always watching from the shadows. In the blur of this shared consciousness, can Hyde ever truly know if these crimes were committed by his hands? Narrated by Hyde, this serpentine tale about the nature of evil, addiction, and the duality of man “delivers a new look at this enigmatic character and intriguing possible explanations for Jekyll’s behavior” (The Washington Post, Five Best Thrillers of 2014). “Hyde brings into the light the

various horrors still hidden in the dark heart of Stevenson's classic tale . . . a blazing triumph of the gothic imagination." —Patrick McGrath, author of *Asylum*
"Earthy, lurid, and unsparing . . . a worthy companion to its predecessor. It's rich in gloomy, moody atmosphere (Levine's *London* has a brutal steampunk quality), and its narrator's plight is genuinely poignant." —The New York Times Book Review, Editors' Choice

The Unfinished Novel and Other stories

"It is only the unimaginative who ever invents," Oscar Wilde once remarked. "The true artist is known by the use he makes of what he annexes, and he annexes everything." Conveying a similar awareness, James Joyce observes in *Finnegan's Wake* that storytelling is in reality "stolen-telling," that art always involves some sort of "theft" or borrowing. Usually literary borrowings are so integrated into the new work as to be disguised; however, according to David Cowart, recent decades have seen an increasing number of texts that attach themselves to their sources in seemingly parasitic—but, more accurately, symbiotic—dependence. It is this kind of mutuality that Cowart examines in his wide-ranging and richly provocative study *Literary Symbiosis*. Cowart considers, for instance, what happens when Tom Stoppard, in *Rosencrantz and Guildenstern Are Dead*, rewrites *Hamlet* from the point of view of its two most insignificant characters, or when Jean Rhys, in *Wide Sargasso Sea*, imagines the early life of Bertha Rochester, the mad-woman in the

attic in *Jane Eyre*. In such works of literary symbiosis, Cowart notes, intertextuality surrenders its usual veil of near invisibility to become concrete and explicit—a phenomenon that Cowart sees as part of the postmodern tendency toward self-consciousness and self-reflexivity. He recognizes that literary symbiosis has some close cousins and so limits his compass to works that are genuine reinterpretations, writings that cast a new light on earlier works through "some tangible measure of formal or thematic evolution, whether on the part of the guest alone or the host and guest together." Proceeding from this intriguing premise, he offers detailed readings of texts that range from Auden's "The Sea and the Mirror," based on *The Tempest*, to Valerie Martin's reworking of *The Strange Case of Dr. Jekyll and Mr. Hyde* as *Mary Reilly*, to various fictions based on *Robinson Crusoe*. He also considers, in Nabokov's *Pale Fire*, a compelling example of text and parasite-text within a single work. Drawing on and responding to the ideas of disparate thinkers and critics—among them Freud, Harold Bloom, Jacques Lacan, Jacques Derrida, Hillis Miller, and Henry Louis Gates Jr.—Cowart discusses literary symbiosis as Oedipal drama, as reading and misreading, as deconstruction, as Signifying, and as epistemic dialogue. Although his main examples come from the contemporary period, he refers to works dating as far back as the classical era, works representing a range of genres (drama, fiction, poetry, opera, and film). The study of literary symbiosis, Cowart contends, can reveal much about the dynamics of literary renewal in every age. If all literature redeems the familiar, he suggests, literary symbiosis redeems the familiar in literature itself.

A Recent Martyr

Acclaimed author Valerie Martin returns with a dark comedy about love, sex, an actor's ambition, and the perils of playing a role too well. In this fictional memoir, Valerie Martin brilliantly re-creates the seamy theater world of 1970s New York, when rents were cheap, love was free, and nudity on stage was the latest craze. Edward Day, a talented and ambitious young actor finds his life forever altered during a weekend party on the Jersey Shore, where he seduces the delicious Madeleine Delavergne and is saved from drowning by the mysterious Guy Margate, a man who bears an eerie physical resemblance to Edward. Forever after, Edward is torn between his desire for Madeleine and his indebtedness to Guy, his rival in love and in art, on stage and off. From the Hardcover edition.

Italian Fever

A mythic tale about the rebirth of Mankind, now N + 1 times. An iconoclastic view of the present, an unfettered view of the past, and a pragmatic prescription for a future unlike any one might imagine. Optional reading for the pusillanimous or punctilious. Social & political TriNitroToluene for everyone else.

The Frangipani Hotel

Access Free Mary Reilly Valerie Martin

A collection of thematically linked tales based on traditional ghost stories told to the author by her Vietnamese grandmother is updated to reflect the metaphorical shadow of the Vietnam War and the experiences of residents and displaced immigrants. 20,000 first printing.

