

REPUBLIC OF CAMEROON

Peace – Work – Fatherland

UNIVERSITY OF YAOUNDE I

**FACULTY OF ARTS, LETTERS AND
SOCIAL SCIENCES**

**POSTGRADUATE SCHOOL OF ARTS,
LANGUAGES AND CULTURES**

**DOCTORAL RESEARCH UNIT FOR
LANGUAGES AND LITERATURES**

DEPARTMENT OF ENGLISH



REPUBLIQUE DU CAMEROUN

Paix – Travail – Patrie

UNIVERSITE DE YAOUNDE I

**FACULTE DES ARTS, LETTRES
ET SCIENCES HUMAINES**

**CENTRE DE RECHERCHE ET FORMATION
DOCTORALE EN ARTS, LANGUES ET
CULTURES**

**UNITE DE RECHERCHE ET DE
FORMATION**

**DOCTORALE EN LANGUES ET
LITERATURES**

**LESBIANISM AND LESBIAN IDENTITY: A
READING OF JEANETTE WINTERSON'S
*ORANGES ARE NOT THE ONLY FRUIT***

*A Dissertation Submitted in Partial Fulfilment of the Requirements for the Award of a
Master's Degree in English*

Specialization: British Literature

Presented By:

OBEN CYNTHIA BOWOWA

B.A. BILINGUAL LETTERS

University of Yaounde I

SUPERVISOR

ERNEST LUKONG VEYU

PROFESSOR

Department of English

University of Yaounde I



JULY 2024

DEDICATION

To

My mothers; Ashuneke Enow Colette and Butame Bertha Bie

ACKNOWLEDGEMENTS

A project of this magnitude can only be a product of persons who directly or indirectly helped to its realisation. My gratitude goes to the God Almighty for good health and for a good supervisor. Secondly, I thank my supervisor, Professor Ernest L. Veyu whose constant criticism, insightfulness, corrections, and guidance led to the completion of this work. Furthermore, I am grateful to all my lecturers in the Department of English for their insightful lectures. I am grateful to my mothers; Colette Ashuneke Enow and Bertha Butame Bie who encouraged me immensely, and for their financial, spiritual and moral support.

My special thanks to Mr. Christopher Anyam and Dr. Siefred Nchifor for their constant corrections and for providing me with the academic tools that I used in writing this work. I am grateful to Prof. Sarah Anyang for her constant reminder that I should not pass a day without adding something to my work. Again, my gratitude goes to the library of the English department, where I got reliable study materials that I used in my work.

Lots of gratitude go to my siblings who kept me company at night when I was working on my dissertation. I am especially thankful to Kimberly Takangeyong for her moral, financial and emotional support and for always pushing me to work harder. I am grateful to my uncles, Harold Egbe, Calvin Takangeyong and Bertrand Takangeyong, for their financial and moral support. A special thanks to Utibe Essien for helping me with critical materials that I used in my work and for financial support. Moreover, I am thankful to Annabel Oben Orock and Emmanuel Oben for always looking out for me and supporting me financially and morally. To my sisters-in-law, I am grateful for their heartfelt moral support. Finally, I am grateful to my colleagues and friends for their moral and spiritual support.

ABSTRACT

This study entitled, “Lesbianism and Lesbian Identity: A Reading of Jeanette Winterson’s *Oranges Are Not the Only Fruit*”, investigates into why some characters in Winterson’s *Oranges Are Not the Only Fruit* indulge into lesbianism, despite living in a Christian society that opposes this practice. It shows the extent to which these characters practise lesbianism and how reactions to lesbianism affect the identities of these lesbian characters.

The analytical tools used in this study were Freudian Psychoanalysis and the Queer Theory, which helped in understanding the behaviours of these lesbian characters and why they challenge their society in relation to their sexual preference. This study is based on the hypothesis that in the novel under study, Winterson presents lesbianism as a natural and legitimate sexual orientation that defies the religious, social and cultural restrictions.

This dissertation has enabled us to come up with the findings that there are many reasons people indulge into lesbianism and these reasons vary from person to person and the different environments. In the novel under study, some characters indulge into lesbianism because of natural and legitimate sexual orientation. Meanwhile, others chose to be lesbians, irrespective of opposition from the society. Upon reading *Oranges Are Not the Only Fruit*, it is evident that having an identity gives one a sense of belonging and purpose and that heterosexuality is not the only type of sexuality. Also, this dissertation revealed that the world is open to many options and that everyone is entitled to their decisions and sexual preferences.

RÉSUMÉ

Cette étude intitulée “Lesbianism and Lesbian Identity : A Reading of Jeanette Winterson’s *Oranges Are Not the Only Fruit*”, examine les raisons pour lesquelles certains personnages de *Oranges Are Not the Only Fruit* de Jeanette Winterson s’adonnent au lesbianisme, bien qu’ils vivent dans une société chrétienne qui s’oppose à cette pratique. Elle montre dans quelle mesure ces personnages pratiquent le lesbianisme et comment les réactions au lesbianisme affectent les identités de ces personnages lesbiens.

Les outils analytiques utilisés dans cette étude sont la psychanalyse freudienne et la théorie Queer, qui ont permis de comprendre les comportements de ces personnages lesbiens et les raisons pour lesquelles ils défient leur société en ce qui concerne leur préférence sexuelle. Cette étude est basée sur l’hypothèse que dans le roman étudié, Winterson présente le lesbianisme comme une orientation sexuelle naturelle et légitime qui défie les restrictions religieuses, sociales et culturelles.

Cette recherche nous a permis de découvrir qu’il existe de nombreuses raisons pour lesquelles les gens s’adonnent au lesbianisme et que ces raisons varient d’une personne à l’autre et d’un environnement à l’autre. Dans le roman étudié, certains personnages s’adonnent au lesbianisme en raison d’une orientation sexuelle naturelle et légitime. D’autres, en revanche, ont choisi d’être lesbiennes, indépendamment de l’opposition de la société. À la lecture d’*Oranges Are Not the Only Fruit*, il est évident que le fait d’avoir une identité donne un sentiment d’appartenance et un but, et que l’hétérosexualité n’est pas le seul type de sexualité. Cette thèse a également révélé que le monde est ouvert à de nombreuses options et que chacun a droit à ses décisions et à ses préférences sexuelles.

TABLE OF CONTENTS

DEDICATION.....	i
ACKNOWLEDGEMENTS	ii
ABSTRACT.....	iii
RÉSUMÉ	iv
INTRODUCTION.....	1
Statement of the Research Problem	5
Research Questions	5
Hypothesis.....	5
Research Objectives.....	6
Significance of Study.....	6
Research Motivation	6
Scope of Work	7
Definition of Key Terms	7
Structure of the Work.....	8
CHAPTER ONE: THEORETICAL FRAMEWORK AND REVIEW OF LITERATURE	10
Theoretical Framework.....	10
Review of Literature	27
CHAPTER TWO: HISTORICAL AND BIOGRAPHICAL BACKGROUNDS	39
Historical Context.....	39
Postmodernism.....	46
The Postmodern Novel	50
The Life and Works of Jeanette Winterson	55
CHAPTER THREE: INDULGING INTO LESBIANISM.....	62
The Passion for Lesbianism	62

Practicing Lesbianism.....	79
Effects of Lesbianism	82
CHAPTER FOUR: LESBIAN IDENTITY FORMATION.....	94
Non-conformity to Social Norms.....	94
Affirming a Lesbian Identity	103
CONCLUSION	111
BIBLIOGRAPHY	114

INTRODUCTION

Britain, spanning from the late eighteenth century to the mid twentieth century was characterised by an immense lesbian revolution and the need for the documentation of a lesbian history. Sheila Jeffreys in *The Lesbian Revolution: Lesbian Feminism in the UK 1970-1990* argues that lesbian feminists were the founders of feminist institutions as well as a vital force in the creation of a powerful revolution in lesbian ideology, culture, and practice. In this book, Jeffreys points out a few reasons some women chose to be lesbians and one of these reasons was men's violence towards women. According to Jeffreys, the history of lesbian feminism in the UK has never been written, despite its importance to the Women's Liberation Movement and feminism in general.

In order to gain recognition, these feminists, through the Women's Liberation Movement, came up with strategies to protect the lesbian community and to affirm their identity. The Lesbian revolution made extraordinary changes that were brought about by the mobilising of lesbian feminists during the late eighteenth century. With regards to their activities, lesbian feminists came out of the Gay Liberation Front (GLF) and the Women's Liberation Movement to create a rich culture and a rich social and political community. Moreover, lesbians created culture through setting up feminist and lesbian presses and bookstores, feminist art projects, theatre groups, bands, discos, dances and concerts. These avenues were to help them feel comfortable among themselves since the world does not accept them. Again, they wrote and published copious books of theory, fiction, poetry, self-help and history. Lesbians took the lead roles in creating innumerable resources to resist male violence such as; provide refuge for women battered by men in their homes, accommodate incest survivors' groups, and promote rape crisis centres.

Involvement in creating and running these resources led to many more women deciding to become lesbians. Lesbians were much involved in organising political groups, events and conferences for hundreds and thousands of women at a time. Lesbians also organised groups and activities for lesbians only. The result was that a lesbian feminist living in London, for instance, could go to several meetings a week and several conferences a month and conduct a social life entirely in feminist and mostly women-only spaces, bookstores, art centres, women's

centres, and discos. Importantly, the facilities and community created by lesbian feminists formed the base from which the Women's Liberation Movement for social change was able to draw its energy and get nurturance.

Jeffreys emphasised that her main purpose for writing *The Lesbian Revolution: Lesbian Feminism in the UK 1970-1990*, was to make up for the fact that the history of lesbians had never been documented. She explains that she was involved in lesbian feminism during the period where lesbian feminists began mobilising. In addition, she made it clear that it was her choice to become a lesbian because of her politics, and took part in the writing of some of the significant texts of lesbian feminism at that time, from the 'Political Lesbianism' paper, in *Love Your Enemy?*, to the Lesbian History Group book *Not a Passing Phase*. This was done to help the lesbian community grow and to be recognized. Some of the lesbian groups she belonged to were; the London Lesbian Offensive Group (LLG), the Lesbian History Group (LHG), the Lesbian Archive collective (LAC), Lesbians Against Pornography (LAP) and Lesbians Against Sadomasochism (LAS). Through these groups, she explains, she took part in promoting the lesbian community.

Likewise, Alison Oram and Annmarie Turnbull in *The Lesbian History Sourcebook* add that until the mid-twentieth century, lesbians rarely identified themselves as such. In other words, they never had the word lesbian attached to them, since lesbian identity is a late twentieth-century concept. According to Oram and Turnbull, women who resisted heterosexuality or had sex with other women were not necessarily referred to as lesbians. Consequently, they could only understand their desires, behaviour and experiences within the social context of their own times in the past. As lesbian feminists, Oram and Turnbull urge historians to enter into the culture of the past as best as they can, and understand the social and economic constraints within which women could express or act out love and desire for other women.

Lesbianism was not recognised from the Medieval period. This is because homosexuality at that time focused more on the relationship between men and the law was against it. Right up to the mid twentieth century since those who wrote subjects in relation to homosexuality were imprisoned or their books being banned. Similarly, Judith M. Bennett in "Lesbian-Like and the Social History of Lesbians", mentions that most medieval physicians discussed male homosexuality much more fully than lesbianism. Her reason is that, according to Murray Jacqueline, she quotes:

“the phallogentric sexuality of the Middle Ages best explains its obfuscation of lesbian activity; as long as women loving women did not use dildos or other devices that seemingly mimicked penises, their same-sex relations were not seen by many medieval writers as being fully sexual” (199).

As seen above, the medieval period trivialised same-sex relations between women since male homosexuality was more of the focus at that time.

The mid twentieth century was a period where lesbians started being overtly conscious of their lesbian identities. In an article entitled, “From Woman-Loving Woman to Queer: Historiographical Perspectives on Twentieth Century British Lesbian History”, Rebecca Jennings mentioned that lesbianism in Britain during the 1980s and 1990s had gained popularity and recognition, thanks to the writings of lesbian feminist historians and some literary writers. One of the prominent works that sensitised lesbians and also got criticised was Radclyffe Hall’s *The Well of Loneliness*, published in 1928. This novel, she continues, gained appraisal as some lesbian feminist writers considered it a pivotal weapon to spread lesbianism.

According to Jennings, historiography emphasised the role of both the text and its author in attracting the attention of the censors. This is because Hall was frequently assumed to have based the central character, a female congenital invert, upon herself. During the period when *The Well of Loneliness* was published, Jennings continues, Hall was in an established relationship with Una, Lady Troubridge, former wife of Lord Admiral Troubridge. In addition to Jennings’s opinion, Katrina Rolley, in “Cutting a Dash: The Dress of Radclyffe Hall and Una Troubridge”, argued that the women’s personal image and masculine dress (Hall and Troubridge) rendered them identifiable as lesbians. Rolley argued that Hall and Troubridge closely mirrored the sexological models of the masculine ‘active’ invert and the feminine ‘passive’ invert. In other words, Hall would often wear masculine clothes and Troubridge would dress in feminine clothes. Furthermore, Hall would take advantage of current fashion to wear masculine ‘tailor-made clothes’ and cropped hair, while Troubridge often followed more feminine trends in fashion. This style, Rolley explains, amounted to a declaration of sexual identity. Radclyffe Hall’s personal image was interpreted as a public statement of lesbianism, which prompted many historians to celebrate her as a lesbian heroine.

As a positive reaction to Hall’s novel, Leigh Gilmore and Gabrielle Griffin praised Hall’s adoption of conventional literary styles and, in particular, the bildungsroman model, which enabled her to gain sympathy through the suffering of her characters. Similarly, Sonja Ruehl was inspired by Foucault’s ‘reverse discourse’ theory which he uses to claim that the

publication of Hall's novel can be seen as a step in the process whereby, women have firstly been able to group under a publicly available 'lesbian' label and later gone on to demand the right to define that category themselves. In other words, the novelist has used her novel to encourage lesbians to label themselves as 'lesbians' since they never had any name attached to the relationships they shared with their fellow women.

Despite these appraisals, *The Well of Loneliness* was highly criticised since it was considered 'poison'. Shortly after its publication, this novel became a target for criticism and mockery. James Douglas, editor of the Sunday Press, declared that he would rather give a bottle of prussic acid to a healthy girl or boy, than to allow them read *The Well of Loneliness*. According to Douglas, this novel is more poisonous to the soul and would go a long way in destroying the moral standards of youths. Due to its obscenity, Douglas requested that the novel be banned for the good of the British society. Likewise, the British court, which considers the relationship between women as an 'unnatural practice', judged the novel to be obscene since it favoured the relationship between two women. Consequently, the novel was banned. Nevertheless, the novel was published again in Britain, twenty years later (1949). Contrary to the British society, the novel was able to withstand legal challenges in the United States of America, particularly in New York State. *The Well of Loneliness* became the best known lesbian novel in England and in America since it survived the legal charges. Young people could use this novel to get information about lesbianism. Moreover, lesbians became more visible and could identify themselves among others, thanks to this novel.

Jeanette Winterson wrote her first novel, *Orangs Are Not the Only Fruit*, 1985, in England, when lesbianism had already gained recognition in general, despite the criticism that came with its recognition from the British society. As earlier mentioned, the mid twentieth century Britain had already recognised lesbianism. To prove this, Winterson's *Orangs Are Not the Only Fruit* was one of the best-selling English novels and Winterson won the Whitbread prize for this novel. In an essay entitled "The Poetics of Sex, Jeanette Winterson (1993): A Reappropriation of Eroticism From a Feminine Perspective" Marion Letellier adds that Winterson's first novel was a success despite the fact that her career as a writer was already well established. Letellier introduces her essay by throwing some light on Winterson's biography. She explains that Winterson came out as a lesbian at the age of sixteen and was forced to leave home. She did odd jobs before attending St Catherine's College in Oxford. In addition to being a writer, Winterson is also a journalist and a broadcaster, as well as a former delicatessen owner, and she has been teaching Creative Writing at the University of Manchester

since 2012. From this biography, it can be deduced that Winterson was already aware that she has romantic feelings for women and not men. In other words, she had already identified herself as a lesbian. Moreover, she was first rejected from home for being different. Despite challenges Winterson faced when she left home, she reached out to the world as a lesbian through her works which encourage other lesbians to come out and accept their identities.

Identity is a very important factor in the life of every individual since it gives a sense of belonging and purpose. In Winterson's *Orangs Are Not the Only Fruit*, some characters find themselves running away from home in search of an identity, since they do not find any purpose in whatever they do. They face rejection from family members and even from those in their community for indulging into lesbianism. Winterson presents the reality of her society through these characters as a means of addressing the public to limit the criticisms thrown at not only lesbians, but homosexuals as a whole.

Statement of the Research Problem

Reading through Winterson's *Oranges Are Not the Only Fruit*, it is observed that some characters in the novel practice lesbianism and fight to assert their lesbian identities. Irrespective of the fact that these characters live in a Christian community where lesbianism is considered a sin and illegal, these characters refuse to abandon their lesbian practices. Rather, they accept the challenges that came with being lesbians and affirm their lesbian identity.

Research Questions

Drawing from the research problem above, the following research questions have been identified;

- What influences impacted Winterson's life and sexual orientation?
- Why and to what extent do characters indulge into lesbian activities?
- How do reactions to lesbianism affect their lesbian identities?

Hypothesis

In Jeanette Winterson's *Oranges Are Not the Only Fruit*, lesbianism is presented as a natural and legitimate sexual orientation that defies religious, social and cultural restrictions. Stigmatisation of any kind, rather than discourage the lesbians, spurs them on, and pushes them to rather affirm the same identity. Winterson portrays the practice as natural, biological and spiritual, ultimately to be accepted by the society.

Research Objectives

The purpose of this study is to investigate the causes of lesbianism and the search for a lesbian identity in Winterson's novel. It also examines how these lesbian characters practise lesbianism and how the notion of lesbianism is perceived in the society in which these characters live. In addition to the manner in which non-lesbian characters react to lesbianism, this work presents the effects of lesbianism, not only on those who practise it but on those who reject it as well. Again, this work aims to show that Winterson's novel portrays resilience and determination, given that despite the depression that some characters go through, they stand firm on their decision to remain lesbians. Similarly, Winterson presents situations in her novel which mirror the experiences she went through when she identified herself as a lesbian.

Significance of Study

Evidently, Winterson's *Oranges Are Not the Only Fruit* has been criticised since lesbianism is considered an "unnatural practice". However, this work is significant in the fact that it shows how the notion of lesbianism is viewed in a Christian society and the importance of identity. Winterson's novel has provoked a lot of controversies, which made some critics to consider it as the author's autobiography, since it relates closely to the author's life experiences. In addition, this dissertation explores the hardships that some characters experience as a result of the decisions they make and the fulfilment that comes with having an identity of their own. This study is also significant in that it portrays how religious hypocrisy is glaring in the novel. Some characters use the Bible as a means to judge others, while some focus more on church activities instead of taking care of their family problems. Consequently, family issues are handled publicly. Lastly, this work is significant in that it does not only limit Winterson to the long list of lesbian feminist writers who wrote against the stigmatisation of lesbians, but she is also portrayed as one who encourages people to work towards their dreams and accept their identities, irrespective of social opposition.

Research Motivation

Lesbianism is one of the contemporary issues that is not only discussed all over the world but practised and legalised by some countries. There is need for youths to be sensitised as early as possible because some youths indulge into lesbianism due to peer pressure or ignorance and sometimes confusion. In many homes, parents feign ignorance when their children bring up issues related to sex and this increases curiosity, which can endanger them in the course of searching for answers. I was motivated to carry out this research, based on my experience with

some lesbians. I was befriended by a lesbian without knowing that she was one, until she started admiring like a man would admire a woman. I found that strange and I stopped being friends with her since I found that behaviour strange. With time, I got curious as to why this lady became a lesbian.

Scope of Work

Judging from Winterson's background information, which contributed to the writing of her first novel, it is clear that she wrote the novel during the period when lesbianism had gained recognition in Britain. *Oranges Are Not the Only Fruit* has been examined using Freudian Psychoanalysis and Queer Theory and the author's biography will be helpful in understanding her novel and the era in which she lived. Our focus will be on the biographical information of Jeanette Winterson, as well as some critical materials that are related to the work under study.

Definition of Key Terms

For a better understanding of the issues raised in this research, it is worthwhile providing a working definition of the key terms. The main terms to be defined are; lesbianism and identity.

The Oxford Dictionary (2nd edition), defines lesbianism as the quality or characteristic in a woman of being sexually attracted to other women. Lesbianism, which is also called female homosexuality is an act that has been accepted and considered a human right by many Western countries like America, and Britain but not in Africa, although the practice has started manifesting in Africa as cross-dressing. Some women indulge into lesbianism because they want to avoid venereal diseases since they believe that about 90% of these diseases are transmitted through sexual intercourse with men. Meanwhile, some female youths become lesbians because of peer pressure, which serves as a form of belonging. Nowadays, peer pressure is the highest factor that endangers youths because they want to do what their peers do to prove that they belong to their group, for fear of being an outcast. In homes where young girls are exposed to clubbing, drinking and no follow-up, they tend to become what they have been exposed to. Home training plays an important role in the upbringing of any individual. Avoiding pregnancy is one of the reasons some women become lesbians and some women may have faced disappointment from men. These reasons may seem advantageous to lesbians but it does not erase the fact that lesbians will always feel socially neglected and they may encounter mental health issues from being discriminated, prejudiced and isolated. There is no cure for lesbianism but a proper counselling may guide these individuals towards the right path.

Miriam Webster American Dictionary defines identity as the distinguishing character or personality of an individual. It could also be the condition of being the same with something described or asserted. In an article entitled, “Why Identity Matters and How It Shapes Us”, Sunjana Gupta defines identity as a set of physical, mental, emotional, social and interpersonal characteristics that are unique to you. In addition, she includes another definition of identity from the American Psychological Association which defines identity as a set of traits that distinguish people from others, due to the fact that everybody cannot possess the exact combination of traits. There are some factors that make up a person’s identity which are; physical appearance, genetics, life experiences, race, social community, language, religion, gender, nationality, culture, goals, memories, family, dressing and even traditional delicacies. Identity is important to everybody because it gives us roots and this helps us to remember that we came from somewhere. Also, it creates self-awareness and promotes healthy relationship with people. Lastly, having an identity paves the way for a better understanding of values and interests.

According to Evie, lesbian identity refers to women, and some non-binary and gender-fluid people, who are romantically, physically and/or sexually attracted to women. In her article entitled, “A Short Guide to Lesbian Identity”, she describes different expressions of the lesbian identity and she also defines the symbols that represent the lesbian identity. As earlier mentioned, there are many factors that define one’s identity. For those with the lesbian identity, some of them could be identified by the way they dress. For instance, the butch lesbians find it more convenient to wear men’s clothing and keep short hair. For them, this identity gives them a sense of belonging and with their symbols, they can easily identify themselves.

Structure of the Work

This dissertation is made up of an Introduction, four chapters and a Conclusion. The Introduction presents fundamental elements like the research problem, the research questions, the hypothesis. It equally highlights research objectives, motivation, significance of study, a scope of study and the definition of key terms.

Chapter One, entitled, “Theoretical Framework and Review of Literature” focuses on the theoretical frameworks chosen for this study and the review of other works in relation to the novel under study. The first part handles two theoretical frameworks which are; the Freudian Psychoanalysis and the Queer Theory. The second part focuses on the works of previous researchers on the novel under study.

Chapter Two, entitled, “Historical and Biographical Backgrounds” comprises a brief history of the Twentieth Century Britain and the biographical background of Jeanette Winterson. This chapter also dwells on the postmodern period and some tenets of a postmodern novel, which bring out some of the aspects the author mentions in her novel like lesbianism and the quest for an identity. These aspects are the major concerns in the novel under study.

Chapter Three, captioned, “Indulging Into Lesbianism” focuses on the reason some characters indulge into lesbianism in Winterson’s novel. This chapter also examines how these characters practise lesbianism and the consequences that come with being lesbians.

Chapter Four, entitled, “Lesbian Identity Formation” handles the search for an identity. The lesbian characters in *Oranges Are Not the Only Fruit* experience humiliation and are rejected. This pushes some of these characters to be self-conscious and have a rethink of their decision whether to remain lesbians or get into a relationship with the opposite sex. This self-awareness eventually leads to the formation of lesbian identity for some of the characters and a new identity for others.

The Conclusion gives a synthesis of the various arguments raised in the different chapters, evaluates the hypothesis and draws a relevant conclusion in relation to lesbianism and lesbian identity, as seen in Winterson’s novel.

CHAPTER ONE

THEORETICAL FRAMEWORK AND REVIEW OF LITERATURE

This chapter focuses on the theoretical frameworks chosen for this study and a review of literature. Freudian Psychoanalysis and the Queer Theory have been chosen because they help one understand how characters in the text behave and the effects of the choices they make. The review of literature, meanwhile, will examine the works of critics and previous researchers in relation to the novel under study. This will be done to establish a relationship between what they have said and done in relation to our study. The first part of this chapter will be theoretical frameworks and the second part will focus on the review of literature

Theoretical Framework.

The nature of our concern in *Oranges Are Not the Only Fruit*, enables this research to be viewed through the lenses of Freudian Psychoanalysis and Queer Theory.

Psychoanalysis was established in the early 1890s by Austrian Neurologist, Sigmund Freud. It stemmed partly from the clinical work of his colleague, Josef Breuer, whose successful experiment, known as “Anna O” on a patient named Bertha Pappenheim, got Freud’s interest in the unconscious mind and inspired him to develop some of his most influential ideas. Nick Rennison, in “The Pocket Essential” states that the word “Psychoanalysis” was coined by Sigmund Freud. Freud coined this word during his lectures at the University of Vienna Psychiatric Clinic during the 1915/1916 and 1916/1917 academic years respectively. Freud’s lectures were twenty-four in number which he grouped into two. The first eleven chapters were centred on the interpretation of dreams. The last thirteen chapters laid more emphasis on the ideas of neurosis, how neurotic symptoms are rooted in unconscious mind and in the sexual development of the individual. According to Rennison, these divided lectures were later compiled to form the *New Introductory Lectures on Psychoanalysis* (1933), which focused on the theory of the structure of the human mind. It is worth noting that Freud was not the first person who spoke about issues related to psychology since these issues had already existed in literary works of various ages and culture, starting from Sophocles’ *Oedipus Rex* to William Shakespeare’s *Hamlet*.

As a psychiatrist, Freud had initially developed his ideas of psychoanalysis for the sake of neurotic patients, which helped him to discover the truth of human subjectivity. Through this discovery, he judged human symptoms from human actions, which he considered to have originated from an unconscious state to a conscious one, expressed through language. According to Freud, every human action, is controlled through the mind's eye. In other words, the mind's eye is the area that guides our daily activities. Many people are affected by many forms of psychological problems such as repressed anger, fear, anxiety, obsession and depression, which greatly affect their minds. Consequently, these psychological problems determine how these affected persons live and react in their respective environments. Psychoanalysis attempts, therefore, to find a solution to these psychological problems. Similarly, a psychological reading of a literary text helps to unveil how the mind of characters is responsible for certain actions they take.

Psychoanalysis

According to *The Cambridge Advanced Learner's Dictionary* (4th edition), psychoanalysis is a theory and method of treating mental illness in which a person is encouraged to talk about personal thoughts and events to someone trained in this method. In the same light, Jo Nash, in an article entitled, "Psychoanalysis: A History of Freud's Psychoanalytic Theory", defines psychoanalysis as a 'talking therapy' that aims to treat a range of mental health issues by investigating the relationship between the unconscious and the conscious elements using clinical techniques like free association and dream interpretation. In this case, a psychoanalyst provides a client (usually referred to as a patient) a safe and personal space where the client can freely talk about himself and what troubles him. This is done to help the psychoanalyst understand the connections and patterns of his experiences. From the understanding of these connections and patterns of experiences, the psychoanalyst can easily identify the problems that the client is facing and will help to provide solutions.

The major proponent of psychoanalytic theory is Sigmund Freud. In a book entitled, *Sigmund Freud*, Pamela Thurschwell notes that Freud's psychoanalysis proposed new ways of understanding concepts like love, hate, family relations and sexuality, which make up our daily lives. She adds that thanks to Freud's psychoanalysis, we all live today, making references to Freud's innovative concepts which could be used both in the academic domains and medical fields. In other words, Psychoanalysis provides a clear history of an individual's mind, its stages of development, its unconscious desires (sexual or libidinal desires) and a set of specific

therapeutic techniques to interpret this individual's history. With the help of Freud's Psychoanalysis, we will be able to examine Winterson's characters in relation to the manner in which their minds function.

Jo Nash notes that Freud first came up with a model of the human mind which he divided into three layers; the conscious, the preconscious (subconscious) and the unconscious. According to Freud, the conscious houses our current thoughts, feelings and perceptual focus. The preconscious is the home of everything we can recall or retrieve from our memory. The unconscious is the layer where all the processes that drive our behaviour, including biologically determined instinctual desires, reside or are hidden. Freud later on proposed a more structured model of the mind that better explained his original idea of the conscious and the unconscious. He came up with the Id, the Ego and the Superego.

The first feature of the human psyche is the Id, which is that part of the personality containing the primitive, unconscious impulses and the desire for instant gratification. These desires could be hunger, thirst, sex, anger, going to the bathroom, among others. The Id is governed by the "pleasure principle" since it is predominantly passionate and drives towards the need for satisfaction. Freud uses a common example of someone who is thirsty, his immediate need will be water to satisfy his thirst. There are some needs that cannot be satisfied with immediate effect based on the situation and the place one finds oneself. Trying to satisfy an urge or a desire at the wrong place and time may produce negative results which may affect one's way of behaving. Freud then proposes that when one's needs cannot be satisfied immediately, the person should rely on hallucination and daydreaming which are components of the pleasure principle (which seeks immediate gratification to relieve the tension. This first personality of Freud's theory can be seen through some characters in *Oranges Are Not the Only Fruit* who make wrong choices to satisfy their needs.