Mary Reilly

Galley proof of Dykeman's novel.

Trespass

In the first book-length study of Valerie Martin's fiction, Veronica Makowsky explores the work of this lauded, but often overlooked, contemporary novelist. Winner of the Orange Prize for her novel *Property* (2003), Martin also won the Kafka Prize for *Mary Reilly* (1990), which was then translated into sixteen languages and made into a popular film. Despite these successes, her critically acclaimed novels and stories have yet to attain a broad readership. Makowsky addresses this disconnect through a detailed critical study of Martin's distinguished oeuvre, grounding each work in its historical, cultural, and theoretical contexts. Makowsky begins with a sketch of Martin's life and then considers each of her ten novels and four collections of short stories. Throughout, Makowsky's deft critique

reveals Martin to be an astute observer of people and places. Pointing to both early works, like *A Recent Martyr* (1987), and recent books, such as *The Ghost of the Mary Celeste* (2014), Makowsky identifies a potent mixture of pleasure and fear in Martin's writing that emphasizes the author's nuanced exploration of human imagination. Notable, too, are Martin's literary techniques -- especially point of view -- and her allusions to masterpieces in Western literature. The works of Henry and William James in particular influenced Martin's thematic blend of intellectualism and empathy evident in her rounded depictions of women in works like *Italian Fever* (1999) and *The Great Divorce* (1994). A rich and substantive study, *The Fiction of Valerie Martin* demonstrates and deconstructs the mastery of this thought-provoking author, in turn firmly establishing Martin's place in the canon of contemporary writers.

Dark Desires

Playfully literate and strikingly original, an unforgettable debut novel about art, imitation, and obsession. Excitement is rare in the small town of Marumaruru, New Zealand. So when a young Maori man arrives on the morning train one day in 1903—announcing the imminent visit of a famous strongman—the entire town turns out to greet him, save one. Colton Kemp, a department store window-dresser, is at home, watching his beloved wife die in premature childbirth. Tormented by grief, he hatches a plan to make his name and thwart his rival, the

silent and gifted Carpenter: over the next sixteen years he will raise his newborn twins in secrecy and isolation, to become human mannequins in the world's most lifelike window display. *The Mannequin Makers* is an adventure-filled and thoroughly delightful yarn, introducing one of international literature's most promising young talents to American audiences.

I Give It to You

In the first book-length study of Valerie Martin's fiction, Veronica Makowsky explores the work of this lauded, but often overlooked, contemporary novelist. Winner of the Orange Prize for her novel *Property* (2003), Martin also won the Kafka Prize for *Mary Reilly* (1990), which was then translated into sixteen languages and made into a popular film. Despite these successes, her critically acclaimed novels and stories have yet to attain a broad readership. Makowsky addresses this disconnect through a detailed critical study of Martin's distinguished oeuvre, grounding each work in its historical, cultural, and theoretical contexts. Makowsky begins with a sketch of Martin's life and then considers each of her ten novels and four collections of short stories. Throughout, Makowsky's deft critique reveals Martin to be an astute observer of people and places. Pointing to both early works, like *A Recent Martyr* (1987), and recent books, such as *The Ghost of the Mary Celeste* (2014), Makowsky identifies a potent mixture of pleasure and fear in Martin's writing that emphasizes the author's nuanced exploration of human

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Set in Motion

Prize-winning author's new collection of stories of art and torn emotions. In the six stories that make up *The Unfinished Novel*, Valerie Martin turns an unflinching eye upon artists - driven and blocked, desired and detested, infamous and sublime, as they struggle beneath the tyranny of Art to reconcile their audience with their muse. A painter who owes his small success to a man he despises, discovers that his passivity has cost him the love that might have set him free. An actress struggles with the guilt she still feels twenty years after an affair with a young actor whose promise mysteriously vaporized after a performance of *Hamlet*. A starving artist inhabits a bleak netherworld, where pride is a luxury no one can afford. A writer of modest talents encounters the old love who once betrayed him; now she repels him, yet the unfinished novel she leaves in his hands may surpass

anything he could ever produce himself. The last stories in the collection take us to Rome and a room with a limited view, and to a Brooklyn studio where a window opens onto limitless space. In the Eternal City an American poet is forced to choose between her lover, a dancer who has outraged academe, and a world so alien it takes her voice away. In the final story, a print maker, who has reached a certain age, enters so deeply into the magical world of her imagination that she can never find her way back.