In an article entitled, "The Psychodynamic Perspective 1: How Well Do We Know Ourselves. Sigmund Freud and Psychodynamic Psychology," Aidan Sammons notes that despite human complex and sophisticated behaviour, Freud still believed that humans are still animals because they are controlled by animal desires as mentioned above, with sex being the highest desire, which Freud referred to as the libidinal desires. For example, some of Winterson's characters challenge their societal norms, just to practise lesbianism. This is due to the fact that some of them are controlled by the Id which seeks to gratify the need for a woman to indulge into lesbianism.

The ego is the second personality that acts as a defence mechanism and it is represented by the conscious decision-making process. Often referred to as the “Self”, the ego is the most logical, rational and conscious part of the mind. According to Freud, the ego relies on the principle of reality, which is responsible for sorting out what is real, by creating awareness in one’s thought and the reality of the world. The ego creates awareness in the mind to be able to differentiate between good and evil, advantages and disadvantages, right and wrong. To illustrate this view, Freud compares the relationship that exists between the Id and the Ego to that of a horse and its rider. The horse relies on the rider for direction and guidance. According to Charles Ashbach and Victor Shermeh in *Object Relations, The Self and The Group*, the ego is considered a portion of the mind controlling the perceptual apparatus and stays in contact with external reality. It also controls decision-making since it maintains a balance between the Id and the Superego. Moreover, the ego is governed by the “reality principle” as it tries to satisfy the desires of the Id while taking into consideration the desires of the superego. Similarly, the ego creates awareness in some characters into the realities of the society in *Oranges Are Not the Only Fruit* in preparation for the consequences they will face based on their decision.

Freud’s last feature of the psyche is the superego which represents all the internal beliefs and moral values learnt from home and society. It plays the role of a decision maker and a fighter for moral upbringing. The superego is also a projection of the ego since it aims at suppressing and dismantling the Id’s unacceptable moral behaviour, caused by its primitive urges and unrealistic demands. Freud divides the superego into two components which are the conscience and the ego ideal. The conscience identifies immoral and inappropriate things, the ideal works in shaping a person’s mind in relation to what he should do and how he should behave in the society. Aidan Sammons notes that the superego makes moral judgements by telling one to make sacrifices for a good cause, even though self-sacrifice may not always be rational. Freud concludes by suggesting that the Id, Ego and the Superego work together in shaping the human mind and behaviour and so cannot be independent and separate from one another.

Freud believed that the Id, Ego and Superego are in constant conflict since each of them have different goals and different desires. Freud, therefore, came up with the idea of defence mechanisms. With the help of the defence mechanisms, the ego is distorted in order to protect itself from anxiety or negative feelings from the Id and the Superego. Defence mechanisms occur according to Phebe Cramer, when the ego cannot meet the demands of reality and these

mechanisms can be positive or negative, depending on how the mechanism is used. In his book, *Protecting the Self-Defense Mechanisms in Action*, he explains how some of these mechanisms manifest themselves in different ways as seen below.

Firstly, repression is the first defence mechanism Freud came up with, which deals with the unconscious blocking of unpleasant emotions, impulses, thoughts and memories. This defence mechanism helps to minimise feelings of guilt and anxiety. Nevertheless, these repressed feelings could lead to psychological distress because no matter how the mind represses one's feelings of guilt, the memories will haunt the person.

Another defence mechanism which the ego uses is denial. With denial, the ego blocks upsetting experience from awareness, leading to a situation, where an individual refuses to acknowledge or believe what is happening. Denial is useful because it allows one to adjust and accept the reality of one's wrongdoing with time. However, this defence mechanism may have a negative effect as it keeps one from addressing a problem or strive to amend. This may prevent one from accepting counselling or receiving treatment needed.

Moreover, projection is another defence mechanism used by the ego to resolve discomfort by attributing unacceptable thoughts, feelings and motives to another person. In other words, projection is a defence mechanism used when a person is ashamed for acting in a certain way. As a way of getting rid of that discomfort, the person makes it look like someone else is exhibiting the behaviour they are ashamed of.

Again, the ego satisfies an unconscious desire by acting on a substitute object or person, in a manner that is socially unacceptable. The ego does this with help of another defence mechanism called displacement. For instance, an employee transferring aggression to his wife at home simply because he had a bad day at work, caused by his employer. This mechanism will save the employee from being fired, since the employee transferred his aggression on his wife, and not his boss. However, if this attitude becomes a routine, the wife may stop being understanding and the employee may face bigger issues at home, like the wife wanting a divorce.

Another type of defence mechanism is sublimation, which is similar to displacement. This is a defence mechanism where the ego overcomes conflict by transforming socially unacceptable ideas into socially acceptable actions.

Lastly, regression is a defence mechanism where the ego's functioning returns to a former state of psychological development, in order to overcome stress. This could be a situation where an adult gets angry and starts throwing tantrums like a child.

According to Freud, a person's personality is formed in the first six years of his life and they are influenced by some experiences one encounters. Freud believed that past traumatic experiences play an important role in an individual's present life, since these experiences highly influence the development of one's personality. For example, a girl who grows up in a house where she is sexually, emotionally and psychologically abused, tends to isolate herself from men. She could also be violent and hostile towards men since she has a terrifying memory of men from home. On the contrary, a girl who grows up in a home where she is not abused in any aspect by men, will tend to be friendly with them.

Likewise, Freud in, *The Interpretation of Dreams*, posits that dreams are a fulfilment of our wishes, formed as a result of two mental processes. The first mental process contains the unconscious forces that construct a wish, expressed by the dream. The second mental process involves the censorship that forcibly distorts the expression of our wishes. Freud used two scientific methods to talk about dreams which are displacement and condensation. He explains that during sleep, the unconscious mind condenses, displaces and forms representations of the dream content. He also mentions two major contents used to interpret dreams. The first content, known as the manifest, specialises in remembering everything that happens in a dream and the ability to narrate it. The second content is the latent content that refers to the underlying meaning of the dream.

Nick Rennison notes that Freud's psychoanalysis is a great contribution in the study of the human psyche. He adds that Freud's greatest contributions to the study of the human psyche is his ability to see the complexities of human sexuality. Freud's theory of psychosexual stages of development focused primarily on social and emotional development. According to Freud, a single boy part is particularly sensitive to sexual or erotic stimulation at particular points in the developmental process. This is because sexual tendencies begin from childhood and develop through the different stages of childhood development. This psychosexual theory had five stages of human development namely: the oral stage, the anal stage, the phallic stage, the latent stage and the genital stage.

The oral stage is the stage when the infant's pleasure comes from the stimulation of the mouth while sucking his mother's breast. It ranges from birth to 18 months during which,

the child's sexual desires are subdued but he may show signs of frustration if not breastfed. As a result, the child may develop bad habits like envy, suspicion and pessimism. On the contrary, if the child is attended to at all times, there are chances of him developing good habits like contentment, optimism and admiration for others around him.

The anal stage occurs when the infants derive their pleasure from defecation. It ranges from 18 months to 3 years. This is a stage where infants get educated primarily by their parents. They learn to express themselves when there is need to let out their waste products. If their parents are too lenient during this stage by allowing them to derive pleasure from excreting on their bodies without expressing themselves, their infants will become disorganised, messy and reckless. However, if the infants express themselves when they are pressed, they will always be neat, orderly and obstinate.

The phallic stage occurs when increased sexual interest causes the child to be physically attracted to their parent of the opposite sex. Freud referred to this as the "Oedipal Complex". For boys, Freud talks of the "Oedipus complex", where a boy falls in love with his mother and wants to get rid of his father. Out of fear of being castrated by the father, the boy decides to suppress his feelings for his mother and follow the rules laid down by his father. The word "Oedipus" was borrowed from Sophocles' Greek text, *Oedipus Rex*. Freud used Shakespeare's *Hamlet* to back up his view of the Oedipus complex. In the play *Hamlet*, the tragic hero cannot punish his uncle, Claudius, for killing his father and marrying his mother, Queen Gertrude. For the girls, Freud talks of the "Electra Complex", where girls go through Penis Envy. As a result, they tend to love their fathers and compete with their mothers for their father's love. The girls treasure a penis because they do not possess one and so, get more attached to their fathers who have it. The phallic stage ranges from 3 to 6 years but there is another stage known as the latent stage, which ranges from 6 years to puberty.

The latent stage, according to Freud, is not actually a stage but rather a time when psychosexual development is on hold. Here, the child is able to feel sympathy when another human being is hurt. The last stage of psychosexual development is the genital stage that marks the beginning of sexual relationships and ends with sexual maturity.

Although Freud was the major proponent of psychoanalysis, he did not fail to recognize his source of inspiration. In *The History of the Psychoanalytical Movement*, Freud writes to Karl Abram in three different chapters, carrying three different messages on the history of psychoanalytical movement. The first chapter focuses on the subjective contribution of Freud

in the development of psychoanalysis. The second chapter is based on the description and the birth and development of psychoanalytical movement. The third chapter is centred on the political and polemical views of other critics in relation to his theory. Freud reiterates that it is thanks to Josef Breuer that he was able to come up with the founding of Psychoanalysis. He states that:

For psychoanalysis is my creation; for ten years I was the only one occupied with it, and all the annoyance which this new subject caused among my contemporaries has been hurled upon my head in the form of criticism. Even today, when I am no longer the only psychoanalyst, I feel myself justified in assuming that none can know better than myself what psychoanalysis is, wherein it differs from other methods of investigating the psychic life, what its name should cover or what might be designated as something else. (12)

As seen above, Freud clearly stated that his contribution to the psychoanalytical movement should not come as a surprise because he had been working on the theory for years and had so far assumed all the criticisms made against his suggestion. He further explains that even if new psychoanalysts emerge, they would use different methods to interpret the theory of psychoanalysis. In 1909, Freud acknowledged the original founder of psychoanalysis, Josef Breuer, his source of inspiration, when he had the opportunity to speak publicly on psychoanalysis in an American University.

In an article entitled, “Carl Jung and the Concept of Collective Unconsciousness”, Steven Gimbel presents the relationship between Sigmund Freud and another psychoanalyst, Carl Jung. Gimbel explains that Jung was Freud’s best student, who continued his work on Psychoanalytic Movement but separated due to their differences in interpreting their views on the same theory. Gimbel compares and contrasts the Freudian Theory and the Jungian theory. Firstly, Jung, just like Freud, believed that the human mind is controlled by three elements which make up the human personality. However, the difference stemmed from the division of these three elements. While Freud divided the human psyche into the Id (the unconscious), the ego (the preconscious) and the superego (conscious), Jung divided the human psyche into the ego, the personal unconscious and the collective unconscious.

Secondly, Freud maintained that the unconscious mind is a dark, undiscovered reservoir of feelings, thoughts, urges and memories that exist outside the conscious. Meanwhile, Jung posits in his theory of the collective unconscious that human beings have a connection with one another and their ancestors through a shared set of experiences. Jung believed that the human subconsciousness does not only keep personal experiences and memories, but also keeps

records of humanity as a whole. Lastly, Gimbel adds that Freud and Jung had religious differences because contrary to Freud who viewed religion as a form of collective neurosis, Jung viewed religion as a natural and universal part of the human consciousness. These differences led to the separation of Freud and his student, Jung.

Psychoanalysis has paved way for the audience or readers to understand the characters' mind by what they go through within the story. Psychoanalysis will be essential in understanding why some characters in *Oranges Are Not the Only Fruit* choose to be lesbians, despite being criticised by their society. In addition, Freud's psychological interpretation, especially his interpretation of dreams, has become one of the mechanisms to find out the hidden meaning of a text. This interpretation of dreams helps to explore the writer's personality as factors that contribute to his experiences from birth up to the period the writer starts writing. For instance, in *The Interpretation of Dreams*, Freud analysed Sophocles' *Oedipus Rex* and Shakespeare's *Hamlet* for their oedipal elements. In an essay entitled, "Creative Writers and Daydreaming", Freud throws light on the connection between literature and psychoanalysis by comparing fantasy, play, dreams and the work of art. According to Freud, a piece of creative writing is an artist's continuation of his childhood play and experiences. In other words, an artist expresses his repressed childhood desires through creative writing in the form of fantasy and creates daydreams in place of childhood plays. These childhood memories enable the writer fantasise and manifest his wishes in the form of creative writing or art.

M.H. Habib in *A History of Literary Criticism: From Plato to the Present*, notes that Ernest Jones, another psychoanalyst, wrote a comprehensive three-volume biography of Freud. This is because he was a one of Freud's closest associates and was loyal to Freud. Later on, Freud's other disciples, Otto Rank, wrote a book on myths known as *The Myth of the Birth of the Hero*. In which he reaffirmed Freud's notion of artists producing fantasies of wish fulfilment. Aside from Otto Rank, Jacques Lacan was of great importance when it came to interpreting Freud's works. He effectively employed disciplines such as Mathematics and Logic to reformulate Freud's account of the unconscious and his own account of human subjectivity, in a Saussurean terminology of the connections between the Signifier and the Signified. This was later referred to as psycho-pedagogy. Meanwhile, another generation of critics who were not necessarily Freud's disciples got inspiration from his psychoanalysis and it helped them in interpreting literary texts. For instance, Freud's interpretation of dreams can be used in literary texts to express the author's secret unconscious desires and anxieties since

a literary work reveals the author's neuroses. Some of these critics are: William Empson, Kenneth Burke and Edmund Wilson.

Despite the contribution of Freud's psychoanalysis in understanding human behaviour and in interpreting literary texts, this theory was heavily criticised. Firstly, Freud's psychoanalytic concepts such as the unconscious conflicts cannot be scientifically tested. Also, the Freudian approach to treating patients raises scepticism because the evidence supporting its effectiveness is weak, compared to other treatments. Moreover, modern psychologists believe that Freud underestimated the role of learning and culture in shaping personality since he believed that personality is highly influenced by past experiences. Lastly, Freud's theory is considered sexist as many psychologists claim that it focuses more on men than women.

As seen above, Freud's psychoanalysis has been explored, in terms of its origin, definition, how it divides the human psyche and the stages of human development. The Freudian psychoanalysis has enabled us to better understand how the human mind works and it will also one in understanding how the characters in *Oranges Are Not the Only Fruit* feel, think and behave. With the help of Freud theory, the analysis of the text under study will be insightful. Although Freud's psychoanalysis has helped us to understand the way the mind works, it is not sufficient since it does not touch all the aspects related to our study. Hence, Queer Theory will be useful since it handles issues of sexuality and gender, which is one of the concerns in this research.

Queer Theory

According to the Encyclopedia Britannica, it is hard to trace the origin of Queer Theory since it came from multiple critical and cultural contexts like Feminism, the Gay and Lesbian Movements, Post-Structuralist Theory among others. Although Queer Theory started in the educational sphere, the cultural events surrounding this theory need to be considered as well as they play an important role in tracing the theory. Activist groups in the 1980s stood against the lack of government intervention after the HIV/AIDS broke out. Also, gay activist groups and the queer nation (they fight against anti-gay violence) took the lead to force attention not only to the AIDS epidemic, but also the gay and lesbian community as a whole. Thanks to the efforts of these activist groups, these gay activists were able to define themselves among others by highlighting a non-normative option to the more traditional identity politics. Moreover, Queer Theory, as an academic tool, came partly from gender and sexuality studies that, in turn, had their origins from lesbian and gay studies as well as feminist theory. Queer Theory was

established in the 1990s with the aim of challenging binaries surrounding sexuality. The word 'queer' was first coined by the Italian Feminist Teresa de Lauretis, in her 1991 work on the feminist cultural studies journal *differences* entitled, "Queer Theory: Lesbian and Gay Sexualities", during a conference she organized at the University of California.

Queer Theory is a field of post-structuralism and critical theory that became known in the 1990s. *The Bedford Glossary of Critical and Literary Terms* defines Queer Theory as a contemporary approach to literature and culture that assumes that sexual identities are flexible, not fixed, and that critiques gender and sexuality as they are commonly conceived in Western culture. As a result, queer theorists, like gender critics, take the constructionist position that gender is a social artifact. In addition, *The Bedford Glossary of Critical and Literary Terms* states that masculinity and femininity are culturally constructed and determined rather than natural. This implies that power is used to establish and normalise certain forms and expressions of sexuality, while stigmatising others in the society. Consequently, the binary opposition, heterosexual and homosexual is as much a product of culture and its institutions as the opposition of masculinity and femininity.

Queer Theory first came up as an academic tool which stemmed from multiple cultural and critical contexts that include the Gay and Lesbian Movements, AIDS activism, Feminism, subcultural sexual practices such as Postcolonialism and Sadomasochism (achieving sexual gratification from inflicting pain on others without pity and the enjoyment of receiving pain or humiliation). These gay activist groups fought against the prejudice and violence thrown at them. Queer theory is an outgrowth of gender criticism and, more specifically, of gay and lesbian criticism and generally credited to gender theorist, Teresa de Lauretis, who in 1992, edited a special issue of the journal *differences* entitled, "Queer Theory: Lesbian and Gay Sexualities".

The term, "queer", that was used pejoratively to refer to homosexuals, especially gay, which has been reclaimed and embraced by queer theorists, who apply it to both sexual relations and critical practice. With regard to sexual relations, queer encompasses any practice or behaviour that a person engages in, without reproductive aims and without considering social or economic opinions. As a critical term, queer refers to writings that question generally accepted associations and identities involving sex, gender and sexuality. Queer theorists believe that there are no set norms that define a person and they aim at challenging socially constructed norms to destroy inequality. In recent times, queer has been used as an umbrella to

sexual self-identification like gay, lesbian, etc. In a book captioned, *Saint Foucault: Towards a Gay Hagiography*, David Halperin posits that queer is, by definition, whatever is at odds with the normal, the legitimate and the dominant. In other words, whatever is considered strange and does not conform to what the society accepts is queer. That is why lesbians, gays, bisexuals, cross-dressers are often criticised, since they practise what the society does not recognize and accept.

In *The Bedford Glossary of Critical and Literary Terms*, Ross C Murfin and Supryia M. Ray state that, like most gender, gay, and lesbian critics, queer theorists draw from the work of the twentieth-century French philosophical historian, Michel Foucault, whose work is particularly important to Queer Theory. The major proponents of Queer Theory are; Michel Foucault, Adrienne Rich, Judith Butler, Gayle Rubin, Eve Kosofsky Sedgwick and Teresa de Laurentis. The views of these critics will be explained below.

Michel Foucault views sexuality as a historical construct that evolved as years passed and as such, should not be imposed on people as a natural phenomenon. In *The History of Sexuality* criticises the idea that sexuality was suppressed by the western society, resulting from the rise of capitalism and bourgeois society from the 17th century to the mid-20th century. Sex, at that time, was a private matter which could be carried out by a husband and his wife. As such, any other individuals who indulged into it, without being married, were punished by the law. As a result of this aggression, people sought other ways of releasing their sexual feelings, building their own discourse of sex and thereby liberating themselves from the confines of a society that was sexually repressed.

Furthermore, Foucault suggested that the Western conception of homosexuality was largely an invention of the nineteenth century as was heterosexuality, its 'normal' opposite (before that time, people spoke of 'acts of sodomy' but not of homosexual persons). By historicising sexuality, Foucault made it possible to argue that all the categories and assumptions that operate when one thinks about sex, sexual difference, gender, and sexuality are the products of cultural discourses and thus social, rather than natural, artifacts. He gives four possible sources of knowledge and power and proves their great influence on the construction or fabrication of sexuality. The first element that Foucault identifies of having related power and knowledge to sex is the 'hysterization of women's bodies'. Here, the woman's body is considered highly sexual and a relevant object for reproduction. The second element is the 'pedagogization of children' sex, where children are viewed as sexual creatures.

As such they need to be monitored and controlled, in order not to be endangered by the sexuality. Furthermore, the ‘socialisation of procreative behaviour’ is the third element that Foucault identifies with related traits to sex. According to Foucault, the society gives importance to the reproduction. As such, relationships that are not geared towards reproducing offspring are disapproved by the society. Lastly, the ‘psychiatrization of perverse pleasure centres on identifying sexual illness which has to be controlled. In other words, the society considers divergence from normal sexual behaviour as an illness. These four sources, according to Foucault, have enabled power and knowledge to greatly contribute to the construct of sexuality. He then proposes that sexuality should be treated as a real experience and not as a set of confused ideas and illusions since the notion of sex came through sexuality. Foucault explains; “We must not place sex on the side of reality, and sexuality on that of confused ideas and illusions; Sexuality is a very real historical formation, it is what gave rise to the notion of sex, as a speculative element necessary to its operation” (157). This means that sexuality regulates and controls certain kinds of bodily pleasures and one’s relationship to oneself.

Similarly, Adrienne Rich extended Foucault’s theories in an essay entitled “Compulsory Heterosexuality and Lesbian Existence”, in which she claims that heterosexuality is a beachhead of male dominance. In other words, heterosexuality is a violent political institution giving men the right to have physical, economical and emotional access to women. She then urges women to direct their attention and energies towards other women rather than giving their rights to men, thereby portraying lesbianism as an extension of feminism.

Moreover, Judith Butler, whose work is profoundly influential in Queer Theory, argues in *Gender Trouble: Feminism and the Subversion of Identity* that sexual difference is culturally produced and thus indistinguishable from gender. Butler explicitly develops Foucault’s works in relation to feminist theories of gender so as to expose and explore naturalised and normative models of gender and heterosexuality. She criticises the feminist theory which assumes that the notion of identity and subject has its representation in language and politics and this assumption is highly disapproved by the queer theorists. This still boils down to Michel Foucault’s argument that sex, identity and gender are social constructs which have been set as a law that has to be accepted. She then examines the work of prominent philosophers, Simone de Beauvoir and Luce Irigaray by exploring the relationship between power and categories of sex and gender, Butler quotes Simone de Beauvoir who suggests that; “one is not born a woman, but rather, becomes one,” affirming Butler’s view that gender is constructed through a set of acts that are said to be in compliance with dominant societal norms.

In addition, Butler argues that gender, like sexuality, is not an essential truth obtained from one's body but something that is acted out and portrayed as reality. This explains why she holds that gender is performative since it can be attained through a series of repeated acts. In her book entitled *Undoing Gender*, she notes that gender performativity is not the same as gender performance because the former is a repeated process that ultimately creates one's gender. Thus, Butler's work sheds light on the creation of gender and challenges the institution of the hierarchical binaries that exist thus making her work essential in Queer Theory.

Another important queer theorist, who is also one of the founders of Queer Theory is Eve K. Sedgwick. According to her, Queer Theory is the open mesh of possibilities, gaps, overlaps and excesses of meaning when the constituent elements of anyone's gender or sexuality is not made (or cannot be made). In her book, entitled, *Epistemology of the Closet*, she posits that the most important elements of sexuality come from the gender of the romantic partner and the gender of the person one is attracted to. Her opinion works in line with that of Judith Butler who believes in the performativity of gender and not the gender performance. Sedgwick explains that in a homosexual relationship, one of the partners can assume the role of another gender. For instance, if two men are in a relationship, one of them can assume the role of a woman which can be seen in his ability to cook, walk and dress.

Again, Sedgwick supports de Lauretis' description of queer studies which is an attempt to rethink sexuality in new ways, elsewhere and otherwise. As a result, Sedgwick's examples of sexual variations, which cannot be put into discrete locations, created by the binary set between heterosexuality and homosexuality, paves the way for further analysis of the way sex-gender identities are shaped and thought about. Hence, she holds that sexuality should not only focus on heterosexuality as the only form of sexuality, but also on other forms of sexuality like homosexuality. In *Oranges Are Not the Only Fruit*, Jeanette represents Queer Theory by challenging her mother who solely believes that heterosexuality is the only form of sexuality that exists. Hence, Jeanette's mother represents the society with created laws.

Queer theorists oppose the concept of heteronormativity which is based on the assumption that there are only two sexes (men and women) in a binary and that any other form of sexuality, relationship or expression is considered "abnormal" or wrong. Heterosexuality acts in the form of power and control and has been instituted in the society through the institution of marriage, employment, taxes and adoption rights that have gone a long way to condemn homosexuality, making the society to view it as abnormal sexuality. Queer theory

has a primary objective of challenging and dismantling the binaries in relation to heteronormativity with the hope of eradicating sexual inequality. Queer theory, therefore, problematises and challenges rigid identity categories, norms of sexuality and gender, as well as the oppression and violence that such hegemonic norms justify.

Moreso, queer theorists consider gender as a subject of change that is flexible and fluid. In order to better understand this assertion, Judith Butler's conception of gender as a kind of improvised performance will be used. Butler says that gender does not come from a rooted identity, but rather from our actions and the actions of others towards us. This is in line with the 'doing gender' and not the 'being gender'. She explains that there is a great difference between gender performativity and gender performance. By gender performativity, Butler implies a repeated process which aims at creating another gender from an assigned or given gender examples of this gender creation can be seen in cross-dressers, drags and sexual unrealistic depiction of butch (masculine appearance) and femme (a male homosexual who takes a traditionally feminine role) identities. In today's society, there are so many men who dress and act like women. Bobrisky, for example, is a man who dresses like a woman. He later underwent surgeries to look feminine. It is impossible to say that Bobrisky is a man if one has never been told that he is a man because he has repeatedly dressed and behaved like a woman so much so that he now looks and behaves like a woman. In a 2011 interview on the subject of gender, "Your Behaviour Creates Your Gender", Butler said that:

When we say that gender is performed, we usually mean that we've taken on a role; we're acting in some ways... To say that gender is performative is a little different, because for something to be performative means that it produces a series of effects. We act and walk and speak in ways that consolidate an impression of being a man or being a woman... we act as if that being of a man or that being of a woman is actually an internal reality or something that's simply true about us, a fact about us. Actually, it's a phenomenon that is being produced all the time and reproduced all the time, so to say gender is performative is to say that nobody really is a gender from the start.

This implies that gender is defined by the performer of a particular gender and has nothing to do with that person being born as a man or a woman. This act of performing gender roles can be done repeatedly until it becomes a habit and thus creating a new identity.

Also, queer theorists reject the biological explanation of sexuality which states that sexual identities and behaviours have been arranged in a hierarchical order through systems of sexual classification. Michel Foucault was the first to reject this assertion and was later supported by

Gayle Rubin, who continued the rejection in her essay entitled “Thinking Sex”, where she points out the existence of certain sexual expressions as being more valuable than others. She further demonstrates the manner in which these sexual expressions surpass others. She disagrees with the feminist belief that gender and sexuality are the same but she treats sex and gender as two separate entities. According to Rubin, sex/gender system is the set of arrangements by which a society transforms biological sexuality into products of human activity, and in which these transformed sexual needs are satisfied. She disagrees with the Marxist Theory that fails to recognize the role of women in a capitalist society by restricting their access to the resulting capital, whereas, these women reproduce labour power as well as transform commodities into sustenance for the worker. In “The Traffic in Women”, Rubin talks about women being used for exchange in patriarchal societies where they are considered as gifts to men as a way of forming kinship ties among men for the purpose of matrimony. This permits the men to have sexual access to the women and establish statuses among individuals with the offspring inheriting lineage names. Rubin adds that gender is a socially imposed division of the sexes. This implies that women were biologically born as female, but due to the historical pattern that is constructed to oppress them, they perform the role of the other gender but are neither appreciated nor recognized. Rubin, therefore, looks forward to a society in which one can possess the qualities of both sexes (androgynous society) and the eradication of the hierarchical meaning and sexual difference that has been socially constructed.

Again, queer theorists, who favour coalition politics over what they view as exclusionary identity politics, seek to destabilise popular conceptions of normality and sexuality and to undermine the heterosexual/homosexual opposition. To this effect, they focus on those who do not easily fit into the socially constructed categories of gender and sexuality (such as bisexuals, transvestites, transgendered persons, and transsexuals) and explore, from a non-judgemental perspective, behaviours and practices that are often considered deviant. They ultimately aim to show that representations, whether in novels, movies, ads, or other media are culturally dependent and fallible and not that they are objective truth.

Queer Theory plays an important role not only on issues of gender and sexuality but on literature as well. With regards to gender issues, it has opened avenues challenge hierarchies and to fight against social inequalities. There is need for the queer community to be identified. In literature, it has made it possible to a text to be analysed in different ways. Aalia Jagwani in "How Queer Theory Has Shaped the Literary Canon" points out the importance of Queer Theory in literature. According to her, Queer Theory, as an academic and literary field, is based

on examining texts from the perspective of how they interact with the notion of gender and sexuality. Through Queer Theory, readers can broaden their understanding of the traditional canon by looking at the in between spaces of texts which challenge heteronormativity when not overlooked. Queer Theory also empowers novel readings of the world, and worldly readings of the novel, opening up new ways of viewing life and text.

Despite the contributions of queer theory to literature and other gender-related studies, this theory has been greatly criticised. Ritesh Ranjan in “Queer Theory: A Critical Analysis of Its Implication in Art Historical Readings” gives some of the areas in which Queer Theory has been criticised. He starts by noting that Queer Theory has recently been heavily criticised for its academic recognition. This implies that queer theorists, in the radical nominalism, ignore the material world of actual persons and relationships and instead focus on the grammatical and semantic analysis of texts. In addition, Queer Theory is criticised for avoiding the reality of core identities by transforming them into mere subjectivity and thereby deviating from human experience and intuition. According to some critics, Queer Theory has had a number of detrimental effects on gay politics, shifting attention from the materiality of actual social conditions to language, from the body's disruption of violence to the disruption of homophobic achievement. This implies that the interest of recurring issues in homosexual politics which are really important, is taken away and consequently, Queer Theory erases gay identity and weakens social justice and civil right movements. Nonetheless, Ranjan suggests that one of the ways in which Queer Theory could be changed and made useful for communicating political issues and programs is to engage more with the material world and with a policy that has real causes and risks. This would mean that one has to recognize that diversity involves uneven progress (geographical location and local culture) in terms of awareness, audience and issues.

Foregoing analyses, one can deduce that Psychoanalysis and Queer Theory are the suitable frameworks for this research since they both serve as guiding principles in understanding the issues of concern, related to this research. These theories complement each other in that psychoanalysis focuses on the behaviour, action and reaction of characters in novel under study while Queer Theory handles the sexual and gender issues in the text. As such, one can identify sexual issues in the text through the tenets of Queer Theory and understand how the characters behave, act and react to certain situations.

Review of Literature

In the following paragraphs, we shall review the works of some critics on critical attention to Jeanette Winterson's *Oranges Are Not the Only Fruit*. This novel has received critical appraisal which can be seen from the numerous awards Winterson has received thanks to her books. This section of the work focuses on critical reviewing and critical works concerning Jeanette Winterson's novel from theoretical aspects of style and content of the author's work. Some critics have examined Jeanette Winterson's *Oranges Are Not the Only Fruit* as a semi-autobiographical bildungsroman while others consider it as an epitome of the feminist fictional novel.

Firstly, Özde Yakut in "Sexuality and Gender in Jeanette Winterson's Two Novels: *Oranges Are Not the Only Fruit* and *Written on the Body*", focuses on exploring the categories of sexuality and gender in these novels, against the background of the Butlerian concept of performativity. Yakut seeks to know if sexuality has always existed in humans from birth or whether it is constructed. In his quest to explain the nature of gender and sexuality, he uses the essentialist view in contrast to the constructivist view. The essentialists, on one hand, hold that sexuality is natural and congenital (has been there from birth), hence cannot change or be influenced by societal norms since the; "essence is thought to be outside or prior to social and historical factors" (21). The constructivists, on the other hand, argue that sexuality and gender are human constructs implying that all labels and categories in the society and the meaning attached to them are socially defined.

After conducting research in different periods in history and consulting different views, Yakut affirms the assertion that gender and sexuality are neither natural nor congenital but vary from one culture to another. This assertion is backed by Michel Foucault's *History of Sexuality* in which he gives a trajectory of sexuality from the seventeenth century noting that sexuality is more of an artifact than an innate trait. Similarly, Winterson supports this view as can be seen through the decisions taken by some of her characters. In *Oranges Are Not the Only Fruit*, Jeanette likes Melanie from the first day she sets her eyes on her. The society condemns their relationship, arguing that she should love a man and not a woman. Jeanette's challenges this social construct by remaining a lesbian.

Again, Yakut explores the novel under study in the light of the Butlerian theory of performativity to demonstrate Winterson's attempt to challenge and deconstruct the ideological categorisations of sexuality and gender. The Butlerian Theory holds that the body becomes its

gender through a series of acts which are renewed, revised and consolidated through time. Yakut explains this assertion by analysing the protagonist (Jeanette) of the novel in relation to Butler's theory. After analysing Jeanette and the role she plays in the text, Yakut reveals that Jeanette, who is a girl, falls in love with another girl. Yakut notes that, like Butler, Winterson believes that the body is a site on which the cultural inscriptions and patriarchal prescriptive restrictions are established. She holds that:

I think that sexuality or the versions of sexuality that we are served up from the earliest moments are prescriptive and in many ways debilitating, people don't get a chance to find about themselves. They are told who they are, that they fit into certain patterns. How many people can honestly say that they have made their own choices? But that's largely because of the picture book world that we're offered the story that we are told about ourselves rather than being encouraged to tell our own stories. (270)

Yakut examines the novel under study as one of performativity since some characters repeatedly challenge societal norms and assert roles different from those they were born with. Yakut opines that this novel does not only affirm the Butlerian theory, but also aims at challenging the binary factors surrounding sexuality relating to our study.

Unlike Özde Yakut who laid emphasis on issues related to gender and sexuality, Malgorzata Wronka in a dissertation entitled, "The Problems of Identity in Jeanette Winterson's *Why Be Happy When You Could Be Normal?* *Oranges Are Not the Only Fruit* and *Passion*," investigates identity problems in the aforementioned texts. Wronka holds that alternation and rewriting of reality release the repressed id and initiates the creation of a new identity. In other words, Wronka concludes that some of the characters in those texts become conscious of their repressed desires and strive to create new identities for themselves. In *Oranges Are Not the Only Fruit*, Jeanette is exposed of as a lesbian in front of the congregation. She runs off with Miss Jewsberry, who is another lesbian character, leaving her lover behind. Instead of Jeanette repenting, she allows her desires to consume her, by making love to Miss Jewsberry. At this juncture, Jeanette has not only released her repressed desire for sex with a lesbian but has also created an identity of being that of a lesbian. Through this, her vulnerability is revealed. With reference to Freud's psychoanalysis of the unconscious, Wronka affirms that childhood experiences influence one's adulthood.

Furthermore, Andreja Radetič in "The Treatment of Gender and Time in Winterson's and Spark's Novels" presents Jeanette Winterson's novels as an effective escape from traditional portrayals of binary differences between sexes. In accordance with other critics like Michel

Foucault and Judith Butler, Jeanette Winterson and Muriel Spark strive to overcome culturally constructed binary oppositions between two genders. Radetič elaborates this point by saying that Winterson imposes femininity on men and masculinity on women as evident not only in *Oranges Are Not the Only Fruit*, but much more in her later novels like *The Passion*. Winterson manifests this escape of binary differences in her novels by either making the presence of her male characters unfelt or making her female characters assume the role of her male characters. In *Oranges Are Not the Only Fruit* for instance, Jeanette's father handles certain chores like the cleaning of shoes while her mother builds a bathroom but her father is still the one who financially supports the family while the mother takes care of their home. Consequently, Winterson has given some of her female characters dominance over the males.

Radetič adds that Winterson uses 'mimesis' as a strategy to break away from binary gender which rejects the traditional features of femininity and the natural role that has culturally been imposed on the female sex according to Irigaray. By using this strategy, Winterson frees her characters from guilt, shame and remorse. According to her, Winterson presents lesbian sexuality to be as normal as the preferred heterosexuality that does not require any feeling of guilt or disgrace. This is evident in *Oranges Are Not the Only Fruit* where a lesbian couple is treated with contempt but that these two women express their love for each other freely, without any of them feeling guilty or ashamed. Similarly, Jeanette's mother is disappointed when she spots two men holding hands in church. According to her, it is unacceptable since it is only right that one of the partners should preferably be a woman.

Moreover, Andreja Radetič mentions Winterson's use of time shifts which combined with authorial third-person narration or multiple first-person narrators, tense leaps, subjective treatment of history and the stream of consciousness technique. For Radetič, time shifts usually represents the operation of memory, either in the representation of a character's stream of consciousness or as the memoir of a character narrator. This is seen Winterson portrays the aspects of time shifts by including other stories in her novel like; the story of King Arthur, Winnet, set in ancient times which permits the mind of her character narrator to travel dimensionally. He concludes that women have the freedom to do whatever they want and that includes choosing their own form of sexuality. This is the greatest contribution that Jeanette Winterson and Muriel Spark have made when it comes to gender and time, according to Radetič. This article is important in our study because it shows Winterson's expertise in manipulating time with her effective use of style and narrative techniques. Through

Winterson's manipulation of time, we are able to read other stories, narrated by Jeanette (the protagonist). These stories help Jeanette to solve the problems she faces in the novel.

Angel Daniel Matos in "Gender and Non-Normativity: Jeanette Winterson's *Oranges Are Not the Only Fruit*," considers the novel as a bildungsroman. At seven, Jeanette does not go to school since her mother (Louie) is the one who teaches her at home, with the Bible being her primary subject. Matos presents Jeanette as a pure girl, who is to become a missionary, but ends up becoming a lesbian. On the other hand, Louie is blindly devoted to the church that she condemns anything non-religious. According to Matos, Louie is partly responsible for Jeanette's lesbian status. This is because whenever Jeanette gets curious about something that is sex-related, Louie always says that the question is the Lord's. As a result, Jeanette gets more curious to find out what Louie does not tell her. Jeanette becomes a lesbian after questioning Louie's doctrine and that of the church. Matos reveals that Louie and Jeanette do not share a mother-daughter relationship since Louie fails to identify Jeanette's sexuality first.

In the same light, Jeanette's queerness puts her in a depressing state in which she feels pain since the community considers her as a possessed person after her lesbian relationship is exposed. The novel moves further as Jeanette gets into a relationship with another female character, Katy, even after being humiliated and ostracised by her mother and her church members. The pressure from home and her church push Jeanette to move out of the house with the aim of finding her own identity based on her own judgements. After staying away from home for years, she eventually comes back as a lesbian who can serve God, irrespective of her identity. Matos concludes that just like Louie in *Oranges Are Not the Only Fruit*, the society should dismantle the traditional fixation on binary notions and be open to other possibilities that exist out of the binary. From the title of the novel, there are other fruits that exist apart from oranges. As such, there are other forms of sexuality other than heterosexuality. This explains why Matos shows an atom of hope when he mentions that Louie, who only believed in the existence of oranges as the only fruit admitted that other fruits like pineapples exist too. It is clear that Louie's change of mind when it comes to fruits symbolises hope that she has accepted the existence of other forms of sexuality.

Another work worth reviewing is "Winterson Narrating Time and Space", edited by Margaret J.-M. Sönmez and Mine Özyurt Kiliç. In this essay, Jeanette Winterson is considered a self-conscious who is focused on the function time and space serve in her narratives as she uses them in her books. In one of her works, entitled *Art and Lies*, Winterson states that all her

books manipulate time, in an effort to free the mind from the effects of gravity that weighs on it. Through this, Winterson presents literature as an image of liberation from its material restrictions. As a result, her work takes the reader on a journey through different times and spaces which come in the form of a flying carpet, as Michael Berkeley puts it, when she interviewed Winterson. Sönmez and Kiliç expatiate on this point by delving into *Oranges Are Not the Only Fruit*. Winterson juxtaposes the fictional, literary and historical characters within the same novel. This is seen through Jeanette's digression to other stories like the story about perfection, *Jane Eyre*, King Arthur and the story of a girl named Winnet. The inclusion of these stories prevents the audience from reading *Oranges Are Not the Only Fruit* as an autobiographical novel since it is mixed with fiction and fact. Winterson also allows Jeanette to make direct comments on history and the past:

Everyone who tells a story tells it differently, just to remind us that everybody sees it differently ...history should be a hammock for swinging and a game for playing, the way cats play. Claw it, chew it, rearrange it and at bed time, it's still a ball of string full of knots (91).

The above statement reveals people have different experiences that play a great role in their storytelling. Stories too could be interpreted differently because people have different reading capacities. Winterson, sometimes, gives her characters different voices and all of them speak explicitly on the notion of time and space, focusing on the plot and characterisation. This essay has helped in making us identify when narrator digresses.

Similarly, Mara Reisman in "Integrating Fantasy and Reality in Jeanette Winterson's *Oranges Are Not the Only Fruit*," thinks that just like some people, Winterson separates storytelling which is not fact from history which is fact by including other stories, some of which are mythical and other real. This is done to make the audience aware of what they should believe and what they should not believe. Winterson's aim is to prevent the audience from assuming that *Oranges Are Not the Only Fruit* is an autobiographical novel since the events there relate to her life experience. As a result, she diverts the reader's attention into another story that progresses with the protagonist's life and then comes back to the main story through the narrator.

In addition to Reisman's opinion, Nancy Armstrong, in "Desire and Fiction: A Political History of the Novel", intimates that fiction, especially domestic fiction reflects and shapes culture since it is an agency of cultural history. Reisman presents an instance where Jeanette, the protagonist relates to Jeanette, the author. She recounts Jeanette's adoption in a Christian

home and her vision to become a missionary. As she grows, she starts questioning almost everything she has learnt as a child up to adulthood. In order to clear her uncertainties, she leaves home for some years while doing different part-time jobs and comes back with a decision that does not conform to that of her community. At this juncture, we are convinced that the author is recounting her life experience through her novel because Jeanette, the author, has these same experiences from childhood. When reading *Oranges Are Not the Only Fruit*, one may consider it an autobiography due to the fact that Jeanette, the protagonist is a lesbian, just like the author. Despite including other fantasy stories in this novel, the lesbian status of both the character and the author tells the audience that there is some truth when it is said that the Winterson uses her novel to feel comfortable about her lesbian identity. This work is helpful to our research because thanks to it, one gets to know about Winterson's lesbian identity, in relation to the protagonist in her novel.

Moreover, Zekiye Antakyalioglu in an essay entitled, "Telling the Temporary as Permanent: Winterson's Re-working of Autobiography in *Oranges Are Not the Only Fruit* and *Weight; The Myth of Atlas and Heracles*", focuses on the notion of time and how it is used in Winterson's novel. *Oranges Are Not the Only Fruit* which is her first popular novel is compared to *Weight* which was written two decades later where she repeats the same story through her character, Jeanette. Zekiye Antakyalioglu affirms that Winterson always presents her life story under the canopy of mixing traditional texts, tales and stories and presenting it as universal and timeless. Despite the difference in subject matter of her books, her stories still follow the same pattern of repetition in terms of narratives. Nonetheless, this work does not follow the path to our work.

Furthermore, Francesca C. Mendez in "The Limitless Self: Desire and Transgression in Jeanette Winterson's *Oranges Are Not the Only Fruit* and *Written on the Body*" opines that Winterson's narrative art develops a literary and intellectual project in which the main objective is not to realistically "represent" subjectivity, but rather to "create" new ways to describe its multiple manifestations. By so doing, she shows the power of stories in shaping and changing one's perception of the self. Mendez analyses the ways in which Winterson's narratives in general, and *Oranges Are Not the Only Fruit* and *Written on the Body* in particular, explore the importance of language and storytelling in providing alternative forms of understanding the complexities of human nature. She focuses on Winterson's exploration of desire as an agent of self-discovery by organizing her argument into four blocks.

The first block entitled, “Only by imagining what we might be can we become more than we are”, introduces Winterson’s works and explains Mendez’s method of research. The second block, “God owns heaven but He craves the earth: The Quest for the Self in Jeanette Winterson’s *Oranges Are Not the Only Fruit*”, does not only discuss the ways in which Winterson challenges the binary of dominant patriarchal and religious views related to gender roles and sexual politics, but also examines the importance of fantasy in the construction of the self, and the difficulties of attempting to represent the multiple aspects of subjectivity in narrative. The third part, “it’s the clichés that cause the trouble: Love and Loss in Jeanette Winterson’s *Written on the Body*” traces the connections between *Oranges Are Not the Only Fruit* and *Written on the Body*” in relation to Julia Kristeva’s theory of the “Subject in Process”. This theory holds that subject and language are not fixed since they are in constant evolution by nature. The last part entitled, “I’m telling you stories. Trust me”, concludes Mendez’s analysis of the two novels where she considers Winterson’s attempt to challenge stereotypes on gender identity.

After analysing these two texts, Mendez affirms that Winterson’s narrative is an art that warns the readers that one can only be free and self-discovered by becoming fully conscious of one’s inner complexities since the main goal of her narrative is the articulation of desire and the pursuit of self-knowledge. In addition to Mendez’s opinion, we think that the stories Winterson includes in her novel played a major role in Jeanette’s self-discovery. This is because whenever Jeanette finds herself in situations where solutions are hard to find, she recounts a story that relates to her. The story of Winnet helps Jeanette to leave home in search of an identity and she comes back with confidence of her lesbian identity. Although this work focuses on the Winterson’s narrative as well as a contrastive study of two texts, it goes in line with our area of study since it handles issues related to gender/sexuality and the discovery of the self.

The British society was already familiar with issues surrounding sexuality at the time Winterson published her first novel. As such, it would be assumed that Winterson uses her novel as an umbrella to talk about her sexuality. Sonya Andermahr in “Hooked on Classics: *Oranges Are Not the Only Fruit* 25 Years On” revisits Winterson’s *Oranges Are Not the Only Fruit* as a ‘classic’ despite being a recently published novel. She reveals despite the related experiences between the author and the protagonist of her novel, it is not enough to classify the novel as an autobiography, but an independent work of art. Andermahr adds Zekiye Antakyalioglu’s voice who claims that *Oranges Are Not the Only Fruit* has proven to be her

longest-lasting success because it has been seen to radiate lesbian viewpoints, postmodern issues of intertextuality, metafiction and a new historicist understanding of the past and present. According to Andermahr, Winterson's work would not have been popular if she had relied solely on her own experiences. This is to say that she mixes fiction, history and myth to make her novel a beautiful masterpiece. She quotes Winterson who claims that:

Oranges Are Not the Only Fruit would not be in print across the world, much less read and taught, 25 years later if it were just about me. I never wanted it to be just about me, and maybe that's the point. I wanted, through storytelling, to reach something wider than my own circumstances... the opening words, "like most people..." are the clue. Most people have not grown up the way I did, but the struggle to become who you are is for everyone. (4)

The excerpt above indicates that Winterson rejects the inclusion of her experiences as a lesbian in her novel thereby refuting that her novel is an independent piece of work, void of authorial association. This work is different from ours in that it lays more emphasis on the success of Winterson's novel whereas we seek to figure the possibility for homosexuals in general, and lesbians in particular, to redefine themselves after asserting their sexual identities.

Beatrice Bijon in her essay entitled, "Voices Under Water: Jeanette Winterson's *Oranges Are Not the Only Fruit*," notes that Winterson has moved away from a traditional lesbian study and rather opts for a queer approach that highlights the marks of instability in the text and in the construction of the subject. She focuses on some figures of style and of the text's enunciation set-ups in order to show how gender is done and undone in Winterson's novel. Bijon points out that *Oranges Are Not the Only Fruit* was regarded as a "realistic and heavily autobiographical comedy of "coming out" because, according to her, structural elements derived from the Bildungsroman's tradition expressed the heroine's quest to be independent, as much as feminist gesture of self-assertion, deployed in a hostile Pentecostal Evangelical environment. Bijon wants to know what has been done about the apparent collusion between fact and fiction, history and storytelling as she focuses on the fifth chapter of the novel. According to her, reading *Oranges Are Not the Only Fruit* requires a liberation from the author's life and that of the protagonist from her story as she emphasises on the nature of the novel not being autobiographical due to the interspersing of false stories, fables and myths in the narrative. This is to provide contrast between the author's real-life story and expose the nature of the stories. Unlike Jeanette in real life, the protagonist seems to find solutions to her problems through the stories she recounts.

Dilek Öztürk Yağci in “Crossing the Borders of Genre and Gender: Jeanette Winterson’s Redefinition of the Bildungsroman in *Oranges Are Not the Only Fruit*,” examines Winterson’s subversion of the classical male-centred narratives of self-development and the revision of the bildungsroman from a feminist. Most of the time, *Oranges Are Not the Only Fruit* is classified as an autobiography as it possesses traces of the author’s own life experiences- a bildungsroman, as it narrates the story of the protagonist from small and shows the development of the character as she grows. For Winterson, Yağci explains, the novel has never been that straight forward to be categorised as autobiography or fiction. Yağci, like Winterson, believes that the novel cannot be considered as purely autobiographical because it may or may not be a true account of the author’s life, a feature which is associated with the autobiography genre in general. Therefore, Yağci classifies this novel as a fiction masquerading as a memoir. Winterson’s ironic remarks here regarding the novel’s controversial generic qualities indicate how she undermines the possibility of absolute truth by clouding the distinction between fact and fiction, autobiography and Bildungsroman. Yağci concludes from Winterson’s words that *Oranges Are Not the Only Fruit* is simply a fictional work of art as she quotes Winterson’s words:

Oranges Are Not the Only Fruit is an experimental novel: its interests are anti-linear. It offers a complicated narrative structure disguised as a simple one, it employs a very large vocabulary and a beguilingly straightforward syntax. This means that you can read in spirals. As a shape, the spiral is fluid and allows infinite movement. But is it movement backwards or forwards? Is it height or depth? Draw several, each drifting into each and all this will be clear. (14)

From the above declaration, it is evident that there is no definite answer regarding the nature of the novel since the author does not give a definitive answer on the issue. Yağci affirms that the novel could not only be a bildungsroman but a feminist one since the author has presented a female protagonist who is in the process of awakening to her lesbian identity, while problematising the already settled, seemingly unshakeable, realistic features of the bildungsroman and refashions its masculinist form into a feminist.

Likewise, Ritushmita Sharma in “The Celebration of Lesbian Female Psyche in Jeanette Winterson’s *Oranges Are Not the Only Fruit*: A Critical Study” agrees with the second wave feminist, Simon de Beauvoir who thinks that although human beings are classified into the categories of male or female, the ideas related to their identification as masculine or feminine is not predetermined but socially formulated. This implies that the ideas related to one’s

femininity or masculinity are nothing but the artificial constructs of a society whose power relations are produced and reproduced by the dominant patriarchal relations or by those who wish to remain in power. In relation to *Oranges Are Not the Only Fruit*, it can be seen that this novel offers an alternative to the traditional representation of the lesbians, a tradition which casts the lesbians as ‘deviant’ where in, it demonstrates that gender is not a fixed category but a social construction. This same tradition reveals that it is the intolerant and one-sided approaches to life performed in educational and religious institutions and household or by extension the community which forms the basis of oppression. Winterson, de Beauvoir adds, employs an exclusively female voice oriented towards the exploration of the coming-out process of a lesbian consciousness and in this process provides critique against the wrongs of heterosexual prejudices against homosexuality. Sharma in his research paper attempts to uncover how Winterson has challenged the prescribed set of attitudes of a society (especially the religious ones) towards sexuality through the experiences of a character who experiences her lesbian identity within a closed society that rejects same-sex love and tendencies. Moreover, this paper also aims to redirect our focus towards the breaking down of traditional clear-cut boundaries with respect to the artificial construction of gender and identity. For him, *Oranges Are Not the Only Fruit* completely denounces the idea of homophobia and concentrates its complete focus upon the normalisation of the lesbian experience challenging the values and assumptions of gender and sexuality.

Moreover, Sharma intimates that both social roles and sexual identity are constructed ideas produced by patriarchy so as to retain the idea of ‘heterosexuality’ as the normal code of conduct. This is because, according to him, Winterson deconstructs these ideas by celebrating her female self and by normalising what society considers as ‘unnatural passions’. This is true because the protagonist, Jeanette, finds herself in a community in which norms have been set and have to be followed. In her church, for instance, love is supposed to exist only between a man his wife. This means that any love that does not relate to heterosexuality is considered ‘unnatural passion’. Despite being stigmatised and excommunicated by her family and church members, she still does not give in to their demands. She rather accepts her lesbian identity that makes her stay true to herself. This work widens our understanding about various types of sexualities in the British society from the 1960s-1970s and how far Winterson goes in challenging the binaries which evolve around gender and issues related to sexuality, which relates to our study.

Lastly, Mónica Calvo Pascual in “A Feminine Subject in Postmodernist Chaos: Jeanette Winterson’s Political Manifesto in *Oranges Are Not the Only Fruit*,” affirms that the novel may be interpreted as a reconciliation of postmodernist and feminist views because it has some postmodern traits like fragmentation, intertextuality, metafiction and the feminist view that supports lesbians to fight for the rights and identity. In order to back up this assertion, Pascual first focuses on Winterson’s position with respect to different postmodernist topics and feminist views that she deploys so as to reinforce the political agenda that lies behind the writing of the novel.

Starting with the reconciliation of postmodernist notions of identity, Pascual points out two distinctive characteristics of postmodern literature. According to her, the first characteristic is the radical loss of belief and the recurrent attempt to deconstruct the traditional master narratives on which Western thought is based and the idea of the “bourgeois individual subject” as a unified stable entity”, which is denounced by Fredric Jameson and other analysts of postmodernism. The second characteristic, she continues, is the struggle of social groups who are marginalised by dominant groups like the “andro- (phallo-), hetero-, Euro, ethno-centrism” (61), for a space where they can express themselves culturally and have social recognition.

She quotes critics like Patricia Waugh in “Postmodernism and Feminism: Where Have All the Women Gone?”(1-33), who urge female writers to reassert their identities as it symbolises their strength and weapon to surpass the decentralisation imposed on them socially and culturally in a society that favours the dominant patriarchy and suppresses matriarchy. Pascual, like Waugh affirms that female writers find themselves at odds with the dominant (male, she adds) postmodernist ideology that uses and abuses formal experimentation so as to do away with any trace of totalising, authoritative conceptions of subjectivity and master discourses. In the context of *Oranges Are Not the Only Fruit*, Winterson paves the way for redefinition and reassertion of oneself away from the norms put in place drawing inspiration from her own life experience. As a postmodernist writer, Winterson uses a master narrative through parodic revision in an attempt to overthrow the works surrounding patriarchy and transforming the novel into a foundation of her lesbian identity.

Literature review has gone a long way to show that many critics continue to have much interest in Jeanette Winterson’s work and it is evident that these critics attempt an independent approach to the interpretation of *Oranges Are Not the Only Fruit*. Meanwhile, others establish a relationship between the author’s life and creative work. As seen in this chapter, the first part

of the work handles the two theoretical frameworks; Psychoanalysis and Queer Theory. Psychoanalysis broadens our understanding of the human psyche and Queer Theory gives us an insight to the relationship between gender and sexual issues. The second part, which is the review of literature, presents their thoughts and opinions of previous researchers in relation to Winterson's novel.

CHAPTER TWO

HISTORICAL AND BIOGRAPHICAL BACKGROUNDS

This chapter focuses on the historical and authorial backgrounds. The first section handles a brief history of twentieth century Britain, laying more emphasis on the socio-political domains, the First and Second World Wars and lastly, postmodernist traits that will be studied in relation to the novel under study. The second part of this chapter focuses on Jeanette Winterson's biography, starting from her childhood, her educational life, her career and achievements. While looking at Winterson's biography, we will talk about the factors that influenced her works and some of these factors are: wars, other authors, religion and even sexuality.

Historical Context

Britain became an island after the end of the last Ice Age, where the temperature rose and the ice cap melted, flooding the lower-lying land that is now under the North Sea and the English Channel. Ruth Brocklehurst in *The History of Britain Collection* recounts the event in Britain from the Ice Age to the dawn of the 21st century. The Earliest Times in Britain was characterised by the foundation of stones, the discovery of a jawbone in Devon at Kent's Cavern in 1927, re-dated in 2011 between 41,000 and 44,000 years old. Also, Britain was first inhabited by small groups of hunters, gatherers and fishers after the Ice Age ended. About 3000 BC, the Neolithic or New Stone Age people settled in Britain, followed by the Celts (700 BC) and lastly. It is during this era that the origin of the name Britain was revealed. The name 'Britain' comes from the word 'Pretani', the Greco-Roman word for the inhabitants of Britain. The Romans mispronounced the word and called the island 'Britannia'. After the Romans left the British Island due to the attacks by the Celts, the Anglo-Saxon settlement in Britain was easy and this was regarded this as the origin of Britain and the English people.

The medieval period (the Early Middle Age, the High Middle Age and the Late Middle Age) in Britain was marked by the existence of powerful kingdoms and empires, economic, social and political growths as well as the worst period in Britain. The Early Middle age (500-1000 AD) was centred around the Norman Conquest and Feudalism under the leadership of

William the Conqueror. There was establishment of businesses and class stratification. The High Middle Age (1000-1350) came with the rapid increase in population, political and social change, rural to urban migration (rural exodus). It was an era of technological innovation, artistic production and architectural design, religious growth and the defeat of Otto the Great. The Late Middle Age (1350-1500) was the most difficult period in Britain as it was marked by war, plague and famine. Britain was in war with Scotland and France, due to too much poverty and famine, the poor revolted. The plague was known as the "Black Death" which claimed the lives of young and healthy civilians. There was a massive decline in population and this changed the British society. During this era, the fate of women depended on their parents. Marriage was a means of improving wealth and social position in the British society. As a result, women got married to men, not out of love and once married, they were to accept their husbands as their masters and bearing a child was of utmost importance. The notion of homosexuality was not welcome since church was the highest authority at that time. D. Cheng adds that same-sex relationships were considered sinful and the punishments for these same-sex relationships were fines, exile and even maiming. Also, he mentions that there were no records of female homosexuality (lesbianism).

The Fourteenth Century was accompanied by the crisis of kings and nobles towards the end of the Middle Ages. During this period, Edward II was deposed and cruelly murdered in 1327. He was replaced by his eleven-year-old son, Edward III. Towards the end of the fourteenth century, Richard II was the second king to be killed by ambitious lords. The fifteenth century marked the end the Middle Ages in England under the leadership of Henry VII and the society was still based upon rank where the Dukes, Earls and other lords were at the top, followed by knights and lastly the peasants. With regards to the condition of women, marriage was still done to improve wealth and maintain a noble status in the society. Women were still taught to look at their husbands as their masters and obey them. Any rebellion against their husbands merited beating. With the spread of literacy, cultural life in Britain naturally developed. There was change as the Norman rulers were speaking less of French since Edward III had forbidden the speaking of French in his army. English and Latin were used in legal writing and there was a major technical development which was William Caxton's first English printing press, set up in 1476. Lesbianism was under looked in these centuries.

The Sixteenth and Seventeenth Centuries (Renaissance) were the most glorious Centuries in Britain with the dynamic interaction between different cultures as new lands were discovered and the new technology of printing facilitated the transmission of knowledge

rapidly and widely. The sixteenth century was marked by the rise of Western Civilisation, the emergence of important artists and scientists. At the same time, Britain drifted from Roman Catholic Church and carved out a new national church known as the Church of England. The seventeenth century began with the ending of the Tudor Dynasty and the rise of the Stuarts, civil wars and religious disagreement between Catholics and Protestants which was the main source of conflict in England. Women had freedom compared to those in the Middle Ages but homosexuality was not accepted since it was considered an abomination. Protest groups wrote many works, urging the community to abstain from such practices, since they are about achievements, English was well spoken in different ways compared to the period where Chaucer lived and English was a mixture of South Midland and South-Eastern English. Literature was England's greatest achievement with the emergence of playwrights like Christopher Marlowe, Ben Johnson and William Shakespeare who filled theatres with their amazing and exciting plays. Homosexuality already existed during this century, but was an umbrella for relationships between men only.