The Tall Woman

A retelling of Dr. Jekyll and Mr. Hyde reflects the perspective of the scientist's maid, Mary Reilly, who watches with horror as her employer, who tempts her with sexual advances, descends into madness. Reprint. Movie tie-in.

Mary Reilly

The arrival of Valerie Martin's first novel brought rave reviews and sounded the themes that would inform such later major works as *Mary Reilly*, *The Great Divorce*, and *Salvation*: the fragility of the physical world, the gritty details of employment, and the possibilities, however slim, of transformation and liberty. Helene Thatcher, the young woman narrator of *Set in Motion*, works - not at the

academic post to which she once aspired, but in the welfare offices of the city of New Orleans, a world of bureaucratic forms, files, bad air-conditioning, and departmental regulations. The chaos and despair that rule the lives of the people Helene serves are mirrored in her own life on the trendier side of town. Her lovers are given to casual violence and drugs; a friend toys, seductively, with insanity. Detached, erotic, Helene is a young heroine who is coping, barely.

Property

Ms. Martin's trademarks: a preoccupation with the dark underside of life, a taste for disturbing, even macabre imagery... excursions into an unseen realm [of] strange and magical events... Martin possesses a sure storytelling gift, [an] ability to transform a myriad of specific details into larger, symbolic shapes. --New York Times About the Author(s) Valerie Martin, an American novelist and short story writer, was born in Sedalia, Missouri in 1948, but spent most of her childhood and young adult life in New Orleans. She attended the University of New Orleans and the University of Massachusetts at Amherst where she received an MFA in Creative Writing. Ms. Martin has taught at the University of New Orleans, New Mexico State University in Las Cruces, the University of Alabama at Tuscaloosa, the University of Massachusetts at Amherst, and Mt. Holyoke College.

The Gorilla Man and the Empress of Steak

Exploring the pervasive presence of the Victorian past in contemporary culture, these essays use the trope of haunting and spectrality as a critical tool with which to consider neo-Victorian works, as well as our ongoing fascination with the Victorians, combining original readings of well-known novels with engaging analyses of lesser-known works.

Mary Reilly

Now a Hulu Original Series *The Handmaid's Tale* is a novel of such power that the reader will be unable to forget its images and its forecast. Set in the near future, it describes life in what was once the United States and is now called the Republic of Gilead, a monotheocracy that has reacted to social unrest and a sharply declining birthrate by reverting to, and going beyond, the repressive intolerance of the original Puritans. The regime takes the Book of Genesis absolutely at its word, with bizarre consequences for the women and men in its population. The story is told through the eyes of Offred, one of the unfortunate Handmaids under the new social order. In condensed but eloquent prose, by turns cool-eyed, tender, despairing, passionate, and wry, she reveals to us the dark corners behind the establishment's calm facade, as certain tendencies now in existence are carried to their logical

conclusions. The Handmaid's Tale is funny, unexpected, horrifying, and altogether convincing. It is at once scathing satire, dire warning, and a tour de force. It is Margaret Atwood at her best.

From Book to Film: Stevenson's 'Strange Case of Dr Jekyll and Mr Hyde' (1886) and Rouben Mamoulian's Film Adaptation (1932) - a Comparison

"Acutely observed charmingly old-fashioned."--Los Angeles Times In Italian Fever, Valerie Martin redefines the Gothic novel in a compelling tale of one woman's headlong tumble into a mystery, art, and eros. Part romance, part gothic suspense story and wholly entertaining, Italian Fever is the story of the awakening of Lucy Stark, an American pragmatist. Lucy leads a quiet, solitary life working for a best-selling (but remarkably untalented) writer. When he dies at his villa in Tuscany, Lucy flies to Tuscany to settle his affairs. What begins as a grim chore soon threatens Stark's Emersonian self-reliance--and her very sense of what is real. The villa harbors secrets: a missing manuscript, neighbors whose Byzantine arrogance veils their dark past, a phantom whose nocturnal visits tear a gaping hole in Lucy's well-honed skepticism. And to complicate matters: Massimo, a married man whose tender attentions render Lucy breathless. Smart, sophisticated, achingly beautiful, Italian Fever is one of the most original and compelling novels of the year.

The Consolation of Nature, and Other Stories

Symbiosis

A literary gothic, in the tradition of Jean Rhys's *Wide Sargasso Sea* and Valerie Martin's *Mary Reilly*. A startling new sequel to Mary Shelley's classic novel *Frankenstein*. Told from the perspective of the girl Victor Frankenstein transformed into a Bride for his monster. To a tiny island in the Scottish Orkneys, peopled by a devout community of twenty, comes Victor Frankenstein, driven there by a Devil's bargain: to make a wife for the Creature who is stalking him across Europe. In this darkly-wrought answer to *Frankenstein*, we hear the untold tale of the monster's wife through the perspective of the doctor's housemaid."