The Eighteenth and Nineteenth centuries were marked by political and social instabilities as a group of Evangelist Christians called the Claphan Sect campaigned for an end to slavery and the cruel conditions implemented on sports. Before the end of the eighteenth century, Britain was as powerful as France. This resulted from the growth of its industries and from the wealth of its large new trading empire, part of which had been captured from the French. Britain now had the strongest navy in the world. It was the deliberate policy of the government to create this trading empire, and to protect it with a strong navy. This was made possible by the manner in which government had developed during the eighteenth century. In 1764, Britain had a serious quarrel with its colonies as they complained about over taxation. As a result, Britain lost some of its colonies. Although parents still decided on a suitable marriage for their children, they sought the opinions of their children. During this period, girls continued to be victims of their parents' desire to make them match the popular idea of feminine beauty of slim bodies, tight waists and a pale appearance. In an attempt to improve the chances of a good marriage, parents forced their daughters into tightly wasted clothes, and gave them only little food to avoid an unfashionably healthy appearance. Since most of the marriages at that time were based on economic reasons and not for love, some women became miserable and lonely. Rebecca Jennings, in *A Lesbian History of Britain, Love and Sex Between Women*, mentions that lesbians often cross-dressed as a way of hiding themselves and to live freely in the society, since they were either viewed as witches or they had a medical condition. She adds

that lesbianism was not punishable at that time since there was no law that condemned them from loving other women. The absence of punishment, according to Jennings, might have been the only relief lesbians had in Britain.

Britain in the Nineteenth Century was at its most powerful and self-confident. After the Industrial Revolution, Britain was the "workshop" of the world. Until the last quarter of the century, British factories were producing more than any other country in the world. Britain, however, was facing danger at home than abroad as a result of the Napoleonic War with France. There was no peace and the increase rate of unemployment was made worse by 300,000 men from the British army and navy who were looking for jobs. Britain, however, defeated France which happened to be main rival and managed to handle the radicalism during that period by gradually carrying out political reforms that helped in quenching any revolutionary outbreak. Thanks to that, British empire bounced back and dominated world trade and its industrial and technological superiority situated it at the forefront of the Western advancement over the nations that it colonised. The most important idea of the nineteenth century was that everyone had the right to personal freedom, which was the basis of capitalism. This idea had spread widely through the book *Enquiry into the Wealth of Nations*, written by the Scotsman Adam Smith in the Eighteenth Century. After Adam Smith, several capitalist economists argued that the government should not interfere in trade and industry at all. Fewer laws claimed, meant more freedom, and freedom for individuals would lead to happiness for the greatest number of people. These ideas were eagerly accepted by the growing middle class. The Victorian era viewed lesbianism as a friendship between women and this allowed lesbians to express themselves freely. Anna Clark in "Anne Lister's Construction of Lesbian Identity" believes that the identities of women were shaped by their interactions with other women. She adds that women kissed, embraced and exchanged romantic letters under the guise of friendship which the society accepted. This was a perfect strategy for lesbians to express themselves and kept their identities undiscovered.

The Twentieth Century (used as 20th C) in Britain was characterised by wars, successions and rehabilitation in Britain under the leadership of the then Prime Minister, David Lloyd George (1914-1922). At the beginning of the 20th C, Britain was still the greatest world power. By the middle of the century, although still one of the "Big Three", Britain was clearly weaker than either the United States or the Soviet Union. By the end of the seventies, Britain was no longer a world power at all, and was not even among the richest European powers. Its power

had ended as quickly as Spain's had done in the seventeenth century. One reason for this sudden decline was the cost and effort of two world wars which are the First and Second World Wars.

The outbreak of the First World War (1914-1918), generally referred to as the Great War between the Allied Forces led by Britain and France against Germany, came after the assassination of the Archduke Ferdinand at Sarajevo on the 28th of June 1914. Britain entered the war on the 4th of August 1914 mainly because of Germany violated the Belgium Neutrality agreement which stated that Belgium should not be invaded since it is a neutral country. Also, Britain saw how France was defeated by the Germans and she did not want German to be the strongest European nation. As a result, Britain joined forces with France to defeat Germany. Germany nearly defeated Britain and France in the first few weeks of war in 1914 because it had better trained soldiers, better equipment and a clear plan of attack. The French army and the small British force were fortunate to hold back the German army at the River Marne, deep inside France. Four years of bitter fighting followed, both armies living and fighting in the trenches, which they had dug to protect their men. At the end of the First World War, Germany was eventually defeated, making Britain and France the conquerors.

This war claimed the lives of many people and engraved a huge scar on the human psyche, not only because it was the first universal war, but because of its devastating nature which affected the human race emotionally and psychologically even after it ended. Kenneth O. Morgan in "Twentieth Century Britain: A Very Short Introduction" revealed in his chapter one that "casualties here alone amounted to 420,000. The most terrible of these experiences came at Passchendaele in August–September 1917, when over 300,000 British troops were recorded as dead or wounded, many of them drowned in the mud of Flanders amidst torrential rain. Both the cavalry and mechanical inventions such as the 'tanks' made no impact in so immobile a campaign." 5. The First World War ended with the destruction of properties and so Britain had to be rebuilt. People had to rent houses cheap since properties were privatised. Evelyn Waugh and Green were prominent writers at that time.

Moreover, the First World War ended but so many people were disappointed and depressed due to unfulfilled promises which were made to those who fought in the war by the British hierarchy. The men who had fought in such terrible conditions during the war had been promised a land "fit for heroes" but this promise could not easily be kept, even by the popular New Labour Party. This discontentment led to a general strike by all workers in 1926. Alongside the social effects of the war were far-reaching economic ones. The cost of the war

had led to an enormous increase in taxation, from 6 per cent of income in 1914 to 25 per cent in 1918. All over Europe and America, a serious economic crisis, known as "the depression", was taking place which affected Britain most severely from 1930 to 1933, when over three million workers were unemployed.

The Second World War (1939-1945) under the leadership of Winston Churchill was provoked by the threats Germany represented to most of the European countries. Britain joined the Second World War in order to defend balance of power in Europe and to safeguard her position in the world. This war came with the introduction of massive destructive weapons like the Lee Enfield (Britain), M1918 (U.S.) Browning Automatic Rifle, Browning Hi-Power (Germany) and atomic bombs which killed so many people and even the offspring of the survivors came out with defects due to the effect from the war caused by those destructive weapons. During the war, there were massive air-raid precautions, trenches in public parks, barrage balloons aloft, and anti-aircraft weaponry deployed on public buildings. Thirty-eight million gas masks were distributed to men, women, and children; hundreds of thousands of schoolchildren were evacuated from major cities to distant, and presumably safer, rural areas (though many later drifted back home). Rationing of food, clothing, petrol, and other commodities suddenly became commonplace (45). The war ended with so many casualties and there was severe poverty since Britain invested so much money in the production of weapons and other things that were used in the war.

Morgan added that throughout, the war gripped the national psychology, without raising either the doubts or the euphoric jingoism of the Great War of 1914–18. The most satisfying fact of all was that British casualties were so much lighter in the six years of the Second World War than in the four years of slogging trench warfare in 1914–18. This time, a total of 270,000 servicemen were lost in six years, as well as over 60,000 civilians killed on the home front in German air raids. At the same time, all the vital questions surrounding Britain's external role remained unanswered. In the Middle and Far East, supreme strains had been put on the imperial system, even if Britain assumed control again of territories such as Hong Kong, Sarawak, Malaya, and Singapore in Asia, and British Somaliland in Africa. The Americans were concerned, at wartime conferences and at the Potsdam peace conference of July–August 1945, to speed up the process of decolonisation. Churchill was led to observe anxiously that he had not become the king's minister, or fought a bloody war for six years, in order to achieve the dissolution of the British Empire. But already his outlook was being overtaken by events.

Despite the destruction that came with the outbreak of the Second World War in Britain, there were remarkable improvements after the war. Firstly, a notable impact was achieved by the 'evacuees', the schoolchildren removed from London, Birmingham, Liverpool, and other cities to take refuge in rural communities in England and Wales. For the first time, large sections of the nation got to meet, though not necessarily to know or like each other. The medical and food provision for the evacuated children of the urban slums meant a great improvement in their physical and mental well-being. For their parents, war miraculously meant that full employment was restored, after the terrible decay of the thirties. In the domain of arts and culture, the war gave some new life to old values. Literature was not stimulated to anything like the same degree as in 1914–18; there was nothing remotely resembling the generation of 'war poets' of that earlier period. Some encouragement was given to war artists, officially sponsored to depict experiences in the Blitz and elsewhere: Moore, John Piper, and Graham Sutherland are three notable examples. After a barren decade in the 1940s, there was an improvement and a shift from the traditional way of writing by many novelists of distinction, several of whom had begun writing before the war: Joyce Cary, Lawrence Durrell, Angus Wilson, and Iris Murdoch were among the most significant. British literature in general experienced a renaissance during this period, from the avant-garde work of the Irishman Samuel Beckett and of Harold Pinter, to the social realism of committed figures such as John Osborne. His *Look Back in Anger* (1956), performed at the radical stronghold of the Royal Court Theatre in Sloane Square, created a stir with its contemptuous rejection of social change in Britain since 1945. Moreover, poetry also showed much vitality, notably through the Welsh poet Dylan Thomas, until he drank himself to death in New York in 1953.

The Twentieth Century treated homosexuality with contempt. According to William E. Burns in *A History of Great Britain*, the sexual revolution of the 1960s was marked by the increasing activism and visibility of sexual minorities. Sexual minorities, particularly gay men, often faced a bleak existence in postwar Britain. Homosexuality was regarded as a mental illness, a sin, and a crime which was punishable by the law. Sex between men was illegal (although lesbian sex was not), and police frequently raided the pubs and public restrooms used by gay men to meet others for sex. Blackmail was a common strategy to put an end to homosexuality. The sudden arrest of Alan Turing, who happened to be a homosexual (1912–54), a great computer scientist damaged his reputation and career which eventually led to his suicide two years later. As time went by, there was a change by the Wolfenden Committee, an assembly of what the British call "the great and good" persons of established reputations and

establishment connections, had convened in 1954 and suggested that homosexuality was not a mental disease. As a result, the committee had recommended the decriminalisation of homosexuality, but its report, published in 1957, had produced little actual change.

Meanwhile, the hidden world of British homosexuality began to cautiously reveal itself with the founding of the London periodical *Gay News* in 1962. The key legislative change was the Sexual Offences Act of 1967, which exempted from prosecution sexual activities between no more than two men over the age of 21. (The age of consent for heterosexual sex remained 16.) The act applied only to England and Wales; homosexuality was not decriminalised in Scotland until 1980. Despite the act's fairly narrow scope, it was widely regarded as a positive development for gay men. By the 1970s, British gay activism had become more flamboyant and less willing to accept the terms of debate offered by the straight world. The Gay Liberation Front (GLF) took a more militant and revolutionary attitude than previous gay and lesbian groups. Despite some high-profile activities, the GLF fell apart due to tensions between men and women, different political tendencies, and the London leadership and provincial.

Postmodernism

Postmodernism is a late 20th-century movement, which is characterised by a general suspicion of reason (scepticism, subjectivity or relativism) and an acute sensitivity to the role of ideology in asserting and maintaining political and economic balance. Postmodernism is characterised by eclecticism, self-referentiality and rejects universal truth, which supports binary oppositions, stable identity hierarchy and categorisation. According to M.H. Abrams in his *Glossary of Literary Terms*, postmodernism is often applied to literature and art after the Second World War since it explores different forms and identities. Social and historical events such as Nazi totalitarianism and mass extermination, the threat of total destruction by the atomic bomb, progressive devastation of the natural environment and over population led to this movement.

Postmodernism involves a continuation of the counter traditional experiment of modernism, but also diverse attempts to break away from modernist forms which had become in their turn conventional, as well as to overthrow the elitism of modernist high art by adopting the models of "mass culture" in film, television, newspapers, cartoons and popular music. This trend is perceptible in the literature by Jorge Luis Borges, Samuel Beckett, Vladimir Nabokov, Roland Barthes, etc. Many of their works blend literary genres, cultural and stylistic levels, the serious and the playful. These works resist classification according to traditional norms. Most

postmodernist writings and specifically, the literature of the absurd, reveal the meaninglessness of existence and “nothingness”. Postmodernism, in literature and the arts parallels poststructuralism in linguistics and literary theory. Poststructuralists examine language and indeterminacies to show that all forms of cultural discourse are manifestations of the ideology or the relations and constructions of power in contemporary society. The most influential early postmodern pioneers/beginners were Jean Baudrillard, Jean-Francois Lyotard and Jacques Derrida.

Postmodernism differs from modernism in that technology has had more impact on postmodernism, which has a multifaceted nature than modernism. As a result, some critics view it as “a period of playful freedom and consumer choice, while others consider it a culture that has gone off the rails as communities around the globe have their traditions obliterated by the spread of capitalism” (Malpas 4). Postmodernism involves the ideas of fracturing, fragmentation, indeterminacy and plurality (5). It is related to irony, disruption, difference, discontinuity, playfulness, parody, hyper-reality and simulation. It is perceived as “a radicalisation of modern art that has pushed avant-garde experimentation to new limits” (7). Postmodernism interacts with feminism and queer theory, postcolonialism and the politics of globalisation, as well as environmental studies, history, philosophy and literary criticism. All these tenets features came as a result of the effects of the Second World War on those who lived after the war. Some of prominent postmodernist writers are; John Fowles (1926-2005), Samuel Beckett (1906-1989), William Gaddis (1922-1998).

Postmodernism has greatly been promoted by great philosophers like Friedrich Nietzsche (1844-1900), Albert Camus (1913-1960), Simone de Beauvoir (1908-1986), Jean-Francois Lyotard (1924-1998) and Jacques Derrida. These postmodern thinkers have introduced several theories like Deconstruction introduced by Jacques Derrida, an Algerian-born French philosopher who turned away from Plato’s ideas of true forms and essences which are more important than appearance. Deconstruction is an approach that denotes that logical structures based on binaries, or pairs are the bones of the society and language. Derrida in “Deconstruction in a nutshell: A Conversation with Jacques Derrida” says that deconstruction made up of “not the mixture but the tension between memory, fidelity, the preservation of something that has been given to us, and, at the same time, heterogeneity, something absolutely new, and a break.” Derrida, drawing his inspiration from Ferdinand de Saussure believes that language as a system of signs and words can only attain its meaning thanks to the contrast or difference between these signs. This is to say a text has no fixed meaning since it assumes that

all discourse, even all historical narrative, is essentially disguised self-revelatory messages and as a result, when we read, we are bound to misread the text and so meaning doesn't match with the context.

Postmodernism is sometimes used to discuss different issues ranging from architecture to historical theory, to philosophy and film (art and literature). Consequently, people distinguish between several forms of postmodernism which brought about the suggestion that there are three categories/forms of postmodernism. The first category of postmodernism is postmodernity which is seen to be a historical period which started from the mid-1960s to the present. The second category is the theoretical postmodernism which differs from postmodernity in that it encompasses the theories developed by thinkers such as Roland Barthes, Jacques Derrida, Michel Foucault and others. The third and last form of postmodernism is the cultural postmodernism which focuses on literature, visual arts, film and many others. Postmodernism has grown in terms of art by challenging the notion of the existence of universal truths or certainties. The postmodern art rejected the traditional values of modernism and embraced experimentation with new media and art forms which included conceptual art, identity politics, multimedia, installation art, intermedia, performance art. Architectural postmodernism is characterised by the rejection of the modernist International Style and its cult of universality. This type of postmodernism rather promotes a return to regional cultures and traditions.

In terms of history, postmodernism reveals that literature has connections with history as literary texts attempt to challenge the received meanings of past events. This assertion can be backed up by a movement in literary criticism known as New Historicism which claims that literature is not an abstract object but rather a product of a popular socio-historical and cultural context and should therefore be interpreted within the background of its context. Here, we are taking into consideration the author's background, the influence of the society, the era in which the literary text was written as well as elements found in the text. Those who supported this movement are; Paul Ricoeur, Laurence Lerner, Jerome McGann, Irving Howe, Stephen Greenblatt and Catherine Gallagher. Laurence Lerner in "History and Fiction" clearly illustrates the co-relation that exists between historical context and literary imagination. He argues that, "I have claimed that any text can be related to at least three contexts: its ideology, strategies of writing and social reality. To eliminate any of these completely is a dogmatic oversimplification". This implies that in order to interpret a text, one need to study the intrinsic and the extrinsic features of that text which is contrary to other movements like New Criticism

and Formalism which considers a text autonomous and rejects any interpretation which has nothing to do with the literary text. Critics such as Berman, Lyotard, Hutcheon, Jameson and Habermas argue that “with the advent of modernity, history takes on a whole new meaning and value” (81).

In the Poetics, Aristotle makes the difference between history and poetry:

The difference between the historian and the poet is not that one writes in prose and the other in verse... The difference is that one tells of what has happened, and the other of things that might happen. For this reason, poetry is something more philosophical and more worthy of serious attention than history; for while poetry is concerned with universal truths, history treats of particular facts. (Quoted in Malpas 81)

This statement implies that the historian chronicles past events whereas the poet focuses on ‘universal truths’ of human nature. Postmodernists argue that “people are fundamentally subjective because their unique beliefs and values alter the way they organize factual data”. This implies that whatever conclusion they arrive at will be influenced by their subjective beliefs.

According to Malpas, a number of postmodern theorists and artists have explored the idea of identity as a performance that is infinitely mutable than being based on nature. Some theorists have examined the humanity of machines. Technology has disrupted the ideas of the self-identical subject. That is why Lyotard warns us against the dehumanising effects of contemporary techno-science whereas Donna Haraway considers the adoption of a cyborg identity as a positive means of challenging gender stereotypes. For Lyotard, the human is the product of a conflict between two Inhumans: the inhuman systems of technology and capitalism that threaten to extinguish anything in the human that is not of value to them, and, within this same human, the uncanny strangeness of another inhuman that is a potential site of resistance [Malpas 76]. Haraway purports that the distinction between human and machines no longer makes sense: we have all become cyborgs, which she argues is a ‘creature of social reality as well as a creature of fiction’ (quoted in Malpas 77). To Haraway, the cyborg offers a means of challenging dualisms that shape modern accounts of identity (self/other; subject/object, etc.), it also introduces heteroglossia, the possibility of a multiplicity of tongues and idioms, into the language that we have. The subject thus becomes a site of multiple identities, boundaries and desires. The cyborg also known as Artificial Intelligence looks like a human being and performs so many tasks even better and faster than a human but reality still

shows that machines, just like humans have shortcomings as Richard Bookstaber puts it in his book, “The End of Theory”: “No man is better than a machine, and no machine is better than a man with a machine”.

There are a few important events that took place during the postmodern period starting from architecture to culture which marked the end of modernism. Firstly, architecture was reborn due to the demolition of the Pruitt-Igoe Housing scheme in 1972 which consisted of joined urban houses made of 33 eleven-story high-rises, designed in a modernist architectural style by Minoru Yamasaki. An example of a new architectural building is James Stirling’s pink-and-yellow striped limestone building which ranks as number one Poultry building in the City of London. In 1973, there was the birth of late capitalism which was followed by the publication of “The Postmodern Condition” by Jean-Francois Lyotard. In 1984, an essay on Postmodernism or the Cultural Logic of Late Capitalism was published by a literary theorist Fredric Jameson, where he argued that art had been colonised by commerce. In 1989, Jeff Koon gets jaded, followed by the publication of “The End of History by Francis Fukuyama in 1992. 2001 witnessed technology with the launching of iPod by Apple and this gave birth to the acceleration of digital technology which enabled individuals to manipulate every aspect of the media environment. By 2011, pop-up culture had gone mainstream. With the advent of technology in culture, the world has become a small place where we can partake in other people’s culture without necessarily being in their country. We watch their dramas, read their books, wear their clothes and even sing their songs.

The Postmodern Novel

Postmodern literature emerged in the 1960s in the United States and it is said to be experimental since it is usually difficult to define with any sort of explicitness. It is characterised by the use of self-reflexivity, unreliable narration, intertextuality, metafiction and often evolves around political and historical issues. Postmodern literature gained its popularity through the writings of authors such as; Kathy Acker, an American experimental novelist known for her notable works such as; *Great Expectations*, *Blood and Guts in High School*, John Barth, an American writer known for his postmodern and metafictional fiction with notable works such as; *The Sot-Weed Factor* and *Lost in the Funhouse*, Kurt Vonnegut, an American writer and humorist known for his satirical and darkly humorous novels such as *The Sirens of Titan’s* and *Cat’s Cradle*, Thomas Pynchon Jr., a novelist noted for his complex and dense novels like ;*The Crying of Lot 49* and *Gravity’s Rainbow*, William T. Gaddis Jr., novelist whose novel, *Recognitions*, was named one of the TIME magazine’s 100 best novels from

1923 to 2005 and two other novels, *J R* and *A Frolic of His Own* and Philip K. Dick, often called by the initials of his name, PKD a science fiction writer who wrote 44 novels and about 121 short stories, most of which appeared in science fiction magazines when he was still alive. Some of his notable works are; *Do Androids Dream of Electric Sheep?* And *The Man in the High Castle*. These postmodernists are known to often challenge the authority where they write in a self-reflexive manner about political issues.

As precursors to postmodern literature, we have Miguel de Cervantes (assumed to be born on the 29th of September 1547 and died on the 22nd of April, 1616). He was an Early Modern Spanish writer with *Don Quixote*, as his notable work, Laurence Sterne (24th Nov. 1713-18th March 1768) was an Anglo-Irish novelist, having published *Tristram Shandy*, Thomas Carlyle (4th Dec. 1795-5th Feb 1881) was a British essayist, historian and philosopher who published *Sartor Resartus* and Jean-Louis Lebris de Kerouac popularly known as Jack Kerouac (12^{March} 1922- 21 Oct. 1969) was an American novelist and poet who published *On the Road*.

Postmodern literature has no definite date as to when it started and ended and that's why the era has been globalised. It dates back from the 1950s and the early 1960s then later on dominated in the 1970s. The postmodern novel is characterised by the use of postmodern traits such as fragmentation, playfulness and black humour, intertextuality, pastiche, metafiction, unreliable narration, self-reflexivity, historiographical metafiction, magic realism, temporal distortion, techno culture and hyperreality, paranoia. All these features make up a postmodern text, be it novel, play or poetry. Some of these postmodern features are found in the novel under study

irony, playfulness and black humour are terms that work together most of the time. While irony deals with the opposite of what is expected, playfulness deals with unseriousness and black humour is a style used by writers to treat issues that are serious and life threatening with little or no seriousness. These three styles were highly used by modernists like Samuel Beckett in his *Waiting for Godot* where suicide, which is a serious issue in general is treated with triviality by the characters. Linda Chuncheon (a Canadian academic working in the fields of literary theory and criticism, opera and Canadian Studies) argues that these three features are the most recognisable aspects in postmodernism even though the idea of using the terms in literature did not start with the postmodernists. Irony is seen in *Oranges Are Not the Only Fruit* when Jeanette's mother is ignorantly relieved that Jeanette spends more time with a girl than a boy,

not knowing that it will enable Jeanette to get into a relationship with that girl, hence, becoming a lesbian.

Intertextuality is a postmodernist feature used by writers in shaping the meaning of a text by including another text either through allusion or quotation or by interconnections between similar works perceived by a reader or an audience. Intertextuality in postmodern literature can be a parallel to another literary work which is more like an extended discussion of a work. An example of intertextuality in postmodern literary works is Winterson's ability to include other stories in her novel like the story of *Jane Eyre*, *Winnet* and the Legend of King Arthur. Another example is the inclusion of biblical events in Samuel Beckett's Waiting for Godot.

Pastiche is also postmodern feature which happens to be another form of intertextuality. It deals with the imitation of style or character of another work. Unlike parody, pastiche acknowledges the source of the work it copies rather than mocking the work. Pastiche can be a combination of multiple genres to create another form of narrative which is unique. A pertinent example of pastiche can be found in Robert Coover's novel entitled, *The Public Burning*, where Coover mixes inaccurate historical accounts of Richard Nixon (was the 37th President of the United States who served from 1969 to 1974) interacting with historical figures and fictional characters such as Uncle Sam (which symbolises the national personification of the federal government of the United States or the country as a whole) and Betty Crocker (a fictional character used in advertising campaigns for food and recipes, originally created by Washburn-Crosby company).

Metafiction is another postmodern feature that self-conscious about its literary form, language, storytelling and it constantly reminds its audience that they are reading or viewing a work that is not real but fictional. It is often used to undermine the authority of the author in order to comment on the act of storytelling. Metafiction can be seen in David Foster Wallace's *The Pale King* where he writes that the copyright page claims novel to be fictional only for legal purposes and that everything in the novel is non-fiction. He goes further to give his name to one of his characters. In our novel under study, metafiction is evident with the presence of stories within the novel, beginning with the sameness in the author's name and the character. The author names the character after her and their experiences are similar. The author mixes the truth with the stories, as such, one cannot tell what is real or fictional. Literature is used to criticise certain issues in the society which do not seem right. Unlike satire which was used by traditional writers, postmodernist writers use metafiction by covering their criticism using

fiction in order to erase suspicion. An extension of metafiction is historiographical metafiction which fictionalises actual historical events or figures. Historiographical metafiction was first coined by Linda Hutcheon. A prominent example of historiographical metafiction can be found in John Fowles' *The French Lieutenant's woman* which talks about the Victorian period and issues related to the Victorian era like marriage arrangements between wealthy families for the purpose of maintaining the wealth class, the poor treatment towards promiscuity and the treatment of gender issues and class stratification.

Temporal distortion which comes in the form of fragmentation and nonlinear narratives is a postmodern feature that can be used in many ways. Firstly, it is used to change the traditional method of recounting a story where there is a beginning, middle and end, where time, place and action flow but with postmodern works, writers may begin their stories from the end of the middle, making it difficult for readers to understand the story from the start. Another way temporal distortion can be used is the use of multiple narratives where at one point, the narrator is the character and at some point, the author comes in and narrates and sometimes intervene in action as the novel progresses. There are times where the novel is presented with multiple endings where the audience can opine to the ending of the story. John Fowles' *The French Lieutenant's Woman* can still be used to support this view because firstly, the novel has multiple endings with distorted flow of ideas. Magic realism is a postmodernist style that paints a realistic view of the world while adding magical elements in the story which creates a binary between fantasy and reality. Matthew Strecher defines magic realism as "what happens when a highly detailed, realistic setting is invaded by something too strange to believe". Magic realism is prominent in Salman Rushdie's 1981 *Midnight's children Children*, which was written in relation to the events that took place when India gained its independence and Rushdie fantasised the novel by making his characters mystical with enormous powers.

Fragmentation is another aspect of postmodernism in postmodern literature, which deals with the distortion of ideas (themes), characters, plot/setting which can also occur in language, sentence structure or narrative with the aim of depicting a metaphysically unfounded and chaotic universe. There is usually an interrupted sequence of events, same with plot and character development. In *Oranges Are Not the Only Fruit*, Winterson narrates the story in a manner that is not chronological by digressing into another story that does not relate to the main character. This renders reading difficult but at the same time, this fragmented style gives the novel a metafictional nature.

In addition, Technoculture has to do with the communication of cultural material in technological contexts. According to Jean Baudrillard, hyperreality is a condition in which what is real and what is fiction is seemingly blended together so that there is no clear distinction between where one ends and the other starts. Technoculture and hyperreality work together to imply that the society has moved past the industrial age to the information age, where information spreads rapidly. Novels which have traits of technoculture and hyperreality are *White Noise* by Don DeLillo which presents characters who are bombarded a ‘white noise’ of television, product brand names, Philip K. Dick’s *Do Androids Dream of Electric Sheep?*, where there is an introduction of a new technology-based religion known as Mercerism.

Paranoia in postmodern literature is the conviction that the society is conspiring against the individual, and the multiplication of self-made plots to counter the scheming of others. Paranoia is often associated with distrust, anxiety and in literary works, paranoia is seen where characters mistrust and question everything around them which is usually attributed to a mental illness. This is evident when paranoid characters constantly reply with a “why” when asked a normal question, they find it difficult to forgive, always preoccupied with constant thoughts that others have ulterior motives towards them. An example of a novel with paranoia is *Breakfast of Champions* by Kurt Vonnegut. In the novel under study, Jeanette develops distrust for the pastors and the church since she is judged and criticised being a lesbian. She is told that she cannot love God and be a lesbian at the same time. As a result, she convinces herself by stating that she can be a lesbian and still serve God since she believes that God does not judge her like his servants.

Postmodern novels are characterised by other postmodern traits like parody, maximalism, minimalism, etc. All these characteristics give a novel a postmodern status and satisfy the author in passing his message successfully as he wanted.

Examples of postmodern novels beginning from the 1930s to the 2020s are; *At Swim-Two-Birds* (1939) by Flann O’Brien, Jorge Luis Borges’ *Ficciones* (1941), *The Cannibal* (1949) by John Hawkes, Samuel Beckett’s *Molloy* (1951), William Gaddis’ *The Recognitions* (1955), *The Sot-Weed Factor* by John Barth published in 1960, John Fowles’ *The French Lieutenant’s Woman* (1969), *Fear and Loathing in Las Vegas* (1971) by Hunter Thompson, *The Book of Laughter and Forgetting* (1979) by Milan Kundera, Salman Rushdie’s *Midnight Children* (1981), *Hard-Boiled Wonderland and the End of the World* (1985) by Haruki Murakami, Don DeLillo’s *The Underworld* (1997), Colson Whitehead’s *The Intuitionist* (1999), Michael

Chabon's *The Amazing Adventures of Kavalier and Clay* (2000), *The Mysterious Flames of Queen Loana* (2004) by Umberto Eco, *Bleeding Edge* (2013) by Thomas Pynchon, *Black Leopard, Red Wolf* (2019) by Marlon James, Jennifer Egan's *The Candy House* (2022).

The Life and Works of Jeanette Winterson

Jeanette Winterson was born on the 27th of August, 1959. She is a British writer known for her unconventional, quirky and often comic novels. Winterson, in her novels, explores themes such as; the nature of love, the discovery of one's identity and sexuality, especially in the domain of same-sex relationships, the implications of time, the search for the self, the functions of art. She also challenges social and literary standards which are concerned with binary factors. Her novels are characterised by metafiction, the use multiple points of view, the trespassing of narratives and ontological boundaries, the juxtaposition of realistic, fictional, mythical and biblical variations on the same events. Those are postmodernist techniques that she uses to narrate with the aim of subverting earlier texts and histories.

Born in Manchester, and raised in the nearby mill town of Accrington, Lancashire, by her adoptive parents, Constance (nee Brownrigg) and John William Winterson, Jeanette Winterson began evangelising and writing sermons at the age of six since she was supposed to become a Pentecostal Christian missionary, raised in the Elim Pentecostal church. In *Art Objects*, Winterson describes how her adoptive great-grandparents had worked a twelve-hour day in a Lancashire cotton mill and her father was a worker in a television factory. Her mother was a housewife. As a Northern, low-church working-class girl, she was expected to do militant religious work, to accept compulsory heterosexuality and to avoid developing her intellectual and artistic capacities. She eventually rejected this when she becomes a lesbian in her teens.

With regards to her educational life, Winterson attended Accrington Girls' Grammar School and Accrington College of Further Education, an experience reflected in some of the most comic passages of the novel under study. But she was destined to undertake missionary work, and she became a preacher at the age of twelve. As Nicci Gerrard has pointed out, Winterson's mother's prospects for her only daughter came to an abrupt end when she came out as a lesbian, after being caught in bed with another woman and thrown out of home and the Pentecostal Church. After this, she attended Accrington and Rossendale College, studied English at St. Catherine's College, Oxford. In order to support herself financially, Winterson had to do a variety of odd jobs such as; undertaker's parlour, selling ice cream and working in a mental hospital. This was to enable her sponsor herself in the university. Her determination

to acquire education was firm that she never gave up whenever she fails an interview for a job. She went up to read English in 1978. After obtaining a BA in English in 1981, Winterson attempted a job in advertising, but with little success.

Winterson went to London and was employed at Roundhouse Theatre to do odd jobs in 1982. In 1983, she worked as editor at Brilliance Books and, between 1983 and 1984, at Pandora Press. By then she was already writing *Oranges Are Not the Only Fruit*, having begun it at the age of 23. The novel was published in 1985 by her boss at Pandora, Philippa Brewster, earning the Whitbread First Novel Award. In 1990, Winterson's novel was made into a TV drama which was directed by Beeban Kidron, starring Charlotte Coleman (as Jess), Geraldine McEwan, Kenneth Cranham and Cathryn Bradshaw. This adaptation of the novel won two BAFTA awards which are; Best TV Drama Series and for Best Actress and the Prix d'argent for Best Script in 1991. Following the strength of this success, Winterson was commissioned to write a book for the Methuen Humour List and she wrote *Boating for Beginners* (1985) in a few weeks. This novel is often been omitted from Winterson's list of publications or set apart from her main works as 'a comic book' or 'a comic book with pictures'. The success of her first novel made her very popular and she published other novels later which explore the boundaries of physicality and the imagination, gender polarities, and sexual identities which have also won several awards. The next novel she published was *The Passion* (1987), which won the John Llewelyn Rhys Prize and *Sexing the Cherry* (1989), which won the E. M. Forster Award.

The growing success and popularity that characterised the decade of the 1980s suffered a first check in 1992 with the publication of *Written on the Body*, a novel which met with the divided opinion of critics. As life has it, there is no success without criticisms and Winterson was highly criticised in Britain when she published *Written on the Body*. This novel is a biography of her sexual identity since she considers it the best of all her novels. Despite the criticisms she received in her country, other countries appreciated the novel with positively. In Britain, reviewers like Julie Burchill branded *Written on the Body* as 'the Great Bad Novel of the 90s'. In the United States, it became the bestselling novel that made Winterson's name as a lesbian writer. The irate reaction of the author, who, according to Maya Jaggi, 'felt herself judged in Britain not for literature but lifestyle', initiated a battle with the media that tarnished Winterson's public image. The criticisms thrown her Winterson made her regret why she wrote *Written on the Body*. In response to these criticisms, she angrily declared that she should have had an operation to sew up her mouth in 1992 (this is when *Written on the Body* was published),

and kept it shut until 1997. As a result, she was mad and behaved like an idiot. Again, she adds that never had anyone to comfort her when she was going all the pain and frustration.

In 2009, Winterson contributed in the relaunching of the Bush Theatre, which was established in 1972 with the aim of creating a space which nurtures and develops new artists and their works. She also donated the short story, “Dog Days”, to Oxfam’s Ox-Tale project (these are four anthologies of short stories written by 38 of the UK’s best-known actors based on the four elements name; Earth, fire, Air and Water). She wrote and performed work for the Sixty-Six Books project, based on a chapter of King James Bible, along with other novelists and poets. They are; Paul Muldoon (an Irish poet, born in 1951), Carol Ann Duffy (a Scottish poet and playwright, born in 1955), Anne Michaels (a Canadian poet and novelist, born in 1958) and Catherine Tate (an English actress, writer and comedian).

In 2012, Winterson succeeded Colm Toibin (presently the Chancellor of the University of Liverpool), as Professor of Creative Writing at the University of Manchester after the appearance of her novella *The Daylight Gate* which is based on 1612 Pendle Witch Trials on their 400th anniversary.

Below is the order of Winterson’s achievements and awards when it comes to her career. Firstly, Winterson won the Whitbread Prize thanks to the success of her first novel, *Oranges Are Not the Only Fruit*, in 1985. Secondly, Winterson won the John Llewellyn Rhys Prize after her novel, *The Passion*, which happens to be her second novel. In 1989, Winterson won the E. M. Foster Award following the success of *Sexing the Cherry*.

Again, Winterson’s *Oranges Are Not the Only Fruit* was awarded with the BAFTA Award (The British Academy of Film and Television Arts) since it came out as the best drama that appeared on TV serial in 1992.

Later in 1994, Winterson was the winner of Lesbian Fiction Category so she was awarded with the Lambda Literary Awards thanks to her novel, *Written on the Body*.

Moreover, Winterson was ranked the Officer of the Order of the British Empire (OBE) in 2006 New Year Honours as compensation for her services and contributions to the growth of literature.

In 2013, Winterson received another award from the Lambda Literary Awards as she was the winner of Lesbian Memoir or Biography categories for her novel; *Why Be Happy When*

You Could Be Normal? Winterson was given the St. Louis Literary Awards the following year (2014).

Furthermore, Winterson was chosen as one of BBC's 100 women and in that same year, she was elected to be part of the Fellow of the Royal Society of Literature since she had published more than two literary works and nominated severally in 2016.

In addition, Winterson presented the 42nd Richard Dimbleby Lecture in celebration of 100 years of women's suffrage in the UK in 2018. She was also moved from Officer of the Order of the British Empire (OBE) to the Commander of the Order of the British Empire (CBE) in the 2018 Birthday Honours as compensation for her services to literature.

Lastly, Winterson was nominated for the Booker Prize for her recent novel, *Frankissstein: A Love Story*, 2019.

Jeanette Winterson became a lesbian at the age of 16, despite being raised in a strict Christian home to become a Christian missionary figure. It is worth noting that Winterson uses most of her novels to recount her life experiences although she refuses to admit this. In Winterson's *Written on the Body*, one can identify the similarities in the experience of the characters to that of Jeanette Winterson. Winterson's first novel, *Oranges Are Not the Only Fruit* recounts the life of a young girl raised in a Pentecostal home and despite this background, she becomes a lesbian and rejects some of the beliefs she had while growing up. This bildungsroman relates a lot with that of Jeanette Winterson's childhood and even the manner in which her family and people around her reject her sexuality ties with that of Winterson.

She continues her lesbian relationship in *The Passion* (1987) which happens to be her second novel that was written during the tumultuous years of the Napoleonic Wars. This novel was inspired by Winterson's relationship with her literary agent, Pat Kavanagh (popularly known as the doyenne of literary agents) who was a British literary agent to her husband, Julian Barnes. She later published *Sexing the Cherry* and *Written on the Body*, which carried the bulk of her personal life. From 1990 to 2002, Winterson had a relationship with Peggy Reynolds, a BBC radio broadcaster but the relationship ended twelve years later. Winterson later got into another relationship with Deborah Warner who is a British director of theatre and opera.

All these adventures with different lesbian partners by Winterson are clearly seen in her novel, *Written on the Body* and for a better understanding, a brief summary of the novel will be presented. As the title suggests, *Written on the Body* is a self-conscious experiment in

écriture feminine, carried out by an auto diegetic (referring to a narrator who is also the protagonist) author narrator, whose aim, as Ute Kauer has succinctly put it, ‘is no longer self-discovery, but rather self-construction’(26). In this sense, it is important to realise that, like earlier Winterson auto-diegetic narrators at the beginning of their narration, the nameless narrator of *Written on the Body* is a purblind hero/heroine who is engaged in a quest for self-individuation.

The novel begins with the narrator presenting her/himself as a reckless Lothario (WB 20) involved in numberless love affairs with partners of both sexes that only last for a brief span of time, either because of the partners’ various oddities; because of sheer characteriological incompatibility; or, more often, because the narrator’s sexual partner is a married woman who tries to assuage the unhappiness and barrenness of her married life by indulging in a secret and passionate sexual affair, without ever, however, contemplating the possibility of setting her marriage at risk. This part of the novel can be reflected on Winterson’s relationship with Pat Kavanagh who had a husband but left him to date Winterson and later on left Winterson to be with her husband. This is a source of endless suffering for the narrator, who hopes for a more stable and affective relationship and invariably ends up heartbroken, feeling misused, objectified and forced to live in isolation, just like Winterson.

The narrator’s behaviour unexpectedly comes to an end when he meets Louise Fox, a beautiful Australian woman who, like Winterson’s earlier heroines, has splendid red hair. Unlike the narrator’s earlier partners, Louise falls in love with him and sees no reason to hide their relationship. As such, she is ready to divorce her husband, Elgin Rosenthal, a well-to-do cancer specialist, whose orthodox Jewish background symbolises his uncompromising patriarchal ideology. After several months of shared bliss, the narrator learns that Louise is suffering from leukaemia and makes the unilateral decision to leave her in the hands of her husband so that she can undergo treatment in his private Swiss clinic. The narrator’s rakish behaviour and self-indulgence have infuriated many and this aspect of the novel is identified in Winterson’s life where she revealed on the news to have been in contact with her ex-lover, Pat Kavanagh who was diagnosed with a brain tumour and later passed away. She spoke about her romance with Kavanagh and described her final, touching conversation with her ex-lover. This happened twenty years after their relationship ended. However, Kavanagh’s husband, Barnes frowned at Winterson for “ousting” his wife and going public about their relationship while promoting one of her previous books.

At the time Winterson published *Oranges Are Not the Only Fruit* (the 1980s), laws that criminalised homosexuality had been abolished in Britain, since the legislation appeared in retrospect of having initiated a cultural and sexual revolution that gave equal rights to homosexuals. As such Winterson was free to live her life as a lesbian, with no fear of being punished by the law.

In 2015, Winterson got married to Susie Orbach, a British psychotherapist and writer, whose first book was, *Fat is a Feminist Issue*. Winterson was asked a series of questions in an interview from *The Vaults*. She was asked to describe the circumstances to which she met her wife, Susie Orbach, what description her wife can give of her and why she thinks she works so well with her wife as a couple. She was also asked to describe how romantic she is. In response to the questions, Winterson said:

I interviewed her 10 years ago. We just really got keen on each other, which was a surprise because she was heterosexual.

She describes me in various ways. A thug is one of them.

Because we don't see much of each other. We didn't want to live together. Neither of us was interested in that. She'd had a huge, long marriage and kids. I like to live by myself and do my own thing. It's important not to try and force a relationship into a shape. It need not work that way.

I think I am. I believe in love as the highest value and the most important motive force. But I also believe in love's opposite which is fear, not hatred—as an equally powerful motive in the world. When people are afraid, they start to hate and a lot of people are afraid. I hate the way neo-capitalism has savaged and sacrificed family life. People can't manage three jobs in a gig economy and look after their kids and have time for their partner. Yet within all that, people are still finding ways of loving one another and providing acts of kindness. For me, romance is part of that, because if I love you and you love me, it doesn't stop there. It moves out into the wider world.

From the above answers, it is evident that Winterson and Orbach understood each other and they seemed to have been meant for each other. She also revealed in the same interview when she was asked how she felt about her gender and sexuality that she had always been comfortable with it since it was a choice she made. She further explained that her sexuality has never been about sleeping with men because she has always had sex with them. She simply likes women and does not want to have kids. Unfortunately for Winterson, she separated with Orbach in 2019.

After her divorce, Jeanette Winterson shares her time between her main home, a riverside cottage which is 15 miles from Oxford, and the 1780s house in Spitalfields that appears in *The*

PowerBook, a 21st century fiction that has a simple story. During the winter of 2003–2004, she was in Paris, supervising a theatre version of her book entitled, *The PowerBook*. She loved the intellectual atmosphere Paris so much that, she thought of moving there permanently. Her next novel, *Lighthousekeeping* published in March 2004, had been unanimously welcomed as a return to the type of writing that launched her to fame in the 1980s. During the early months of 2005, Jeanette Winterson worked on *Tanglewreck*, a children's book scheduled to be published by Bloomsbury on 1st January, 2006, whose protagonist, like that of *Lighthousekeeping*, is an orphaned child called Silver; and *Weight*, a novella on the myth of Atlas that Winterson was commissioned to write for a series called *Myths* launched by Canongate, for publication on 1 September 2005. Jeanette Winterson is the professor of New Writings at the University of Manchester. She broadcasts and teaches creative writing.

In conclusion, this chapter examines the history of Britain in the 20th century and the biography of Jeanette Winterson. In addition to the history of Britain, this chapter also looks at the postmodern period as well as postmodern novel where characteristics/features of postmodernism have been treated which can be highlighted in the novel under study. Winterson's biography gives us insight about her experiences from childhood to adulthood. Some of her experiences are reflected in her novels. As a lesbian writer, she uses her works to address the society that oppresses the queer community.

CHAPTER THREE

INDULGING INTO LESBIANISM

This chapter examines the reasons and the extent to which some characters indulge into lesbianism in Winterson's *Oranges Are Not the Only Fruit*. It is subdivided into two sections. The first section handles the different factors that push some characters to indulge into lesbianism. The second section focuses on the manifestation and effects of lesbianism on Jeanette, her family and those she is acquainted with. It examines how some characters practise lesbianism and the consequences that accompany this practice on the lesbian characters as well as those around them.

The Passion for Lesbianism

Oranges Are Not the Only Fruit is made of people who indulge lesbianism despite living in a society, which condemns this practice. According to the *Cambridge Dictionary* (4th edition), lesbianism is an act of belonging or relating to women who are sexually or romantically attracted to other women and not to people of other genders. A lesbian is a woman who has feelings for another woman. It was not common for writers to freely use lesbianism in their works in literature until very recently by writers like Alice Walker, Jeanette Winterson, Nancy Garden, Patricia Highsmith, Julia Armfield, Virginia Woolf, Malinda Lo, Taylor Jenkins Reid and Sarah Waters. These writers have clearly written and portrayed the practice of lesbianism in their works respectively. Some of these works are; *The Colour Purple* (1982), *Oranges Are Not the Only Fruit* (1985), *Annie on My Mind* (1982), *The Price of Salt* (1952), *Our Wives Under the Sea* (2022), *Orlando: A Biography* (1928), *Huntress* (2011), *The Seven Husbands of Evelyn Hugo* (2017) and *Tipping the Velvet* (1998).

Sigmund Freud in *Three Essays on the Theory of Sexuality* considers female sexuality as “inversion” or “inverts”. He characterises female inverts as possessing male characteristics. This indicates that as female sexuality became more visible, it was initially classified as a medical condition. This explains why Freud placed more emphasis on the psychological causes for one becoming lesbian rather than biological causes.

The word ‘indulge’ is defined in the *Cambridge Dictionary* (4th edition), as an act of allowing oneself or another person to have something enjoyable, especially more than good for that person. They do so for several reasons such as; religious hypocrisy and negligence, spirituality and sexual orientation. The Freudian Psychoanalysis will be used to understand why some of these characters take certain decisions and Queer Theory will be insightful since the novel under study handles sexuality and gender.

Firstly, hypocrisy and mother’s negligence have been identified as one of the causes of lesbianism in the novel under study and play an important role in the life of Jeanette who becomes a lesbian. As an adopted child, Jeanette is raised in a Christian home where she must live a Christ-like life to make her mother, Louie proud. In an essay entitled: “The Lesbian Bildungsroman: The Process of Self-Discovery in Jeanette Winterson’s *Oranges Are Not the Only Fruit*”, Lucia Morera mentions that the relationship between Jeanette and her mother plays an important role in her self-discovery. This relationship, according to Morera, is similar to that of a writer and his work. As a writer, Louie wants Jeanette to become and flawless missionary. Jeanette gets her first stage of education from home since Louie does not want her to go to school, which she refers to as “a breeding ground” (12). Louie receives a letter to send Jeanette to school but once in school, Jeanette does not seem to fit into the world of her classmates. She laments that at school, she found it difficult to learn or make friends. Jeanette does her best to do assignments so that her teachers can be proud of her. Despite her effort, she only infuriates her teachers and terrifies her classmates. Consequently, she is being stigmatised and avoided by her classmates. The conversation Jeanette has with her teachers reveals the words she uses to terrorise her classmates as seen below:

And why, and this is perhaps more serious, do you terrorise, yes, terrorise, the other children?’

‘I don’t,’ I protested.

‘Then can you tell me why I had Mrs Spencer and Mrs Sparrow here this morning telling me how their children have nightmares?’

‘I have nightmares too.

‘That’s not the point. You have been talking about Hell to young minds.’

It was true. I couldn’t deny it. I had told all the others about the horrors of the demon and the fate of the damned. I had illustrated it by almost strangling Susan Hunt, but that was an accident, and I gave her all my cough sweets afterwards. (31)

Judging from Jeanette's response, it is evident that she is still controlled by her mother's doctrine. This implies that she carries her mother's teachings with her. She is conscious that sinners will go to hell. Jeanette finds it difficult to have a conversation with her classmates because always talks about the reward for sinners, which is hell fire. This is something that pleases Louie, since her daughter practises evangelism which she learnt from home and church in school and every other place she finds herself. Her inability to communicate with her classmates pushes her to conclude that; "It was obvious where I belonged. Ten more years and I could go to missionary school" (32). The conversation above brings out Jeanette's innocence which can be compared to Freud's anal stage of development, where a child is trained to use the toilet. If a child is trained properly to use the toilet, that child's personality will be orderly, stringent and constructive. On the contrary, if the child is not trained properly, he or she is bound to be messy, wasteful and destructive. In Jeanette's case, Louie has inculcated Jeanette with religious values and Jeanette which she lives by. This explains why Jeanette wants to finish school early so that she can return to where she belongs-the missionary school.

Louie's hypocrisy affects Jeanette negatively at school and out of excitement, she engages in several competitions in her school but never gets a prize. At first, she wonders if it is because she uses religious themes. She decides to use other themes that are not religious but does not win, "Over the years I did my best to win a prize" (35). Although she does not give up, she eventually agrees with her mother that school is a "breeding ground" and thus not suited for her;

I didn't despair; I did Street Car Named Desire out of pipecleaners, an embroidered cushion cover of Bette Davis in Now Voyager, an origami William Tell with real apple, and best of all, a potato sculpture of Henry Ford outside the Chrysler Building in New York. An impressive list by any standards, but I was as hopeful and as foolish as King Canute forcing back the waves. Whatever I did make no impression at all, except to enrage my mother because I had abandoned biblical themes. (36)

As seen above, Jeanette does not withdraw from competitions despite several failures. She decides to use non-religious themes since the religious ones were not successful. Jeanette could win a prize using these non-religious themes but this act alone can affect her relationship with Louie negatively. Louie expects Jeanette to be religious in everything she does. Using a non-religious theme for a competition would mean that she is running away from Louie's teachings. Despite taking this bold step to divert from her usual biblical themes, she still does not impress anyone. As a result, she is disappointed in herself, for being hopeful that she will win a prize

after several attempts. At the same time, she complains that the samplers she used for each competition were best in every aspect. They were not used in the right environment by the right people when she says:

What constitutes a problem is not the thing, or the environment where we find the thing, but the conjunction of the two; something unexpected in a usual place (our favourite aunt in our favourite poker parlour) or something usual in an unexpected place (our favourite poker in our favourite aunt). I knew that my sampler was absolutely right in Elsie Norris's front room, but absolutely wrong in Mrs Virtue's sewing class. Mrs Virtue should either have had the imagination to commend me for my effort in context, or the far-sightedness to realise that there is a debate going on as to whether something has an absolute as well as a relative value; given that, she should have given me the benefit of the doubt. (34)

From this excerpt, it is evident that Jeanette believes in her samplers. She explains that although Mrs. Virtue does not appreciate her work, her friend, Elsie is impressed by it. Jeanette puts it that; “Mrs. Virtue suffered from a problem of vision” (34) and so, she recognizes things according to expectation and environment. This already shows that Jeanette wants finish with school so that she can leave. Louie’s indoctrination makes it difficult for Jeanette cope in her school because it had been conceived in her mind that a school is an unpleasant place. As a result, Jeanette gets discouraged whenever things do not go well for her at school. When she feels disappointed, she remembers Louie’s words and prays that her school days should come to an end, so that she can go to a missionary school.

Furthermore, the desire for Jeanette’s mother to protect her from the outside world creates room for her curiosity and the desire to know more. Jeanette befriends a lesbian couple running a paper shop and who openly express their love for each other. Louie forbids her from going to the shop again saying that there is a rumour that; “they dealt in unnatural passions” (4). Jeanette does not understand what her mother means but seeing that her mother does not speak to her about issues that concern sexuality, she believes that “unnatural passions” meant that the couple puts chemicals in their sweets. To make matters worse, Louie does not teach Jeanette sex education or social life. Each time they come across anything that concerns sexuality, Louie always avoid Jeanette’s questions and tells Jeanette that only the Lord can answer her questions. Eventually, Jeanette will let go of her curiosity for the moment by diverting to something else. She explains that;

My mother had taught me to read from the Book of Deuteronomy because it is full of animals (mostly unclean)... Whenever we read about a bastard, or someone with crushed testicles, my mother turned over the page and said,

“Leave that to the Lord,” but when she'd gone, I'd sneak a look. I was glad I didn't have testicles. They sounded like intestines only on the outside, and the men in the Bible were always having them cut off and not being able to go to church. Horrid. (31)

Judging from the above extract, Jeanette is curious when her mother does not provide answers to her questions. Curiosity can push one to seek information about something whose outcome maybe unpleasant. The only way to erase curiosity from one's mind is to avoid keeping a person in the dark when one wants to know about something or gets a clear answer when a question is asked. For instance, when Jeanette and her mother read the book of Deuteronomy and come across words like “bastard” or testicles, Louie flips the page and tells Jeanette to “leave that to the Lord”. Out of curiosity, she goes back to the flipped pages to see what her mother does not want her to see. Ignorantly, Jeanette thinks that testicles are like intestines. She does not know that they are two small organs found in the scrotum which are responsible for the production of sperms.

In the same light, Jeanette realises that her mother changed the ending of her favourite non-biblical book, *Jane Eyre*. This story was read to Jeanette when she was still a child and could not read then. Unfortunately for Louie, Jeanette recognised the flipped pages and was probably waiting for the time that she would be able to read like her mother. That day finally comes and Jeanette goes back to those pages as she says:

I did remember, but what my mother didn't know was that I now knew she had rewritten the ending. Jane Eyre was her favourite non-Bible book, and she read it to me over and over again, when I was very small. I couldn't read it, but I knew where the pages turned. Later, literate and curious, I had decided to read it for myself. A sort of nostalgic pilgrimage. I found out, that dreadful day in a back corner of the library, that Jane doesn't marry St John at all, that she goes back to Mr Rochester. It was like the day I discovered my adoption papers while searching for a pack of playing cards. I have never since played cards, and I have never since read Jane Eyre. (56)

At this point, Jeanette is already aware that she needs to know certain things on her own. It can be seen that she has always been a smart and inquisitive girl even from the time she was small. This is evident in that she keeps track of what is read to her and remembers that she still has to read the book to satisfy her curiosity. It is ironical that Louie thinks that Jeanette is clueless about her act of rewriting the ending of *Jane Eyre*. Had Louie always explained things to Jeanette each time she asked questions, Jeanette would not seek answers herself. In a monologue, Jeanette addresses the readers about the dangers of curiosity by saying that; “the

curious are always in some danger” and that “if you are curious, you might never come home like all the men who now live with mermaids at the bottom of the sea” (72). This shows that Jeanette already knows that while trying to find answers to the questions her mother never answers, she may find herself in danger. This is probably how she endangers herself in her own curiosity. The more she knows, the more she doubts her mother and eventually comes out of her mother’s protective shield.

Moreover, religious hypocrisy can also be seen when Jeanette’s mother uses religious reasons to explain natural occurrences that could be explained in a simple manner. This makes it difficult for Jeanette to adjust to the outside world. Odze Yakut, in “Sexuality and Gender in Jeanette Winterson’s Two Novels: *Oranges Are Not the Only Fruit* and *Written on the Body*” opines that Louie’s excessive religiousness almost rendered Jeanette deaf for life. This can be clearly seen in the second chapter (Exodus) when she becomes deaf for three months and instead of her mother taking her to the hospital, she tries to cover it by telling the other church members that her daughter is “in a state of rapture” (15). According to Yakut, Louie and her church members are blinded by the doctrines of the church. In other words, they cannot see the fact that Jeanette cannot hear. Contrarily, they attribute her silence to spiritual transformation. Jeanette, on her part, innocently believes that she is in a state of rapture. She only realises that she is deaf when she plays instruments but cannot hear any sound. In despair, she writes a note to Miss Jewsberry, another lesbian character who hides her sexuality. It is thanks to Jewsberry that Jeanette is taken to the hospital where she is told that her deafness is a biological condition that has nothing to do with spirituality. At this point, Jeanette starts questioning the doctrines of her church. Her recovery becomes a turning point in her quest and she expresses her doubts towards the church as follows:

Since I was born, I had assumed that the world ran on very simple lines, like a larger version of our church. Now I was finding that even the church was sometimes confused. This was a problem. But not one I chose to deal with for many years more...the problem there and then was what was going to happen to me. The Victorian Hospital as big and frightening, and I couldn't even sing to any effect... (18)

From this statement, it is obvious that Jeanette has begun to process her development and maturation. Her deafness is metaphorically her refusal to accept the beliefs of her church. She becomes deaf to the Bible and its teachings. On the other hand, Louie’s religious delusions prevent her from seeing the literal truth behind her daughter’s deafness. She does not act like a mother with a sense of responsibility towards her daughter and feels no guilt for her negligence.

As a result, Jeanette rejects her mother's view of seeing the world in a binary by challenging herself to explore areas of contradiction that do not necessarily match with the notions of right or wrong.

Jeanette's mother uses the Bible to condemn sex and those involved in sexual activities, such as her next-door neighbour as seen below:

One Sunday morning, just as we got in from Communion, we heard strange noises, like cries for help, coming from Next Door. I took no notice, but my mother froze behind the radiogram, and started to change colour. Mrs White, who had come home with us to listen to the World Service, immediately crushed her ear against the wall. 'What is it?' I asked.

'I don't know,' she said in a loud whisper, 'but whatever it is, it's not holy.'

... At that moment another burst of wailing began from Next Door.

Very clear this time.

'They're fornicating,' cried my mother, rushing to put her hands over my ears.

'Get off,' I yelled.

The dog started barking, and my dad, who had been on nights the Saturday just gone, came down in his pyjama bottoms.

'Put some clothes on,' shrieked my mother, 'Next Door's at it again.'

I bit my mother's hand. 'Let go of my ears, I can hear it too.'

'On a Sunday,' exclaimed Mrs White. (38)

From Louie's reaction, it is clear that she does not want Jeanette to know that the next-door neighbours are fornicating. Louie prevents Jeanette from hearing the moaning by humorously closing her ears. Jeanette does not understand what fornication is all about and concludes that their neighbours are committing a sin. She recalls a similar subject she had read in Deuteronomy thus:

I ran off. I didn't know quite what fornicating was, but I had read about it in Deuteronomy, and I knew it was a sin. But why was it so noisy? Most sins you did quietly so as not to get caught. I bought the ice-creams and decided to take my time. When I got back my mother had opened the piano, and she and Mrs White were looking through the Redemption Hymnal. (39)

As seen above, Jeanette had satisfied her curiosity by going back to the pages her mother kept ignoring and thanks to this, she knows that a sin is supposed to be committed in the quiet, in order not to be caught. Jeanette's rhetorical questions show that she has no clue to what

lovmaking means. She may be innocent but her inquisitive nature will destroy her innocence because she has a retentive memory, which enables her to remember past incidents. Thus, Louie's religious hypocrisy and negligence are one of the factors that created curiosity in Jeanette. In a quest to satisfy this curiosity, she gets into trouble.