The Chinchilla Farm

Seminar paper from the year 2010 in the subject English Language and Literature Studies - Literature, grade: 1,0, University of Regensburg (Institut für Anglistik und Amerikanistik), course: Hauptseminar Victorian Gothic, language: English, abstract: On the following pages we will have a closer look at the process of film adaptation by analyzing Rouben Mamoulian's *Dr. Jekyll and Mr. Hyde* (1932) – probably the

most accomplished film version of Stevenson's novella – and by comparing it with its literary model. At first, we will recapitulate the complexity of the source text, especially with regard to the question of genre. We will also examine T.R. Sullivan's theatrical adaptation, which can in some respects be seen as a blueprint for Mamoulian's film. Then, we will have a look at the literary macrostructure of the film at hand, discuss Mamoulian's interpretation of Stevenson's Strange Case and compare the source text with its screen adaptation from a narratological point of view. To finish our analysis, we will shed light on some techniques used by the director in order to communicate his ideas.

Haunting and Spectrality in Neo-Victorian Fiction

From the acclaimed author of the bestselling Italian Fever and award winning Property, comes a fresh twist on the classic Jekyll and Hyde story, a novel told from the perspective of Mary Reilly, Dr. Jekyll's dutiful and intelligent housemaid. Faithfully weaving in details from Robert Louis Stevenson's classic, Martin introduces an original and captivating character: Mary is a survivor-scarred but still strong-familiar with evil, yet brimming with devotion and love. As a bond grows between Mary and her tortured employer, she is sent on errands to unsavory districts of London and entrusted with secrets she would rather not know. Unable to confront her hideous suspicions about Dr. Jekyll, Mary ultimately proves the lengths to which she'll go to protect him. Through her astute reflections, we hear

the rest of the classic Jekyll and Hyde story, and this familiar tale is made more terrifying than we remember it, more complex than we imagined possible.

Literary Symbiosis

In this daring and provocative literary parody which has captured the interest and imagination of a nation, Alice Randall explodes the world created in *GONE WITH THE WIND*, a work that more than any other has defined our image of the antebellum South. Taking sharp aim at the romanticized, whitewashed mythology perpetrated by this southern classic, Randall has ingeniously conceived a multilayered, emotionally complex tale of her own - that of Cynara, the mulatto half-sister, who, beautiful and brown and born into slavery, manages to break away from the damaging world of the Old South to emerge into full life as a daughter, a lover, a mother, a victor. *THE WIND DONE GONE* is a passionate love story, a wrenching portrait of a tangled mother-daughter relationship, and a book that "celebrates a people's emancipation not only from bondage but also from history and myth, custom and stereotype" (San Antonio Express-News).

Property

From the bestselling author of *Mary Reilly* and the internationally acclaimed

Access Free Mary Reilly Valerie Martin

Property, a brilliant collection featuring Valerie Martin's finest short stories to date. For four decades Valerie Martin has been publishing novels and stories that demonstrate her incredible range as a writer, moving between realism and fantasy while employing a voice that is at once whimsical and tragic. The twelve stories in this collection showcase Martin's enviable control, precision, and grace and are organized around her three fictional obsessions—the natural world, the artistic sphere, and stunning transformations. In "The Change," a journalist watches his menopausal wife, an engraver, create some of her eeriest and most affecting works even as she seems to be willfully destroying their marriage. In "The Open Door," an American poet in Rome finds herself forced to choose between her lover and a world so alien it takes her voice away. "Sea Lovers" conjures up a hideous mermaid whose fatal seduction of a fisherman provides better reason than Jaws for staying out of the water. In "The Incident at Villedeau" a respected gentleman confesses to killing his wife's former lover, an event that could be construed as an accident, an impulsive act, or a premeditated crime. Exploring themes of obsession, justice, passion, and duplicity, these droll macabre stories buzz with tension. From the Hardcover edition.

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Damien Cole. Ignoring the whispered warnings and rumours that he's a man to fear, she takes her position at his eerie estate, where she quickly discovers that nothing is at it seems, least of all her handsome and brooding employer. As Darcie struggles with her fierce attraction to Damien, she must also deal with the blood, the disappearances ... and the murders. With her options dwindling and time running out, Darcie must rely on her instincts as she confronts the man she falling in love with. Is he an innocent and misunderstood man ... or a remorseless killer who prowls the East End streets?

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