Another instance of negligence is seen through Louie's constant use of oranges. This is seen when Jeanette is hospitalised but Louie spends most of her time in church carrying out church activities. Instead of going to the hospital to take care of Jeanette, she sends a note accompanied by oranges. These oranges are meant to cheer Jeanette by boosting her morale and consoling her that she will be better. This negligence causes Jeanette to rely more on Elsie than her mother. Throughout the novel, the only fruit that is mostly used is oranges for several purposes such as; making fruit salad, fruited punch, and fruit pie. The colour orange is used to paint for decoration. It is not mentioned why oranges are the only fruits necessary for consumption. The oranges in this novel do not necessarily refer to the fruit. They symbolise Louie's imposed heteronormativity and oneness on Jeanette. Angel Daniel Matos in "Gender and Non-Normativity in Jeanette Winterson's *Oranges Are Not the Only Fruit*" affirms this view and further explains that the continuous mention of oranges in the novel would be interpreted as Louie's attempts to repress Jeanette's feelings. He further cites an instance in the novel where a man frequently goes to church with his boyfriend and Louie comments that the other partner should have been a woman. Matos quote the novel:

Now if I was aping men she'd have every reason to be disgusted. As far as I was concerned men were something you had around the place, not particularly interesting, but quite harmless. I had never shown the slightest feeling for them, and apart from my never wearing a skirt, saw nothing else in common between us. Then I remembered the famous incident of the man who'd come to our church with his boyfriend. At least, they were holding hands. 'Should have been a woman that one,' my mother had remarked. (97)

Following Louie's conclusion, Jeanette recognises her mother's inability to interpret the world without resorting to using the binary. This implies that Jeanette expects her mother to see that two men are simply two men. From Louie's words, it can be deduced that she represents the superego, which is controlled by the morality principle. In this case, Louie condemns homosexuality because it does not uphold good morals. Hence, Jeanette rejects her mother's view on sexuality. She represents the Butlerian theory of performativity, which holds that gender roles are not the markers of innate and natural identities. Rather, they are the results of

specific gender acts. Similarly, Judith Butler supports the Nietzschean claim which that there is no gender identity behind the expressions of gender. What matters is the action and not the person that performs it. An individual's action can determine his role. As a young girl, Jeanette is expected to wear skirts. She challenges pattern this by "never wearing a skirt" but emphasises that not wearing a skirt does not mean that she wants to look like a young man. Louie is close-minded, seeing how she fails to accept that two men can be lovers. On the contrary, Jeanette is open-minded since she opposes that fact that a man must not be a woman to have a male lover. Unlike her mother who believes that life has only two options, she believes that there are many options in life.

Based on how Louie views the world, she obviously chooses heterosexuality as the only existent form of sexual orientation for her daughter. Interpreting the title of the novel would mean that heterosexuality is not the only form of sexuality that exists because there are other forms such as: gay, lesbianism, transgender and bisexual, among others. Louie brings a bowl of oranges to the hospital when Jeanette falls slightly ill and Jeanette reacts to it saying: "I took out the largest and tried to peel it. The skin hung stubborn, and soon I lay panting, angry and defeated. What about grapes or bananas? I did finally pull away the outer shell and, cupping both hands round, tore open the fruit" (87). The orange Jeanette mentions symbolises heterosexuality. Her difficulty in peeling the orange foreshadows the difficulty to accept heterosexuality, imposed by her mother, whose preferences of fruits she questions, as there are many other fruits that exist apart from oranges. These limitations include the choices she makes in relation to her sexuality as well as her preferences (colours, fruits, food and the people she hangs around with). Louie's religious hypocrisy and negligence are not the only factors responsible for Jeanette's choice of being a lesbian. Mystery and spirituality also play a role in Jeanette's lesbian status as explained below.

Jeanette's choice of sexuality can also be attributed to mystery and spirituality, according to other characters in the novel. Louie, for instance, believes that Jeanette is a lesbian because she is possessed by a demon. In relation to mystery, Jeanette mentions an incident in which an old woman foreshadows her marital status. The old woman tells her that she will never get married after looking at her palm. This incident is revealed through a flashback when Jeanette says:

Once, when I was collecting the black peas, about to go home, the old woman got hold of my hand. I thought she was going to bite me. She looked at my palm and laughed a bit. "You'll never marry," she said, "not you, and

you'll never be still." She didn't take any money for the peas, and she told me to run home fast. I ran and ran, trying to understand what she meant. I hadn't thought about getting married anyway. There were two women I knew who didn't have husbands at all; they were old, though, as old as my mother. They ran the paper shop and sometimes, on a Wednesday, they gave me a banana bar with my comic. I liked them a lot, and talked about them a lot to my mother. One day they asked me if I'd like to go to the seaside with them. I ran home, gabbled it out, and was busy emptying my money box to buy a new spade, when my mother said firmly and forever, no. I couldn't understand why not, and she wouldn't explain. She didn't even let me go back to say I couldn't. Then she cancelled my comic and told me to collect it from another shop, further away. I was sorry about that. I never got a banana bar from Grimsby's. A couple of weeks later I heard her telling Mrs White about it. She said they dealt in unnatural passions. I thought she meant they put chemicals in their sweets. (4)

Despite the fact that little or no information is given about the old woman from mentioned above, her prediction plays an important role in Jeanette's life as she remains unmarried till the end of the story. From the old woman's prediction, one wonders if she foresaw Jeanette being a lesbian when she holds her hand. Also, one wonders if this woman is a sorceress or an angel, sent to prepare Jeanette for her future obstacles. Her prediction is the foundation of Jeanette's future and the live she would live. In other words, Jeanette's sexuality is destined from childhood.

From the excerpt above, Jeanette is not bothered when she is told that she will never get married. On the contrary, she mentions a lesbian couple who are as old as her mother, yet without husbands. Although these women are not married, Jeanette loves the so much which is a kind of consolation to her. In other words, if she does not get married, she will also get a lesbian partner. She was only seven years old when she harboured these thoughts. According to Freud's stages of development, Jeanette is going through the latent stage during which her instinctual desires are inaccessible to the ego because they were repressed during the phallic stage by their defence mechanisms, causing them to be latent (hidden). As result of the repression, gratification is delayed. Jeanette desires to be close to the lesbian couple but her mother stops her from befriending them. Hence, Jeanette is controlled by the id at this stage since she is still unconscious of her desires. Stopping Jeanette from befriending the lesbian couple is another way of repressing her desires. Hence, her mother, who acts like the defence mechanism delays her gratification. Jeanette represents the id since it is still in the unconscious state. Louie, on the other hand, represents ego since she regulates Jeanette's drives to suit

reality. The mysterious prediction that Jeanette gets from the old woman is an essential reason to consider when talking about the causes of lesbianism in the novel under study.

Moreover, Jeanette gets another prophecy when she meets Pastor Finch for the first time, after she tells him that she is seven years old. In a conversation, he questions Jeanette thus:

'How old are you, little girl?'

'Seven,' I replied.

'Ah, seven,' he muttered. 'How blessed, the seven days of creation, the seven-branched candlestick, the seven seals.'... 'The demon can return SEVENFOLD.'

'SEVENFOLD.'... 'The best can become the worst,'—he took me by the hand—'This innocent child, this bloom of the Covenant.'... 'This little lily could herself be a house of demons.'... 'It has been known for the most holy men to be suddenly filled with evil. And how much more a woman, and how much more a child. Parents, watch your children for the signs. Husbands, watch your wives. Blessed be the name of the Lord'. (7-8)

This conversation reveals that Pastor Finch boasts about the number 'seven' to be a number of blessing as well as a curse. He metaphorically calls Jeanette a lily and a house of demons, which indicates that she is possessed by demons. Just like the old lady who foretells Jeanette's future by holding her hand, the pastor prophesies to Jeanette and warns her about the number, seven. As a child of God, Jeanette is supposed to be holy and filled with the Holy Spirit. Paradoxically, the pastor points out that Jeanette could be filled with evil spirits when he says: "It has been known for the most holy men to be suddenly filled with evil" (8). From the pastor's warnings, one wonders if the pastor had also seen Jeanette becoming the opposite of what her mother wants her to become (a missionary). It is obvious that the pastor will consider lesbianism as the work of the devil. Based on his paradox, those who are holy will always attract evil and the devil will try to drift Jeanette from God, using lesbianism as one of its strategies.

Again, some characters consider lesbianism as a sinful act and a sign that the lesbian those who practise it have been possessed by a demon. This challenges what some queer theorists believe. For example, Eve K. Sedgwick, in *Epistemology of the Closet* holds that sexuality should not only focus on heteronormativity but also on other forms of sexuality like lesbianism. In other words, pastors should be open-minded towards lesbianism. For instance, Jeanette's relationship with Melanie is revealed in chapter six (Joshua) and Pastor Finch addresses the congregation saying: "These Children of God, have fallen under Satan's spell," "These children

of God have fallen foul of their lust”, “These children are full of demons” (78). Following these declarations, Pastor Finch believes that Jeanette and Melanie are not acting according to their will since lesbianism, according to him, is a devilish act. It is this same pastor who calls Jeanette a house of demons. Jeanette’s lesbian status confirms the pastor’s prophesy and warning given to her when she was seven years old.

In reaction to the pastor’s declaration, Jeanette firmly defends herself as well as Melanie saying that she loves Melanie as much as she loves the Lord and that they are not possessed. For a religious person like Jeanette, it is very common for church members to accept that she is possessed. Firstly, she is looked up to as a future missionary because she has been pure and innocent right when she was a baby. It has always been Louie’s dream to have a Christ-like child (a missionary child, a servant of God and a blessing). While growing up, Jeanette possessed these qualities since she is already trained to preach and lead in worships (evangelism). Winterson uses biblical allusion to compare Jeanette’s birth to the birth of Jesus which is described as follows:

My mother, out walking that night, dreamed a dream and sustained it in daylight. She would get a child, train it, build it, dedicate it to the Lord:

a missionary child,

a servant of God,

a blessing.

And so it was that on a particular day, sometime later, she followed a star until it came to settle above an orphanage, and in that place was a crib, and in that crib, a child. A child with too much hair.

She said, ‘This child is mine from the Lord.’ She took the child away and for seven days and seven nights the child cried out, for fear and not knowing. The mother sang to the child, and stabbed the demons.

She understood how jealous the spirit is of flesh. Such warm tender flesh. Her flesh now, sprung from her head.

Her vision.

Not the jolt beneath the hip bone, but water and the word. (6)

With these Christ-like features attributed to Jeanette, she is bound to be tempted by the devil, just like Jesus Christ. Pastor Finch urges Jeanette to repent and stop resisting so that the other church members and he could help her get rid of the demon that has possessed her. Zaydun Al-Sharan in “Deconstructing Religion in Jeanette Winterson’s *Oranges Are Not the Only Fruit*”, explains how Winterson and Jago Morrison perceive lesbianism. He notes that unlike Jago who

believes that Jeanette imagines her lesbian sexuality as a seductive demon, Winterson looks at Jeanette's lesbianism from a romantic perspective, not a sinful act that should be fought against. As such, Winterson believes that there is no evil in Jeanette's sexual tendency. From a religious standpoint, no pastor would accept lesbianism as sinless. Pastor Finch further explains that Jeanette is a victim of a great evil and has been afflicted and oppressed by the demon who has returned sevenfold.

Again, spirituality is evident Jeanette comes across an orange demon that helps her to remain firm in her decision. When Pastor Finch publicly reveals that Jeanette is a lesbian, the he advises Louie to lock her up in her room for three days with no food so that she can repent. Alone in the room, all she thinks about is Melanie's body. With the knowledge that the devil attacks an individual using his or her weak point, Jeanette admits that Melanie is her weakness. She also wonders how such a pure thing like love creates a demon. Jeanette is curious about the type of demon that has taken hold of her and contemplating about giving up on Melanie. As if in response to her curiosity, the orange demon appears in front of her in the form of a hallucination saying; "You can't do that", said a voice at my elbow (82). They have a conversation which goes thus:

I knew that demons entered wherever there was a weak point. If I had a demon my weak point was Melanie, but she was beautiful and good and had loved me.

Can love really belong to the demon?

...Everyone has a demon like cats have fleas.

'If they want to get at my demon, they'll have to get at me.'

'If I let them take away my demons, I'll have to give up what I've found.'

'You can't do that,' said a voice at my elbow.

Leaning on the coffee table was the orange demon.

'I've gone mad,' I thought.

'That may well be so,' agreed the demon evenly. 'So make the most of it.'

I flopped heavily against the settee. 'What do you want?'

'I want to help you decide what you want.' And the creature hopped up on to the mantelpiece and sat on Pastor Spratt's brass crocodile.

'Everyone has a demon as you so rightly observed,' the thing began, 'but not everyone knows this, and not everyone knows how to make use of it.'

'Demons are evil, aren't they?' I asked, worried.

'Not quite, they're just different, and difficult. You know what auras are?'

'Well, the demon you get depends on the colour of your aura, yours is orange which is why you've got me. Your mother is brown, which is why she's so odd, and Mrs White's is hardly a demon at all. We're here to keep you in one piece, if you ignore us, you're quite likely to end up in two pieces, or lots of pieces, it's all part of the paradox.'

'But in the Bible you keep getting driven out.'

'Don't believe all you read.' (82-83)

Judging from the conversation between Jeanette and the orange demon, it is apparent that Jeanette has no intentions of giving up on Melanie, seeing how the orange demon convinces her with ease. The orange demon symbolises Jeanette's cautious self-acceptance and her inability to repress her lesbian identity. It is also significant that the colour of Jeanette's demon is orange, which is metaphorically a new form of comfort to her. Louie uses oranges to comfort Jeanette whenever she is sick or needs encouragement. Consequently, the orange demon has stepped in to help Jeanette move forward, despite the stigmatisation by her mother and church members. Moreover, Winterson deconstructs religion when she allows the orange demon to convince Jeanette not to believe everything she reads from the Bible. As a result, Jeanette considers her church members as her enemies who are hypocrites that claim to be too religious.

The exorcism of Jeanette, coupled with the thirty-six hours confinement, demonstrates the cruelty of her church. This exorcism and confinement tie with Foucault's *Discipline and Punish*, where he points out the two contrasting types of "Technologies of Punishment". The first type of punishment is Monarchical Punishment which involves the repression of the populace through brutal public displays of executions and torture. The second is the "Disciplinary Punishment" which is practised in the modern era (parole officers, psychologists, etc.). These punishments are used in Jeanette's case. Firstly, she is humiliated in front of everyone and overpowered by her mother and the church. No one listens or tries to understand her. Jeanette is consoled by the thought that the orange demon supports her decision and wants the demon to be by her side. Her interaction with the orange demon helps her to discover that each person is different in their own way. Due to hunger, she pretends to have repented. According to Lalbiakdiki in "Repression of Sexuality in Jeanette Winterson's Oranges Are Not the Only Fruit", Jeanette's false repentance is the beginning of her successful conquest over her internal territory. Consequently, she refuses to give in to the church's demand over her identity. At every given opportunity, she clings back to the orange demon as seen below:

When the pastor and the elders came back, I was calm, cheerful, and ready to accept.

'I'll repent,' I said, as soon as they came in the parlour. The pastor seemed surprised.

'Are you sure?'

'Sure?' I wanted to get it over with as quickly as possible; besides, I hadn't eaten for two days. All the elders knelt down to pray, and I knelt down beside them. One of them began to speak in tongues, and it was then I felt a prickle at the back of my neck.

'Go away,' I hissed. 'They'll see you.' I opened an eye to check.

'Not them,' replied the demon, 'they talk a lot but they don't see nothing.'

'I'm not getting rid of you, this is the best way I can think of.'

'Oh that's fine,' trilled the demon, 'I was just passing.' (84-85)

As seen above, Jeanette pretends to repent because she has not eaten for two days. She assures the demon that she has no intention of letting it go. The orange demon does not seem shaken by the prayers of Pastor Finch and the elders of his church. Through black humour, the orange demon says: "They talk a lot but don't see nothing." When it concerns spirituality, no demon can withstand prayers. Ironically, the pastor's prayers have no effect on the orange demon. From the demon's statement, one doubts the Pastor's spiritual competence and credibility. On the other hand, Jeanette's deliverance depends on her own will because clinging to the demon means she has decided to challenge her church by accepting her lesbian identity. No amount of prayers will make Jeanette stop lesbianism. Also, Jeanette may not be possessed as the other characters' claim, judging from the pastor's inability to deliver her from. There could be another reason why Jeanette becomes a lesbian and that reason is sexual orientation.

The last cause of lesbianism in the novel is sexual orientation. According to the American Psychological Association, sexual orientation refers to an enduring pattern of emotional, romantic, and/or sexual attraction to men, women or both sexes. This range of behaviours and attractions has been described in various cultures and nations throughout the world. Frankowski in "Sexual Orientation and Adolescents" states that even though scientists do not know the exact cause of sexual orientation, they theorise that it is caused by a complex interplay of genetic (the study of generation and heredity), hormonal and environmental influences. In the novel under study, the genetic factor would not be taken into consideration since a history of Jeanette's biological parents is not given. The hormonal factor plays a great role in Jeanette's sexuality since hormones are responsible for regulating a variety of psychological processes

and behavioural activities such as; respiration, sensory perception, metabolism, digestion, sleep, excretion, lactation, stress induction, growth and development, movement, reproduction and mood manipulation.

At first, Jeanette responds to her hormones when she sees Melanie for the first time. Later on, she decides to follow her own instincts to remain a lesbian and to accept lesbianism as her own identity. Jeanette meets Melanie for the first time in Chapter Four and although they do not start on a friendly note, she approaches Melanie at every opportunity and they finally become friends. She admits that:

I wouldn't have noticed Melanie if I hadn't gone round the other side of the stall to look at the aquarium.

She was boning kippers on a big marble slab. She used a thin stained knife, and threw the gut into a tin bucket. The clean fish she laid on greaseproof paper, and every fourth fish had a sprig of parsley.

'I'd like to do that,' I said.

She smiled and carried on.

'Do you like doing it?'

Still she said nothing, so I slid, as discreetly as a person in a pink plastic mac can, to the other side of the

tank. I couldn't see very well because of the hood over my eyes.

Can I have some fish-bait?' I asked.

She looked up, and I noticed her eyes were a lovely grey, like the cat Next Door.

'I'm not supposed to have friends at work.'

'But I'm not your friend,' I pointed out, rudely.

'No, but they'll think you are,' she replied.

'Well I might as well be then,' I suggested. (62)

From the above excerpt, it is obvious that Jeanette and Melanie do not get along well, although Jeanette already loves Melanie, judging from the way she vividly describes her eyes. After their first encounter, Jeanette cannot get Melanie out of her mind and so she goes to the fish stall week after week, hoping to see Melanie but does not find her. Her efforts do not go in vain, however, as luck finally smiles at her when she sees Melanie walking around the stall. At this early stage, Jeanette cannot explain what she feels for Melanie as she gets nervous just sitting and chatting with her. They both find comfort in each other's company after conversing

about their family lives and Melanie becomes a member of Jeanette's church. Their friendship grows stronger as they spend time together reading the Bible and praying. Jeanette mentions that she is not used to having a new friend since she has had only Elsie as a friend from childhood and is not yet aware of her feelings for Melanie.

While narrating her encounter with Melanie, Jeanette digresses into a story that is similar to hers wherein the main character finds a solution to her problem. The story of Winnet is a parable that symbolises Jeanette's life since they are both adopted and given powers. In Winnet's case, she is given magical powers while Jeanette is given evangelical power. This story acts as Jeanette's future self since she eventually uses Winnet's methods to overcome her difficulties. Jeanette's meeting with Melanie changes everything about her life, just like the story of Winnet that she narrates. Before Jeanette meets Melanie, her life is intact; she is loved in church and by her mother who holds her in high esteem. In the same light, Winnet, after learning magic from the sorcerer is now teaching the other villagers. The sorcerer is proud of what he has made Winnet to become but everything changes when a stranger comes to their community and befriends Winnet. From their friendship, Winnet falls in love with the stranger and this infuriates the sorcerer. Similarly, Jeanette falls in love with Melanie and this anger, not only her mother, but others who looked up to her. The sorcerer transforms into a mouse and ties a thread around Winnet's button to control her. This thread symbolises Louie's ability to pull Jeanette repeatedly to her past at any moment.

Jeanette only talks about Melanie whenever she is at home but her mother is preoccupied by a newly converted Christian in their church. She introduces Graham who just moved into Jeanette's town from Stockport and she tells Jeanette that it is time for her get into a relationship with him. Convinced that Jeanette would date Graham, Louie recalls her past relationships when she was young. Her story is told to warn Jeanette not to give herself freely to Graham even though they are in a relationship. Graham's introduction in this chapter is important because Jeanette uses him as a shield to spend time with Melanie. Ignorantly, Louie feels more comfortable that Jeanette spends time with Melanie than Graham. She warns her:

Don't let anyone touch you down there", and she pointed to somewhere at the level of her apron pocket.

'No Mother,' I said meekly, and fled....

my mother seemed relieved that I was seeing less of Graham, and for a while made no mention of the amount of time I spent with Melanie. (70)

Louie's conception of viewing the world in a binary prevents her from seeing the possibility of two women being in a relationship; not to talk of her missionary daughter. She instead fears the possibility of her daughter getting pregnant out of wedlock. This works perfectly for Jeanette as she gets the chance to do everything with Melanie, including having sex with her even if it is more dangerous for a young girl to spend time with a young boy than with her fellow girl.

Sexual orientation can also be seen when Jeanette does not stop being a lesbian despite the uncertainty she faces when she starts developing feelings for Melanie. During this same time, she recalls another instance when she felt uncertain and that was when she found out that she is adopted. Had Louie paid attention to Jenette, she would have cleared her doubts. This is another instance of Louie's negligence. In her innocence, she convinces herself that her love for Melanie is pure. Jeanette chose to be a lesbian because she is already aware that her relationship with Melanie is not different from that of the couple who run the paper shop which her mother hates. Jeanette is already aware that she is doing something wrong when she asks Melanie; "Do you think this is Unnatural Passion?" (7). She fully understands what her mother meant when she said that the lesbian couple is into unnatural passions (into lesbianism). She is already conscious that she is doing something that will make her mother and the church angry but she does not end the relationship. When her relationship with Melanie is publicly revealed, her attraction towards the same sex does not as she continues to have sexual relationships with other women like Katy in the novel.

Practising Lesbianism

In lesbians routines, after admiring other women, they tend to develop desire for them. Lesbian practice here refers to the manner in which lesbians have sex. It presents sexual activities involving women who have sexual intercourse with other women. There exist various forms of lesbian practices such as kissing, caressing, fingering, oral sex, and penetration (the use of sex toys). As a lesbian writer, Jeanette Winterson talks about lesbian sex in an offstage manner because *Oranges Are Not the Only Fruit* does not depict fierce images of sex among the lesbian characters since they mostly kiss, caress and have sex afterwards. It is quite difficult to get a vivid description of how these characters have sex. In the following paragraphs, we will be showing how lesbianism is practised through instances from the novel under study.

Most often, women show affection for each other by kissing on the cheek or hugging. A short kiss on the lips, a prolonged kiss or hug, are a form of sexual practice. In this novel,

Jeanette admires Melanie when she sees her for the first time and they get to know each other before expressing their feelings. After spending much time together reading the Bible and praying as usual, they tell each other how glad they are that the Lord has brought them together. Jeanette demonstrates how she practises lesbianism with Melanie when she says:

She stroked my head for a long time, and then we hugged and it felt like drowning. Then I was frightened but couldn't stop. There was something crawling in my belly. I had an octopus inside me. And it was evening and it was morning; another day. After that we did everything together, and I stayed with her as often as I could. (70)

Jeanette's description of her encounter with Melanie reveals that it her first time having physical contact with a person. Melanie too could be new to this type relationship, but her opinion is not known since the narrator does not dwell on her own side of the story. As seen above, Jeanette's fright indicates that it is her first time having sex and she is enjoying every moment spent with Melanie. It is quite difficult to picture how the lesbian characters have sex in the novel since the author does not say it openly. It is only through the narrator's expressions like "we did everything together" (70), that one can deduce that sex has taken place. Although the male couple and the lesbian couple running the paper shop declare their relationship publicly, we are not told how they have sex. Jeanette expresses her love for Melanie through kisses, declaring that she loves her almost as she loves God, assuring her that nothing can come between them. This shows that after their first sexual encounter, Jeanette overcomes her fright and nervousness towards Melanie and is now comfortable with her.

Another instance of sexual encounter is seen when Jeanette goes to Miss Jewsberry's house while trying to hide from the confrontation she has in her church because of her relationship with Melanie. The night she spends at Miss Jewsberry's pushes her to have sex with another person other than Melanie. At this stage, Jeanette is controlled not only by the Id, she is also controlled by the desires of the Id when she says:

And she began to stroke my head and shoulders. I turned over so that she could reach my back. Her hand crept lower and lower. She bent over me; I could feel her breath on my neck. Quite suddenly I turned and kissed her. We made love and I hated it and hated it, but would not stop (80-81)

From the quotation above, sexual intercourse between characters always begins with a little conversation, followed by a stroking of the head and later kissing which ends up with them having sex. Jeanette's inability to stop Jewsberry's sexual advances towards her symbolises her inability to stop lesbianism. Jeanette goes through the genital stage in which her sexual

drives, which were hidden in the latent stage re-emerge. Following the pleasure principle, she has the urge to have sex. As a result, she is unable to resist Jewsberry and satisfy the desires of the Id. Unlike other writers like Sarah Waters, *Tipping the Velvet* and Sarah Kane's *Shopping and Fucking*, who describe all forms of sexual methods among homosexuals, such as; fingering, penetration, oral and anal sex, Jeanette Winterson chooses to be conservative about the way her characters have sex by giving just the casual steps. Had Jeanette not spent the night at Jewsberry's, she would not have found out that Elsie is aware of her relationship with Melanie. She also discovers that Elsie has been protecting her all along from being caught. This shows that Elsie is a good friend. Elsie's open-minded nature prevents her from judging Jeanette's sexual preference.

Moreover, Jeanette after Pastor Finch's persistence pretends to have repented from her sexuality due to hunger. This permits her to continue her relationship with Melanie in secret. The Pastor and other church members believe Jeanette when she says that she has repented. As such, she promises to give a testimony in church. With no one putting an eye on her, she goes to Melanie's house after being told that she is living in Halifax with her relatives. With just the two of them present, Melanie tells Jeanette that they should not see each since their relationship is not accepted by the society in which they live. One can say that Melanie is controlled by the ego which stands for the reality principle. The Id allowed Melanie to get into a relationship with Jeanette and in the process, she drifts from the reality. Nonetheless, the ego has made Melanie realise that the society, which is reality, does not support their type of relationship. This explains why she stops seeing Jeanette. As a farewell, they have a prolonged kiss while crying till they fall asleep. In the course of kissing, Jeanette admits that:

I repented, and they told me I should try and go away for a week. We can't see each other, it's wrong.' She started to tug at the quilt and I couldn't bear it anymore. I think we cried each other to sleep, but somewhere in the night I stretched out to her and kissed her and kissed her until we were both sweating and crying with mixed up bodies and swollen faces. (86)

From Jeanette's confession, it is obvious that she is not ready to let Melanie go. The last kiss they share is a way of consoling each other, although they have 'supposedly' repented, they cannot help craving for each other's body.

Jeanette's relationship with Melanie was her first lesbian experience and it made her realise that she loves women and not men. This suggests that even after Jeanette and Melanie separate later on, she does not stop having feelings for another woman -Katy. Following Jeanette's failed relationship with Melanie, the orange demon that supports her to accept her

lesbian identity does not appear to her and she thinks that her life has returned to normal. This is not the case as she falls in love with Kathy who is another Christian covert in her church. From the first encounter, Jeanette already admires Katy looking at the details she gives; “Katy sat in a deckchair and Katy looked at the sun,” “Katy ate an ice cream and Katy looked like fun” (90). They become friends and Jeanette gets into another relationship with Katy and points out that Katy is her most understanding love that does not care about the opinions of others when it concerns their relationship. She even encourages Jeanette to do what makes her happy. They make love but this time, the author does not make mention of kissing, or caressing. However, a hint given about how they intimate when Jeanette asks Katy; “Are you sure this is what you want? Not intending to stop.” Katy replies while screaming passionately; “Oh yes,” “yes” (96). Jeanette seems to be more confident about this relationship to the point that she is willing to protect Katy so that she does not face what Melanie faced with the church.

Effects of Lesbianism

This section dwells on the effect of lesbianism in the novel. As such, we will point out the consequences that come with being lesbians and how others around these lesbians are affected too. Health information about lesbian and bisexual women reveals that lesbians have more chances of experiencing anxiety and depression, breast cancer and heart disease. In *Oranges Are Not the Only Fruit*, the effects of lesbianism are discrimination and stigmatisation towards these lesbian characters. There will also be some positive effects for some characters as will be explained below.

As concerns the setbacks, Jeanette’s sexuality exposes her as someone possessed by a demon. As a result, nobody wants to associate with her so as to avoid following her footsteps. Firstly, the pastor comes to Jeanette’s house after her relationship with Katy has been exposed but this time, he avoids Jeanette like a plague as she explains:

I was almost asleep when the pastor appeared with my mother hovering in the background. He stood a safe distance away like I was infected. I put my head under the pillow because I couldn't think of anything else to do. The pastor snatched it away and explained to me as quietly as he could that I was the victim of a great evil. That I was afflicted and oppressed, that I had deceived the flock. 'The demon', he announced very slowly, 'had returned sevenfold.' (100)

Jeanette’s explanation above shows that the pastor believes that she is possessed by the devil. Consequently, she works according to the will of the devil. The pastor is now convinced that after Jeanette had been delivered of one demon, she did not repent and so has brought in seven

more demons as he had earlier predicted. Lesbianism affects Jeanette in that she isolated because of her sexuality.

Another negative effect is seen when Jeanette's lesbian identity engraves a huge scar in her mother's heart as she puts her mother in an uncomfortable situation. Louie is embarrassed to face the church members after bragging about her daughter's religiousness in the hope that she will become a missionary someday. Louie is not the only one affected by Jeanette's sexual preference, but her father as well. This is seen when Louie is frustrated to a point that she does not give her husband food when he comes back from work. Jeanette points out her mother's reaction:

My mother smashed every plate in the kitchenette.

There's no supper,' she told her husband when he came in off the late shift. 'There's nothing to eat it off.' He went to the fish and chip shop and ate them at the counter.

'Oh I'm a fool to myself,' she thundered. 'Keeping you as long as I have, letting you do more exams, and for what?' She shook me. 'For what?' I pulled away.

'Leave me alone.'

'You'll be left alone soon enough.' And she went round to the telephone box to call the pastor.

When she came back, she ordered me to bed, and it seemed best to obey. My bed was narrow. I lay in it, unable to forgive myself, unable to forgive her. At regular intervals I heard her calling on the Lord to send a sign. Certainly, the pastor arrived, but glad as she was, I think she would have preferred something a bit more spectacular, like for me and my bedroom to be consumed with flames while the rest of the house escaped. 99-100

Judging from Louie's reaction above, it can be deduced that Jeanette's identity affects her family as a whole. Louie uses the displacement defence mechanism, mentioned in chapter one to satisfy her unconscious desire which is anger. She does this by transferring her anger for Jeanette to her husband. All this happens at home and Jeanette's father, who is the head of the family does not do or say anything. This shows that he plays a non-existent role in handling his family problems. Everybody is frustrated and angry. Louie is disappointed that Jeanette does not become the perfect child that she hoped to have. From the beginning, Jeanette disagrees with the church leaders when they talk about perfection. This is evident when she recounts mythical story of a maiden who refuses to marry a prince. At the end of the story, the lesson learnt is that there is no flawless human being. From this, one can deduce that Jeanette had foreshadowed her inability to become perfect as her mother wanted. Jeanette is also

affected negatively since she is depressed and confused because she does not know whether to forgive herself or her mother after being caught for the second time. All these emotions cause Jeanette to be uncertain about who she is and what she wants.

Jeanette's lesbian identity makes her feel uncertain for the second time when she tries to figure out what she feels for Melanie. The first uncertainty comes when she finds out that she is adopted and that her adoptive mother tries to hide the truth from her by saying that she was given to her by the Lord and that she is hers alone. She says that:

Uncertainty to me was like Aardvaark to other people. A curious thing I had no notion of, but recognised through second hand illustration. The feeling I now had in my head and stomach was the same as on that Awful Occasion, and that time, as I stood by the tea urn in the vestry, I had heard Miss Jewsbury say, 'Of course, she must feel very uncertain.' I was very upset. Uncertainty was what the Heathen felt, and I was chosen by God.

That Awful Occasion was the time my natural mother had come to claim me back. I'd had an idea that there was something curious about the circumstance of my birth, and once found my adoption papers hidden under a stack of flannels in the holiday drawer. 'Formalities,' my mother had said, waving me away. 'You were always mine, I had you from the Lord.' I didn't think about it again until there was a knock on the door one Saturday. (74)

From the above extract, Jeanette explains that she was uncertain when she found out that she is adopted through adoption papers. As usual, Louie does not explain anything to her but only tells her that she has always been hers from the Lord. As time passes, Jeanette forgets about it but this same feeling reappears when she falls in love with Melanie. Jeanette points out that it is only sinners, "the heathen" who feel uncertain and that having feelings for Melanie could also imply that she is a sinner. Notwithstanding, Jeanette decides to love God and Melanie because she believes that it is God's servants that are against her and not God. This uncertainty makes her doubt whether she is doing anything right. At the same time, she uses the rationalisation defence mechanism to convince herself that she made the right choice to be a lesbian, although the society considers it as an undesirable practice.

Again, Jeanette gets exposed and confronted about her relationship with Melanie. This is where the issue of lesbianism is confronted since it is the climax. Jeanette faces discrimination from her mother and her church. Repression on the part of her mother forces her to run away from home for a day. This makes her fall in the hands of another lesbian, Miss Jewsbury, whom she makes love to. She stays at her play in order to clear her head and forget the

humiliation she received in church. Here, they get into a serious conversation for the first time which goes thus:

'Come on,' she said briskly, 'let's go and get some coffee and decide what you're going to do'. I went along with her, not thinking of anything but Melanie and her loveliness...

My teeth were chattering and I couldn't talk.

'I've known you for years and you were always headstrong, why haven't you been a bit more careful?'

I just stared into the fire.

'No one need ever have found out if you hadn't tried to explain to that mother of yours.'

'She's all right,' I murmured mechanically.

'She's mad,' replied Miss Jewsbury very certainly.

'I didn't tell her everything.'

'She's a woman of the world, even though she'd never admit it to me. She knows about feelings, especially women's feelings.'

This wasn't something I wanted to go into.

'Who told you what was going on?' I asked abruptly.

'Elsie,' she said.

'Elsie?' This was too much.

'She tried to protect you, and when she got ill that last time, she told me.'

'Why?'

'Because it's my problem too. 79-80

The conversation above shows that Elsie's presence in Jeanette's life is very important especially as she protects Jeanette's relationship with Melanie. This explains why Jeanette's relation is exposed when Elsie falls ill. It can also be seen that Miss Jewsbury is in love with Jeanette when she responds that Jeanette's problem is hers as well. When Miss Jewsbury says that Jeanette has always been headstrong, one can deduce that she has not only known Jeanette for a long time but has also been watching her from afar. After their conversation, Jeanette has sex with Miss Jewsbury and despite the fact that she does not like it, she reciprocates the urge to have sex with her. Had Jeanette received warmth from her mother when her sexuality was discovered, she would not have gone with Miss Jewsbury. Louie's nonchalance towards her daughter affects her negatively as she finds herself repeating the same mistake she has been

rebuked of, which involves sleeping with another woman. In a positive sense, Jeanette would have known that Elsie was aware of her lesbian identity and the protection Elsie provided her.

Moreover, Jeanette feels depressed having been locked up at home by her mother. This depression permits Jeanette to welcome thoughts in her mind. Since she cannot run to her mother for advice and consolation, she relies on the orange demon which assures her that she is not doing anything wrong. The orange demon says:

'Everyone has a demon as you so rightly observed,' the thing began, 'but not everyone knows this, and not everyone knows how to make use of it.'

...Well, the demon you get depends on the colour of your aura, yours is orange which is why you've got me. Your mother is brown, which is why she's so odd, and Mrs White's is hardly a demon at all. We're here to keep you in one piece, if you ignore us, you're quite likely to end up in two pieces, or lots of pieces, it's all part of the paradox.' (82-83)

From the above excerpt, the orange demon tries to help Jeanette by telling her what she desires to hear and not what she is supposed to hear. It convinces Jeanette that she is entitled to the choices she makes when it comes to her life and that nobody else can make the choices for her. The absence of parental guidance pushes her to find comfort in the orange demon. Jeanette's lesbian choice destroys the relationship she had with her mother. Consequently, Louie wants Jeanette to move out of the house because her presence disgusts her mother. Although Jeanette tells her mother that she does not have anywhere to go, her mother replies that "the Devil looks after his own" (104). It dawns on Jeanette that she actually has nowhere to go and brings up possible options regarding where she would stay. She realises that none of the options favours her when she points out that:

Where could I go? Not to Elsie's, she was too sick, and no one in the church would really take the risk. If I went to Katy's there would be problems for her, and all my relatives, like most relatives, were revolting... 'I don't have anywhere to go'... I knew I couldn't cope, so I didn't try. I would let the feeling out later, when it was safe (104)

With all these questions, it is obvious that none of the options could be of help to Jeanette who exhibits Christ-like attributes and would not want to involve her loved ones in her problems. The sacrifice she makes shows that she is still the missionary girl she had wanted to become because love is sacrifice and selflessness which she possesses. She would have been warmly accepted by Elsie but she has been sick even before Jeanette's relationship discovered. Hence, Jeanette decides not to be an additional burden to Elsie, as others will stigmatise her for

befriending her. In addition, Jeanette cannot go to any of her church member's house since no one wants to take the risk of accommodating a lesbian for fear of being ostracised as well. Lastly, Jeanette cannot stay at Katy's place because she wants to protect her from the frustration Melanie had experienced when they were caught. Notwithstanding, she takes the blame in order to save Katy by lying that she is still in contact with Melanie and that she simply needed Katy's help to meet with her. With this, Katy does not get exorcised and stigmatised. Jeanette concludes that going back to Kathy's house will implicate her as she explains:

At breakfast time we were summoned to the office of my mother's old friend and erstwhile treasurer of the Society for the Lost.

'I want the truth,' she said, not looking at either of us, 'and don't think to fool me.'

I told her that my affair with Melanie had never really ended. That Melanie had written to me for months and that finally, torn with love myself, I had begged Katy to help me arrange a meeting.

'This was the one place I thought we would be safe,' I told her as I wept.

She believed me. She wanted to. I knew she wouldn't fancy explaining to Katy's family, and I knew she wanted to upset my mother as much as possible. Forcing all the blame on me would do that. She told me to pack and be ready to leave by the morning. She wanted her letter to arrive home before I did. Katy was safe, that was the important thing. She was stubborn and angry like me, but unlike me she couldn't cope with the darker side of our church. I'd seen her kick against it before, seen her kick and cry. I was determined that they shouldn't start the demon stuff on her. I was supposed to spend the rest of the day in prayer, Melanie presumably gone. I spent it in bed with Katy. (99)

It can be seen above that Jeanette's lies have caught her with her, since her relationship with Katy has been discovered. Unlike her first relationship, she decides to protect Katy because she was not able to do so with Melanie. Jeanette does not want Katy to suffer the same way Melanie did. That is why she lies that her relationship with Melanie has not ended so as to divert attention from Katy. Jeanette does not allow the challenges she faces change her mind about lesbianism because she has chosen to be responsible for her actions as she is confident of her lesbian identity. Positively, the challenges Jeanette faces because of lesbianism instead helped her to stand firm on her decision to be a lesbian, highlight the theme resilience.

In search for an identity, Jeanette delves into Winnet's story, who also seeks to be identified in the society she lives. Going back to Winnet's story, Jeanette points out the consequences Winnet faces when she disobeys the sorcerer by falling in love with a stranger.

In front of the congregation, Jeanette's lesbian relationship is exposed. Similarly, the sorcerer makes a public announcement to exile the stranger for ruining the plans he had for her. Winnet defends the stranger against the sorcerer just like Jeanette defends Melanie and Katy in front of the pastor and the church members. The sorcerer asks Winnet to leave the castle or stay on the condition that she is no longer going to be in the castle but will be taking care of goats. She is asked to make a choice in which she refuses to apologise to the sorcerer as she sees no wrong in what she has done. In the same way, Jeanette refuses to repent because of her attraction for women. Another character, Abednego, is introduced as the raven Winnet relies on. This raven plays the same role as the orange demon that comforts her and supports her choice. Jeanette narrates this story with similar events as a way of consoling herself and building her own confidence that she is on the right path.

Furthermore, the church, on the other hand, gives Jeanette a hard time after her sexuality is made known. She is treated as a demon-possessed person, a mad person and an illness to others. One of the most painful consequences that follows Jeanette's choice is that she is not allowed to attend Elsie's funeral, whom she loved. In addition, she is humiliated by Pastor Finch who publicly reveals her lesbian identity. To make matters worse, he comes to her house, urging her to repent. Amidst the punishment given to her, she still thinks about Melanie's body and her sex encounter with Miss Jewsberry. Consequently, she lies about her repentance in order to be able to eat and be set free. Jeanette convinces herself that the Lord has forgiven her but she is more certain that her mother does not forgive and forget. Subjecting Jeanette to repent turns her into a liar. The pastor portrays his short-sightedness when he cannot see through Jeanette's lies.

Again, Jeanette gets into another relationship with Katy. This time, she tries to be more careful but the relationship does not last as she is caught for the second time because she lets her guard down by not closing the door since they are far from home when she says:

Katy and I had gone away together for a week at the Morecambe guest house for the bereaved. It was the slack season, so anyone could go, grieving or not, though they were always very strict in winter. Katy's family were on holiday in their caravan nearby, so we were considered safe. I had been careful to keep any letters in my Saturday job locker, and as far as I could tell, we were above suspicion. We were careless though, that first night on holiday. The thought of having a whole week alone left us over-eager and I forgot to lock the door. She had pulled me on to the bed, then I noticed a thin shaft of light staining the carpet by the edge of the bed. My neck prickled and my mouth went dry. Someone was standing at the door. We didn't move, and after a moment the light disappeared. Flopping down

by Katy's side I squeezed her hand tight, and promised her we'd think of something. (99)

From the above excerpt, Jeanette tries to save Katy by telling everyone that her relationship with Melanie never really ended and that she only begged Katy to arrange a meeting between Melanie and her. Jeanette has an argument with her mother who reports her to the pastor again. This time, Jeanette is not only treated as a possessed person but also as a mad person since her mother hates people of her kind. Whatever she is blamed on the devil and madness. The pastor explains that Jeanette has been afflicted and oppressed by the devil and that she has been repossessed seven times by the same demon. In a lukewarm manner, Jeanette offers them an orange as a way of starting a conversation and they declare:

'Have an orange,' I offered, by way of conversation. They both stared at me like I was mad. 'They're over there.' I pointed to the window.

'She's raving,' said my mother, incredulous. (She hated mad people.)

'It's her master speaking,' replied the pastor gravely. 'Ignore her, I shall take this case to the council, it's too hard for me. Keep an eye on her, but let her go to church.' (100)

The excerpt above reveals that Jeanette will either be exorcised again or will be humiliated in front of everyone just like when she was caught the first time since she, according to them, is no longer acting on her own.

Jeanette's sexuality does not only affect her but also her loved ones as well. When she goes to church after her mother has reported her to the pastor, the Pastor humiliates her at whenever he sees her. Her weakest point is her inability to realise the limitations of her sex. Consequently, Elsie gets affected as she starts coughing and falls. When Jeanette tries to help Elsie stand, some of the church members tell her that Elsie can do without her. Jeanette is traumatised seeing how her friend is suffering but she is not allowed go close to her. In the midst of all these events, the pastor walks up to Jeanette and says;

As a mark of new obedience to the Lord, I was to give up all preaching, Bible study classes and any form of what he called 'influential contact. As soon as I had agreed he would arrange for a further more powerful exorcism and then I was to go on holiday with my mother for a fortnight to the Morecambe guest house... when the pastor came round in the morning, I felt better... (102)

From the pastor's decision towards Jeanette, it is obvious that she has been cut off from all church activities that qualify her as a missionary. Furthermore, the pastor decides to perform

another exorcism on Jeanette which, according to him, is more powerful than the previous. After exorcising Jeanette, she is to take a holiday and spend at the Morecambe guest house with her mother, to help them put things together and bond as mother and daughter.

Again, Jeanette is ostracised by her mother and every other member of her church for refusing to repent. The cruelty from Louie, the church members and the pastor towards Jeanette shows that they are controlled by the superego, governed by the morality principle. According to the Superego, lesbianism goes against the norms of the society. The role of the superego is to eradicate any behaviour that does not follow the high standards of the society. Jeanette is ostracised so that she can suppress her lesbian desires and adopt heterosexuality. After moving out of the house, she does odd jobs such as; selling ice cream. On a fateful Saturday, she drives towards Elsie's house while selling her ice cream and notices a crowd around Elsie's house. She sneaks in to find out what is happening and meets her mother, the pastor and other church members. She tries to get information about what is happening but she is ignored until she holds her mother by the sleeve who tells her that Elsie is dead. At first, the pastor talks to her in a calm manner but later on unleashes his anger on her when she tries to defend her relationship with Katy. She is not allowed to go near Elsie's house because it is only meant "for the holy". Jeanette takes a few days off to mourn her best friend although her request is not accepted with warmth by her boss.

During the funeral service of Elsie, Jeanette is not allowed to attend but working at the mortuary permitted her to pay her final respect to Elsie. The person assigned to work during this funeral service falls ill. Her illness was an opportunity for Jeanette to bid Elsie farewell. Since she is asked to replace her sick colleague and she disguises to serve the church members. While serving these people, her identity is revealed and they are furious seeing her. These are their words to Jeanette:

'Where's Mr Ramsbottom? Is this a sick joke?'

'The woman's ill,' I explained, 'I'm helping out.'

'Have you no shame?'

'Not really.'

The pastor motioned to the flock. 'We won't stay to be mocked any longer.'

'Oh she's a demon your daughter,' wailed Mrs White, holding on to the pastor's arm. (118)

Not only does the pastor humiliate Jeanette but other church members also call her a demon. The rejection Jeanette faces is enough to send her into depression. She has not finished absorbing all the insults from the pastor and others when her mother says that “she is no daughter of mine”. Elsie’s death depresses Jeanette and she is all alone to console herself. It is ironical that the people who once loved her are now her enemies. Despite this, Jeanette was calm and tries to overcome her problems while standing firm on her decision to maintain her lesbian identity. This shows that Jeanette is strong and determined to achieve what she wants, no matter how hard the journey is. Louie has failed to act like a mother figure to Jeanette since she turns her back on her like the other church members. The church members are hypocrites because they call themselves “Holy” but practise wickedness. The treatment they give Jeanette does not qualify her as holy.

Although lesbianism may have had a negative effect on some characters in the novel, there is still a positive outcome to some characters like Melanie who changes her orientation. Melanie breaks up with Jeanette and after some years she gets married to a soldier. Jeanette points out that:

On Palm Sunday Melanie returned, beaming with an important announcement. She was to be married that autumn to an army man. To be fair he had given up the bad fight for the Good Fight, but as far as I was concerned he was revolting. I had no quarrel with men. At that time there was no reason that I should. The women in our church were strong and organised. If you want to talk in terms of power I had enough to keep Mussolini happy. So I didn't object to Melanie getting married, I objected to her getting married to him. (96-97)

Following Jeanette’s declaration, Melanie is no longer a lesbian since she is now married to a man. Her change of preference does not stop Jeanette from loving other women. Jeanette makes it clear that she does not hate men but feels more comfortable loving women. Melanie represents those who give up easily when faced with obstacles. It is obvious that she loved Jeanette but could not fight the church members to be with her. Melanie was controlled by the Id to satisfy her unconscious desire by getting into a relationship with Jeanette. Since the society does not accept this, the superego judges and condemns her through the church. In order to provide a solution for Melanie, the Ego uses the sublimation defence mechanism, by allowing her to marry a man, which is accepted by the society. Thus, Melanie has been accepted by church members again since marrying a man means she has repented and turned back to God.

Moreover, Jeanette, who used to be in love with Melanie does not feel anything when she sees her years later. They coincidentally meet and Jeanette wonders what she saw in Melanie to have loved her that so much. She observes that:

Standing on the side of the hill, just where it slopes into the quarry, it's possible to see where Melanie used to live. I met her by accident, during the second year that I was away from home; she was pushing a pram. If she had been serene to the point of bovine before, she was now almost vegetable. I kept looking at her, and wondering how we ever had a relationship; yet when she first left me, I thought I had blood poisoning. I couldn't forget her. Now she seemed to have forgotten everything. It made me want to shake her, to pull off all my clothes in the middle of the street and yell, 'Remember this body?' Time is a great deadener; people forget, get bored, grow old, go away. She said that not much had happened between us anyway, historically speaking. But history is a string full of knots, the best you can do is admire it, and maybe knot it up a bit more. History is a hammock for swinging and a game for playing. A cat's cradle. She said those sorts of feelings were dead, the feelings she once had for me. (128)

The extract above shows that Jeanette is now at peace with herself since she is no longer shaken by her first love-Melanie. When Melanie left her, Jeanette felt that she could not live without her. Time symbolises healing and change in this novel as it heals Jeanette and helps her move on. Thanks to time, she is no longer the girl she used to be when she started as a would-be-missionary child.

Lastly, Jeanette's sexuality allows her to come out of her mother's shadow as well as her doctrine that is based on the binary system. She is able to question her mother's constant usage of oranges as the only fruit worth consuming. In the same light, Jeanette is able to see that apart from the relationship that exists between a man and a woman, there also exists a relationship between two women and two men. With time, Louie moderates her binary conception when she says that "oranges are not the only fruit" (129), in contraction to her initial statement, "Oranges are the only fruit" (20). Unlike before when she used only oranges, she now shares pineapple to the poor. These pineapples symbolise her gradual acceptance of homosexuality. Although her relationship with Jeanette is not as strong as it used to be, she still accepts her as her child, which means that she has accepted Jeanette's sexuality although she does not show it.

In conclusion, it can be seen that some characters indulge into lesbianism due to natural, spiritual and biological reasons. Also, these characters indulge into lesbianism to an extent that they challenge the law of their society and choose lesbian identities over their families. Lesbian

the repercussions of being a lesbian expose them to rejection, humiliation, depression and stigmatisation. Despite the negative effects of lesbianism, some characters like Melanie turn a new leaf. However, Jeanette learns to accept her lesbian identity, after facing challenges from her mother and her church members, who do not accept her sexual preference. We have illustrated the Freudian theory in relation to the way they behave and Queer Theory surrounding issues of sexuality.

CHAPTER FOUR

LESBIAN IDENTITY FORMATION

This chapter investigates how reactions to lesbianism affect the identities of the lesbian characters in the novel under study. It is divided into two sections. The first section which is subtitled, non-conformity to social norms, examines how Jeanette goes against the norms of home and her church as a result of the reaction she receives for indulging into lesbianism. It explores her refusal to become a religious zealot, her rejection of getting into a heterosexual relationship and refusing to accept that the devil is responsible for her lesbian identity. The second section subtitled, affirming a lesbian identity, focuses on how Jeanette affirms a lesbian identity, after going through rejection, depression and torture from her mother and the church.

Non-conformity to Social Norms

According to Cambridge Dictionary (4th edition), non-conformity refers to the quality of living and thinking in a way that is different from other people. In other words, the refusal to accept established rules. Social norms refer to an accepted standard or a way of behaving or doing things that most people do. In this section of the work, we will be looking at the things Jeanette does that do not conform to the norms of her society such as her refusal to do as her mother wishes, followed by her refusal get into a relationship with a boy, thereby rejecting heterosexuality. Lastly, Jeanette rejects the fact that the devil has everything to do with her choice of being a lesbian her to become a lesbian, as such, she is acting according to her own will.

Firstly, Jeanette, who is raised to become a missionary, starts rejecting her mother's doctrine when she finds out that her mother changes the end of her favourite non-biblical novel, *Jane Eyre*. This classical allusion novel tells the story of Jane, a seemingly plain and simple girl who battles through life's struggles. She faces many obstacles in her life from her cruel and abusive Aunt Reed, the harsh conditions at her school, Lowood, her love for Rochester and Rochester's marriage to Bertha. In this story, Jane ends up marrying her true love, Rochester and not St. John according to her mother. Jeanette explains that:

I did remember, but what my mother didn't know was that I now knew she had rewritten the ending. Jane Eyre was her favourite non-Bible book, and she read it to me over and over again, when I was very small. I couldn't read it, but I knew where the pages turned. Later, literate and curious, I had decided to read it for myself. A sort of nostalgic pilgrimage. I found out, that dreadful day in a back corner of the library, that Jane doesn't marry St John at all, that she goes back to Mr. Rochester. It was like the day I discovered my adoption papers while searching for a pack of playing cards. I have never since played cards, and I have never since read Jane Eyre. (56)

From the above excerpt, Jeanette explains that her mother used to read Charlotte Brontë's *Jane Eyre* but every time, she rewrites the end by saying that Jane marries St John and not Rochester. When Jeanette grows up and becomes literate, she goes back to the story to read it herself and finds out that her mother was lying to her about the end of the story. As a result, she decides never to read it again, wondering why her mother lied to her. In this novel, St John is a missionary and Rochester is a married man. According to the norms of the society in the novel, a man cannot marry another woman while being married. This is because he was already married. Louie deceives her that Jane marries St John because she does not want Jeanette to disregard societal norms like Rochester who was married, but also married Jane. Louie, despite claiming to be a devoted Christian, deceives Jeanette into believing St John marries Jane. This shows that she is a hypocrite because she does not practise what she teaches and does not live up to her religious standards. Jeanette's refusal to read *Jane Eyre* again shows that she is slowly drifting from everything her mother has been teaching her which includes accepting heterosexuality. This is a non-conformity to the rules that have been established in Jeanette's society.

Secondly, Jeanette refuses to get into a relationship with men because of her hatred for them. Chapter 4 opens with Jeanette revealing that she is about getting married. She complains about the dream she had in which the man she is marrying has multiple faces. She does not understand the dream but her mother does not pay much attention to the dream when she says:

It was spring, the ground still had traces of snow, and I was about to be married. My dress was pure white and I had a golden crown. As I walked up the aisle the crown got heavier and heavier and the dress more and more difficult to walk in. I thought everyone would point at me, but no one noticed.

Somehow, I made it to the altar. The priest was very fat and kept getting fatter, like bubble gum you blow. Finally, we came to the moment, 'You may kiss the bride.' My new husband turned to me, and here were a number of possibilities. Sometimes he was blind, sometimes a pig, sometimes my

mother, sometimes the man from the post office, and once, just a suit of clothes with nothing inside. I told my mother about it, and she said it was because I ate sardines for supper. The next night I ate sausages, but I still had the dream. (52)

Jeanette, her dream in which she is unable to find an appropriate description of her husband. According to her description, her husband was blind; later on, he is sometimes a pig, the other times, he is her mother and sometimes the man from the post office. Her husband is just a suit of clothes with nobody wearing it. This could be a premonition that she will not get married to a man or anybody in the nearest future. In the same light, Jeanette talks about a woman in their living in her neighbourhood, who gets married to a pig and later regrets it. Jeanette metaphorically compares her husband and the woman's husband to a pig to show her distaste for men. In her dream, she emphasises that:

No doubt that woman had discovered in life what I had discovered in my dreams. She had unwittingly married a pig.

I kept watch on him after that. It was hard to tell he was a pig. He was clever, but his eyes were close together, and his skin bright pink. I tried to imagine him without his clothes on. Horrid.

Other men I knew weren't much better. The man who ran the post office was bald and shiny with hands too fat for the sweet jars. (52-53)

As seen above, Jeanette complains that she finds her husband awful and disgusting each time she imagines him without his clothes on. On the contrary, when it is discovered that Jeanette is a lesbian, her church members come to pray for her with their hands on her head. Even in this situation, the only thing she thinks of is Melanie's face and her body as seen below:

It was 10 p.m. that same night before the elders went home. They had spent the day praying over me, laying hands on me, urging me to repent my sins before the Lord. 'Renounce her, renounce her,' the pastor kept saying, 'it's only the demon.'...I still couldn't think, could only see Melanie's face and Melanie's body, and every so often the outline of Miss Jewsbury bending over me. (81)

Judging from the above statements, Jeanette finds a woman's body more sexually appealing than that of a man. In a heterosexual context, Jeanette's attraction towards women is abominable and abnormal since heterosexuality favours the attraction of only opposite sexes. In a Christian context, she is seen as someone who is possessed because the Bible condemns homosexuality (Romans 1:26-27). In conformity to the social norms, she is supposed to repent

and abandon lesbianism, but she goes against these norms by affirming a lesbian identity. As a queer person, Jeanette challenges the norms that belittle homosexuals.

Furthermore, Jeanette compares men to beasts after reading the story, *Beauty and the Beast*. In the story, a young woman is forced to marry an ugly beast and on their wedding night, she kisses the beast out of pity and automatically, it becomes a prince and they live happily ever after. Jeanette wonders how disappointed the woman who married a pig would feel she reads this story. The beast and pig mentioned above are metaphor for unattractive men since the beast refers to an ugly man. The woman who is married to a pig is metaphorically married to a physically unappealing man. Jeanette's imagines how disappointed the woman who marries a pig would be, since the pig cannot turn into a handsome man with a kiss. She does not understand why women must be married to men. For instance, she expresses her disgust for men, especially when Uncle Bill rubs his hairy face on hers. Frustrated, she points out that:

There are women in the world.

There are men in the world.

And there are beasts.

What do you do if you marry a beast?

Kissing them didn't always help.

And beasts are crafty. They disguise themselves like you and I.

Like the wolf in 'Little Red Riding Hood'.

Why had no one told me? Did that mean no one else knew?

Did that mean that all over the globe, in all innocence, women were marrying beasts? (54)

Here, Jeanette clearly states that reality is different from fiction when she says that an ugly man does not become handsome simply by kissing him. From her options above, she begins with the existence of women who could be chosen as life partners. This first preference already symbolises her rejection of men. She considers men to be deceptive, seen from how she compares them to the wolf, disguised as a grandmother in order to eat the little girl with the red cap. One wonders if Jeanette has dated men, considering the manner in which she describes them. Ironically, the knowledge she has of men comes from the books she reads. When she asks her mother why so many men are beasts, her mother replies thus; "you are too young for that". In an attempt to join the conversation between Jeanette and her mother, Uncle Bill answers by saying:

'You wouldn't love us any other way,' he said, and rubbed his spiky chin against my face. I hated him.

'Leave off Bill,' my auntie pushed him away. 'Don't worry love,' she soothed, 'you'll get used to it.'

When I married, I laughed for a week, cried for a month, and settled down for life. It's different, that's all, they have their little ways.' I looked at my uncle who was now sunk in the pools coupon.

'You hurt me,' I accused.

'No I didn't,' he grinned. 'It was just a bit of love.'

'That's what you always say,' my auntie retorted, 'now shut up or go out.'

He slunk off. I half expected him to have a tail.

She spread the cards. 'There's time enough for you to get a boy.'

'I don't think I want one.'

'There's what we want,' she said, putting down a jack, 'and there's what we get, remember that.'

*Was she trying to tell me she knew about the beasts? I got very depressed...
(55)*

As seen above, Jeanette demonstrates how uneasy she feels when her uncle rubs his hairy face on hers, as she metaphorically compares his beards to kind of large nail. As an experienced married woman, Jeanette's aunt outlines the challenges she faced when she just got married. She assures Jeanette that she still has enough time to get a man for herself but Jeanette says that she does not need one. Jeanette wonders if her aunt also knew about the beasts she has heard of, from the way she talks about her experience in her marriage. Her uneasiness being around her uncle is a sign that she does not like the company of men.

Again, Louie's wish that her daughter marries a man does not come true. This is seen when she introduces Graham to Jeanette but they do not have a relationship. Instead of dating Graham, Jeanette uses him as a shield to spend more time with Melanie. In a flashback, Louie recounts her past when she fell in love with Pierre and allowed her emotions to get the best of her. She, however, decided not to harbour those emotions again since she is now a born-again Christian. This story is told in order for Jeanette not to repeat the same mistakes as her mother, in case she courts Graham. Knowing that Jeanette is going out to spend time with Graham, her mother warns her saying; "do not let anyone touch you down there" (70), pointing somewhere at the level of her apron pocket. Ironically, Jeanette is dating Melanie, instead of Graham, a

thing her mother could never imagine. Jeanette says something that betrays her mother's ignorance and negligence when she notes that:

And it was evening and it was morning; another day.

*After that we did everything together, and I stayed with her as often as I could. My mother seemed relieved that I was seeing less of Graham, and for a while made no mention of the amount of time I spent with Melanie.
(70)*

The irony here is that Jeanette's mother should be worried that her daughter spends most of her time with Melanie but she cannot be blamed entirely since it does not occur to her that her soon-to-be missionary daughter would do anything that would disgrace her, especially getting into lesbianism. After Jeanette does 'everything with Melanie', she starts feeling skeptical about her feelings. She asks Melanie: "'Do you think this is Unnatural Passion?' I asked her once. 'Doesn't feel like it. According to Pastor Finch, that's awful.' She must be right, I thought" (70).

As seen above, Jeanette is not sure of what she feels for Melanie since it is her first time having feelings for a girl. Jeanette's first relationship could be a mistake since she already pointed it out in chapter 4 (Numbers), although she hadn't met Melanie then but gives a hint when she says; "It was a good thing I was destined to become a missionary. For some time after this I put aside the problem of men and concentrated on reading the Bible. Eventually, I thought, I'll fall in love like everybody else. Then some years later, quite by mistake, I did" (58). It is evident that Jeanette tries so hard to understand the relationship between men and women after overhearing a conversation between two ladies, Doreen and Nellie, where Doreen regrets married. In order to escape the world of the married, Jeanette consoles herself that she is thankful that she will become a missionary which will save her the stress of thinking about men and her future with a man. She ends by saying that she thinks she will fall in love someday and years later, she does, which she considers a mistake. At the beginning, Jeanette falls in love with Melanie "by mistake" as she points out but the fact that she gets into another relationship with another woman after breaking up with Melanie proves that she enjoys the company of women more than men. This act does not conform to the norms in her society.

Contrary to Jeanette's mother and her church members who believe that having a homosexual partner is sinful, Winterson declares that Jeanette's love for Melanie is natural and sinless, which develops easily without external influence from the devil or pressure. The major concern in chapter four is love and romance, which implies that when there is love, all

boundaries are broken. To prove this, Winterson introduces another lesbian character, Ida, whose presence in the novel serves as comfort to Jeanette. Ida is a lesbian who, despite being treated coldly by other characters like Jeanette's mother, continues to openly express her love for her partner. Again, May, who is a close friend to Jeanette's mother, is friendly with Ida irrespective of her a lesbian status. The treatment Jeanette's mother gives Ida foreshadows the treatment that Jeanette will receive from her mother when her sexuality is exposed. This same chapter flows with the use of stream of consciousness technique which helps us to see the change in time and the growth of Jeanette. Apart from Ida who does not judge lesbians, Nellie is another character who declares that, "I like them two" (57) when Doreen mentions Ida and her lesbian partner, during their conversation about their children.

Lastly, Jeanette does not conform to social rules when she openly declares her love for Melanie and insists that loving a woman has nothing to do with a demonic influence. This happens with her relationship in Melanie when she is exposed as a lesbian in front of the whole congregation. Jeanette is sitting in church but suddenly, she starts feeling like something bad is about to happen. Frightened, she explains that:

...the church was very full as usual, and every time I caught someone's eye they smiled or nodded. It made me happy. There was nowhere I'd rather be. When the hymn was over, I squeezed a bit closer to Melanie and tried to concentrate on the Lord. 'Still,' I thought, 'Melanie is a gift from the Lord, and it would be ungrateful not to appreciate her.' I was still deep in these contemplations when I realised that something disturbing was happening. The church had gone very quiet and the pastor was standing on his lower platform, with my mother next to him. She was weeping. I felt a searing pain against my knuckles; it was Melanie's ring...

'These children of God,' began the pastor, 'have fallen under Satan's spell.'

His hand was hot and heavy on my neck. Everyone in the congregation looked like a waxwork. 'These children of God have fallen foul of their lusts. 'Just a minute..., ' I began, but he took no notice.

'These children are full of demons.'

A cry of horror ran through the church.

'I'm not,' I shouted, 'and neither is she.'

'Listen to Satan's voice,' said the pastor to the church, pointing at me. 'How are the best become the

worst.'

'What are you talking about?' I asked, desperate.

'Do you deny you love this woman with a love reserved for man and wife?'

'No, yes, I mean, of course, I love her.'

'I will read you the words of St Paul,' announced the pastor, and he did, and many more words besides about unnatural passions and the mark of the demon.

'To the pure all things are pure,' I yelled at him. 'It's you not us. (78-79)

The conversation above shows that Jeanette has brought shame and disgrace to her family. According to the pastor, it is not Jeanette's fault that she is into lesbianism since she is possessed by the devil. He believes that the devil is trying to challenge God by using his devoted child, Jeanette. On the contrary, Jeanette believes that loving a woman has nothing to do with the devil since love, according to her, comes from God. She firmly tells Pastor Finch that she loves Melanie and God equally and runs to the street out of distress. Jeanette could be fighting for her happiness but her action has hurt so many people, especially her mother who has put all her hopes in her. The church members are disappointed as well as they hold Jeanette in high esteem but seeing how she defends herself against the church proves that she is not worth admiring.

Moreover, after Jeanette's relationship with Melanie has been exposed, she is locked up and her church members come to pray for her but despite their efforts, she refuses to repent. Alone in her room, Jeanette ponders over her love for Melanie and seeks to know if she is actually possessed and it occurs to her that she could actually be possessed since the devil uses people's weaknesses to get to them. Jeanette admits that Melanie is her weak point as she finds her beautiful and loving.

Jeanette wonders if love can belong to a demon and makes it clear that if anyone wants to attack her demon, that person will have to get to her first because she is not ready to give up her love for Melanie. As Jeanette is talking to herself, she hears a voice telling her not to give up on her love. This voice happens to be a demon (an orange demon) which shares the same aura as Jeanette and it adds a voice to Jeanette's assertion. This demon is a hallucinatory product of Jeanette's isolation and it also represents Jeanette's internal conflict and struggle about her decision to love Melanie. To sound convincing, the demon tells Jeanette that demons are not evil and that they just happen to be different. As a result, Jeanette finds consolation in the orange demon and she is happy that she has a support system who tells her what she wants to hear. After Jeanette's conversation with the demon, she decides to deceive Pastor Finch and the elders that she will repent. Her deception goes thus:

When the pastor and the elders came back, I was calm, cheerful, and ready to accept.

'I'll repent,' I said, as soon as they came in the parlour. The pastor seemed surprised.

'Are you sure?'

'Sure.' I wanted to get it over with as quickly as possible; besides, I hadn't eaten for two days. All the elders knelt down to pray, and I knelt down beside them. One of them began to speak in tongues, and it was then I felt a prickle at the back of my neck.

'Go away,' I hissed. 'They'll see you.' I opened an eye to check.

'Not them,' replied the demon, 'they talk a lot but they don't see nothing.'

'I'm not getting rid of you; this is the best way I can think of.'

'Oh, that's fine,' trilled the demon, 'I was just passing.' (83-84)

As seen above, Jeanette lies that she will repent because she has been starved for two days and trying to resist the pastor will only worsen matters for her. As ignorant as the pastor could be, he immediately prays for Jeanette, together with the elders since they are happy that their precious soul has come back to them. Also, while they are praying for Jeanette, the orange demon appears again and Jeanette is afraid that it would not be able to withstand the prayers but the devil tells Jeanette that nothing will happen to it. Meanwhile, Jeanette assures the demon that she is only pretending to repent and that she will not get rid of the demon. Judging from the demon's statement, "they talk a lot but they don't see nothing". 84, one doubts the spirituality of Pastor Finch and the elders. Could they also be pretending to be holy when they are not? How is it possible that despite their prayers, they are not able to cast out a demon? These are questions that anyone would ask seeing how the demon minimises the Pastor's prayers. It is paradoxical that Jeanette seeks the demon's opinion to be saved instead of holding on to her pastor, whom she has always looked up to.

In addition, Jeanette's relationship with Melanie ends but she does not stop loving women as she gets into a relationship with another member of her church, Katy. This relationship does not last for long as they are caught but this time, Jeanette deceives her mother's friend in order to protect Katy from going through the same ordeal as Melanie when they were exposed. Jeanette says:

I told her that my affair with Melanie had never really ended. That Melanie had written to me for months and that finally, torn with love myself, I had begged Katy to help me arrange a meeting.

'This was the one place I thought we would be safe,' I told her as I wept.

She believed me. (99)

As a Christian, Jeanette was raised to be truthful at all times but Jeanette has gone against all what she has been taught because she wants to follow her own conviction. From the above excerpt, Jeanette lies to her mother's old friend that she is still seeing Melanie and that she solicited help from Katy in order to be able to meet with Melanie. We are aware of the fact that this is a lie because Jeanette knows that if it is discovered that she is dating Katy, then Katy will face the same condemnation as Melanie did before. In other words, Jeanette wants to protect Katy but the lie does not last for long because it is eventually discovered that she is actually in a relationship with Katy. Faced with another confrontation from her mother and pastor, Jeanette starts acting like she has gone mad, showing no remorse for her actions.

My mother gave a little cry, and then got angry again. It was my own fault. My own perversity. They started arguing between themselves about whether I was an unfortunate victim or a wicked person. I listened for a while; neither of them were very convincing, and besides, seven ripe oranges had just dropped on to the window sill.

'Have an orange,' I offered, by way of conversation. They both stared at me like I was mad. 'They're over there.' I pointed to the window.

'She's raving,' said my mother, incredulous. (She hated mad people.)

'It's her master speaking,' replied the pastor gravely. 'Ignore her, I shall take this case to the council, it's too hard for me. Keep an eye on her, but let her go to church.' (100)

One can deduct from Jeanette's tone that she is nonchalant as she does not feel bad that she makes her mother cry. Jeanette now does things that enrage her mother and this nonchalance of hers ended up destroying the relationship she had with her mother.

Affirming a Lesbian Identity

This section of the work focuses on Jeanette's search for the self and assertion of a lesbian identity after she is being chased out of the house. Here, we will be looking at Jeanette's life when she is living alone, the hardships she faces as she strives to earn a living by doing several part-time jobs and the relationship with her mother after she comes back home.

Firstly, Jeanette's refusal to repent pushes her mother to chase her out of the house. After being discovered that Jeanette is still into lesbianism, the pastor demands that she gives up all preaching, Bible Study classes and any other form of what he calls 'influential contact'. Jeanette is to be exorcised again but this time, a more powerful exorcism is to be performed on her. This is done so that she does not influence other members in the church to do what she does. She is to go to Morecambe Guest House with her mother for holiday afterwards. Jeanette dives into the story of King Arthur where Sir Percival has to leave in search of the Holy Grail. Back to Jeanette's life, she decides to leave the church and becomes rebellious towards repenting as she openly declares that:

'I'm not going.'

He told me I'd need a rest after the struggle. That my mother needed a rest.

'She can go. I'm leaving the church, so you can forget the rest.'

They were dumbfounded. I held on tight to the little brown pebble and hoped they'd go away. They didn't. They reasoned and pleaded and stormed and took a break and came back. They even offered me my Bible class, though under supervision. Finally, the pastor shook his head and declared me one of the people in Hebrews, to whom it is impossible to speak the truth. He asked me one last time:

'Will you repent?'

'No.' And I stared at him till he looked away. He took my mother off into the parlour for half an hour. I don't know what they did in there, but it didn't matter; my mother had painted the white roses red and now she claimed they grew that way. (103)

Jeanette openly tells the pastor that she is not going to Morecambe and that she is leaving the church. As seen above, the pastor is shocked and proposes to give back what was taken from Jeanette but under the condition that she will be supervised but she refuses. Jeanette is holding on to a brown pebble which was given to her by the orange demon. This pebble symbolises hope and courage for Jeanette, and that is why she is holding it tight, hoping that her opinion will be accepted. Again, Jeanette openly tells the pastor that she will not repent when she is asked. As a response to Jeanette's declaration, she is asked to move out by her mother. Louie tells her that she will be taken care of by the devil since he takes care of his own. Jeanette moves out on Thursday, after pondering where she would stay.

Jeanette's sexuality and the manner they react to it is related to the Biblical book of Judges which recounts the history of Israel where many leaders ruled. In the same light,

Jeanette is facing judgements from many judges in her which seems to be fragmented. These judges her mother, the pastor and her church members who make her believe that loving a woman means doing something evil. Jeanette finds it hard to understand why she cannot love God and still maintain her lesbian identity. Rather, Winterson depicts the cruel treatment of homosexuals by the pastor and the church which reveals their sexist ideology. The pastor believes that Jeanette is trying to imitate a man which explains why she may be confused. He strongly holds that women are biologically inferior to men which is a contradiction to Butler's theory of Gender Performativity theory which holds that gender is performed.

Winterson further challenges the idea of women who are supposed to be inferior to men by introducing the gay couple in the novel. Jeanette's mother says that one of the men is supposed to be a woman but Jeanette on the contrary says that a man is a man and a woman is a woman. In this sense, Winterson just like Jeanette believes that there is no biological role assigned to men and women. These roles are socially constructed.

In addition, when things get hard for Jeanette, she finds comfort in her fairy tales and myths. Jeanette is about to be driven from the house but we find her narrating the adventures of Sir Percival. Sir Percival seems to be experiencing the same problems as Jeanette. On one hand, Sir Percival is in search of the Holy Grail but he cannot find it as long as he remains in the Castle. As a result, he has to move out of the castle. On the other hand, Jeanette has always been seen as a Christ-like figure from the beginning of the novel but her love for a woman is an obstacle for her to maintain this figure. The church has always been her home but she can no longer be accepted in that home as long as she does things that soil the reputation of the church. Consequently, she has to move out of her mother's house in order to find her identity. The hardship of Sir Percival foreshadows the future hardships of Jeanette as she will be ostracised by the church and her mother.

Likewise, the chapter opens with a quotation from the Queen in *Alice in Wonderland*: "Now I give you fair warning' shouted the Queen, stamping on the ground as she spoke; Either you or your head must be off" (97). This quotation is a choice that has been given. Just like the Queen from *Alice in Wonderland*, Jeanette's mother demands that either Jeanette cuts herself of her lesbian desire or she prepares herself to face the future obstacles that she would encounter if she does not repent. By accepting to move out of the house, Jeanette has accepted to face the obstacles that will come her way. Jeanette places several options as to where she would stay if she moves out and finally musters the courage to talk to her mother and it goes thus:

You'll have to leave,' she said. 'I'm not having demons here.

Where could I go? Not to Elsie's, she was too sick, and no one in the church would really take the risk. If I went to Katy's there would be problems for her, and all my relatives, like most relatives, were revolting.

I don't have anywhere to go,' I argued, following her into the kitchen.

The Devil looks after his own,' she threw back, pushing me out.

I knew I couldn't cope, so I didn't try. I would let the feeling out later, when it was safe. For now, I had

to be hard and white. In the frosty days, in the winter, the ground is white, then the sun rises, and the frosts melt...

It's decided then. I breezed into my mother with more bravado than courage, 'I'm moving out on Thursday.

Where to? She was suspicious.

'I'm not telling you, I'll see how it goes.'

'You've got no money.'

'I'll work evenings as well as weekends.'

In fact I was scared to death and going to live with a teacher who had some care for what was happening. (104)

The aforementioned conversation reveals Jeanette's disturbed mind in relation to her mother's determination to kick her out of the house. Her mother sarcastically tells her that the devil will take care of her whenever she gets stranded. As a result, Jeanette tells her mother that she will be moving out on Thursday after contemplating if she should find refuge at Elsie's or Katy's but the two options do not favour her. Jeanette's mother uses sarcasm not only to hurt her but to make her leave. Choosing to stay would mean that Jeanette has repented. However, Jeanette chooses to leave, allowing her fate in the hands of the devil. The quest for identity puts Jeanette through so many challenges, like loneliness, abandonment and despair.

Jeanette moves out of the house to work with a woman who makes wreaths in Morecambe and is left with no family or friends. She has to fend for herself and so, she does several part-time jobs. Firstly, she works in a funeral parlour and as an ice cream truck driver and also works at a psychiatric hospital. While working at the funeral parlour, she learns of Elsie's death when she passes by her place to see her. Jeanette is not, however, welcomed at Elsie's place as her mother, the pastor and Mrs. White leave at the sight of Jeanette. This ostracisation continues when Jeanette is seen at the funeral parlour by her mother and the other church members during Elsie's funeral. Jeanette is still treated with contempt as seen below:

...And I vanilla'd my way down the line until I came to my mother. She was staring at me, with her mouth a little bit open.

You? And her pearls quivered against her throat.

Me. Vanilla?'

Elsie's relatives from Morecambe thought we'd gone mad. The pastor stood up.

Where's Mr Ramsbottom? Is this a sick joke?

The woman's ill,' I explained, I'm helping out.

Have you no shame?

Not really.

The pastor motioned to the flock. We won't stay to be mocked any longer.

Oh she's a demon your daughter, wailed Mrs White, holding on to the pastor's arm.

*She's no daughter of mine, snapped back my mother, head high, leading the way out.
(118)*

From the above excerpt, Jeanette is facing the consequences of choosing lesbianism over her family and church. The pastor wants to leave as he cannot withstand the sight of Jeanette. Mrs. White calls Jeanette a demon and Jeanette's mother refuses to accept Jeanette as her daughter.

This section of the work stems from chapter 8 entitled "Ruth". This Biblical book centres around the life of Ruth, a Moab woman, who decides to stay in Israel after her Hebrew husband dies. Despite being treated as a stranger, she overcomes this prejudice and stays in Israel with her mother-in-law, Naomi. The estrangement of Ruth's tribe relates to Jeanette's homosexuality since Jeanette's community stands for heterosexuality. Jeanette now faces prejudice from her mother and community because she is a lesbian.

Unable to handle the pain that comes with being rejected, Jeanette retells her story through the mythical tale of Winnet Stonejar and the sorcerer in which Winnet is adopted, later on driven and after wandering, she becomes a city dweller. Jeanette uses contrast and magic realism in retelling her own story in order to make it appear as if the story does not relate to hers. She begins with the protagonist's name Winnet whose guardian is a sorcerer that falls in love with a man. Nevertheless, there are aspects of verisimilitude in the story that relates to Jeanette's life. Firstly, the sorcerer in Jeanette's story represents Jeanette's mother. Also, Winnet is rejected by the sorcerer as she is not allowed to have a romantic relationship with the stranger. Similarly, Jeanette is rejected by her mother because of her attraction women. These two characters are kicked out of their homes and miss the comfortable life they once

lived in search of what gives their lives a purpose. As earlier mentioned, Jeanette, when faced with difficulties, narrates stories that serve as solutions to her own problems. This is evident in that just like the stories she narrates, she finds solutions to her problems, especially issues relating to identity and purpose

Winterson makes use of fragmentation in terms of structure when Jeanette starts recounting the story of Winnet and then comes back to narrate the events of her own adventures as she searches for her true identity. Jeanette further narrates the adventures of Sir Percival and then comes back again to her continue narrating her own events, making the structure highly fragmented. This fragmented structure depicts how fragmented Jeanette's life is and shows that she has not found that which she left home to discover. The tone of this chapter is melancholic as one feels bad that Jeanette is lonely and has no one to lean on. Elsie's death saddens Jeanette and pathetic that she cannot mourn Elsie as she should because nobody wants to see her around them since she has been excommunicated by her community. Again, the constant insertion of these myths reduces the facts about Jeanette's life as these mythical tales are usually long.

Despite the rejection and suffering that Jeanette has experienced in the search for her true identity, she succeeds in finding peace of mind. By telling her own story through the act of writing, Jeanette succeeds in liberating herself from societal judgement. In her story of King Arthur, Sir Percival, in his quest gets tired and misses the comfort he had when he was still in the palace but does not allow this nostalgia to derail his focus. Through his perseverance, he returns with a sense of fulfilment as he has achieved peace and the power to redefine himself using his hands. Similarly, Jeanette reveals that she has always thought of going back home she does not after she left in her search for identity. According to her, returning home without achieving what made her leave would be difficult for her to survive. The choices will not change. She still will be treated badly. So, she pushes through with her plans to find herself and returns home fulfilled as well. When Jeanette is asked what would have happened to her, had she not left the house she, replies saying:

I could have been a priest instead of a prophet. The priest has a book with the words set out. Old words, known words, words of power. Words that are always on the surface. Words for every occasion. The words work. They do what they're supposed to do; comfort and discipline. The prophet has no book. The prophet is a voice that cries in the wilderness, full of sounds that do not always set into meaning. The prophets cry, out because they are troubled by demons... I came to this city to escape. This city is full of towers to climb and climb, and to climb faster and faster, marvelling at the design and dreaming of the view from the top. At the top there is a keen wind and

everything is so far away it's impossible to say what is what. There is no one to discuss it with. Cats can count on the fire brigade, and Rapunzel was lucky with her hair. Wouldn't it be nice to sit on the ground again? I came to this city to escape. (121)

The above quotation reveals that Jeanette leaves the house because she does not want to live her life based on the opinions of her mother and the church members. Jeanette metaphorically calls herself a prophet who does not follow laws that were written and left behind. Unlike priests who follow a written law, Jeanette is a prophet who can rewrite new laws. With this I mind, she can continue her missionary work that she started as a child irrespective of her sexual preference. Furthermore, the present city she lives in symbolises escape and liberation from her past.

Moving forward, Jeanette decides to stop working at the funeral parlour after Elsie's death as she is given a full-time job at a psychiatric hospital. Years later, she visits her mother and they reconcile. The reconciliation at the end of the chapter is reminiscent of the biblical book of Ruth where Ruth, the main character, reconciles with her mother-in-law. This reconciliation is a little bit disturbing to Jeanette because her mother treats her as if nothing ever happened between them. Nevertheless, there is a turning point in Jeanette's mother's way of seeing things now. Unlike the beginning of the novel when Jeanette's mother says "Orange are the only fruit" (20), she now says "Oranges are not the only fruit" (129). This is seen when she feeds everyone with; "gammon with pineapple, pineapple upside-down cake, chicken in pineapple sauce, pineapple chunks, pineapple slice (128). This indicates that Jeanette's mother has changed the way she viewed the world and has indirectly accepted that heterosexuality is not the only form of sexuality.

Jeanette's adventure in another city has made her realise that she is both her past and present and that God is different from his servants. She will love God since she knows that God loves her and would not persecute her like his servants do. With regards to the relationship between her and her mother, it is neither too bad nor too good; this implies that things will get better with time. Jeanette Winterson ends her novel in a typically postmodern style wherein, the novel neither ends in a sad nor happy mood.

To conclude, this chapter dwells on lesbian identity and formation in *Oranges Are Not the Only Fruit*. From the analysis above, it can be seen the reactions towards lesbianism, which were negative, rather encouraged these lesbian characters to affirm a lesbian identity, irrespective of the consequences. This chapter was divided into two sections, with the first

section examining how Jeanette goes against social norms. She does this by rejecting her mother's wish for her to become a religious zealot, refusing to date a man and believing that her sexual preference has nothing to do with the devil's influence. Through this section, we came across themes like rejection and steadfastness. The second section focused on Jeanette's quest for identity. In this section, Jeanette leaves home to stay on her own doing several part-time jobs. Despite the challenges she faces, she does not give up in finding herself. Due to her resilience, she confidently returns home with a lesbian identity and decides to continue with her missionary work that was assigned to her from childhood. Concepts like verisimilitude, lesbianism and identity were mentioned. The author also ended her novel in a postmodern style, where the ending is neither happy nor sad.

CONCLUSION

In this study entitled, “Lesbianism and Identity: A Reading of Jeanette Winterson’s *Oranges Are Not the Only Fruit*”, we set out to examine the reasons and the extent to which some characters indulge into lesbianism, despite living in a society that rejects this form of sexuality. Even though Winterson insists that all the events in her novel are fictional and have nothing to do with her biography, there are traces of the protagonist’s experiences that relate to Winterson’s life. This study was based on the hypothesis that lesbianism is presented as a natural and biological sexual orientation that defies religious, social and cultural restrictions. Although these lesbian characters experience rejection and stigmatisation from their loved ones, they struggle to assert their lesbian identity. This study contains four chapters which will be summarised below.

The General Introduction focuses on the overview of the topic under study, followed by the research problem, research questions, the hypothesis, the research objectives, significance of the study and the scope of work. To facilitate the understanding of key words, the General Introduction contains a definition of some key terms that are important to this study. The last part of the General Introduction comprises the structure of the work.

Chapter One entitled, “Theoretical Frameworks and Review of Literature was divided into two parts; the theoretical framework section and the review of literature. In the first part of this chapter, two frameworks were examined which are; Freudian Psychoanalysis and the Queer Theory. The Freudian Psychoanalysis helped in understanding the behaviours of the characters as well as their thoughts and the choices they make. Queer Theory, on the other hand, gave an insight into gender issues and different forms of sexualities which helped to better understand why some of these characters chose to be lesbians. The second part, which is the review of literature examined the views of critics, in relation to *Oranges Are Not the Only Fruit*. The review of literature presented views in relation to this study and this has widened our understanding of the novel and the topic under study.

Chapter Two, entitled “Historical and Biographical Backgrounds” presents the backgrounds of Britain and of Jeanette Winterson. While looking at the history of Britain, little

light was thrown on the periods after the Second World War (postmodernism). This background was helpful as it explained what influenced the author to write in the manner in which she wrote during that era. We also looked at the postmodern novel where some tenets like metafiction, intertextuality, black humour, parody, among others were revealed. Some of the aforementioned tenets could be identified in the novel concerned. Equally, Winterson's biography was presented from childhood to adulthood. We also mentioned her personal life, career and achievements from her numerous works. Winterson's biography revealed that most of her novels have traces of her life experiences and her present status. One can deduce that she uses her novels to express her zeal to live freely as a lesbian.

Chapter Three, entitled, "Indulging Into Lesbianism" examined the causes of lesbianism in the novel and how the characters practise it. These causes stemmed from religious hypocrisy and negligence from parents, spirituality and sexual orientation. Some of these lesbian characters practised lesbianism in secret, since the society they live in hates that form of practice. They do this through kissing, hugging, caressing and sexual intercourse. Also, it is obvious that the author does not provide vivid description of lesbians having sex. Equally, Chapter Three handled the consequences of indulging into lesbianism on the lesbian characters as well as on their loved ones. Some of the consequences were; stigmatisation, rejection, depression, abandonment and humiliation. Despite the negative reactions like stigmatisation that these lesbian characters receive for indulging into lesbianism, they still affirm a lesbian identity.

Chapter Four, entitled "Lesbian Identity Formation" focused on how lesbian identities are affected by reactions to lesbianism. These reactions, instead of putting an end to lesbianism, rather, gives them more reasons to affirm lesbian identities. This chapter had two parts: Non-conformity to social norms and affirming a lesbian identity. The first part examined the actions some characters took which did not conform to the norms of the society they lived in. The second part presented the obstacles that accompanied their quest for a lesbian identity. Some of the characters who indulged into lesbianism like Melanie, gave up and got into a relationship with a man while other lesbian characters faced the obstacles and overcame them. Eventually, they affirm their lesbian identities.

Finally, it can be deduced from this study that there are many reasons people indulge into lesbianism and these reasons vary from person to person and the different environments. In the novel, some characters indulge into lesbianism because of natural and legitimate sexual

orientation. Meanwhile, others chose to be lesbians, irrespective of opposition from the society. Also, this study reveals that heterosexuality is not the only form of sexuality that is practised today. The title of Winterson's novel, *Oranges Are Not the Only Fruit* does not only represent sexuality but also represents options. Most of the characters in the novel, especially Louie did not believe in many options throughout the novel. However, the novel ends with Louie giving herself the chance to accept options other than those she believed in. Freud's psychoanalysis has moderated the way people view lesbianism. This is because the superego which stands for the society and holds the morality principle would always try to suppress the id (instinctual desires like lesbianism) using hard measures. The ego which is the reality principle and most rational, will devise a means to satisfy the desires of the id without trampling on the superego. This means that there are many ways one can suppress lesbianism. Stigmatising lesbians is not the only way to stop the practice. Communicating with lesbians can help one to know why some people are lesbians. In the novel, there was hardly communication between Jeanette and her mother. Had Louie paid attention to her daughter, maybe Jeanette would have sought advice from her and not from the orange demon.

BIBLIOGRAPHY

Primary Source

WINTERSON, JEANETTE. *Oranges Are Not the Only Fruit*. London: Pandora Press, 1985.

Secondary Sources

AL-SHARAN, ZAYDUN. "Deconstructing Religion in Jeanette Winterson's *Oranges Are Not the Only Fruit*. *Advances in Language and Literary Studies*. Vol. 6, No. 1, 2015, p. 238. <http://dx.doi.org/0.7575/aiac.all.v.6n.1p.238>.

ANDERMAHR, S. "Hooked on Classics: *Oranges Are Not the Only Fruit* 25 Years On". *Reassessing the Twentieth-Century Canon*, edited by Nicola Allen and David Simmons. London: Palgrave Macmillan Ltd, 1st edition, ISBN [9781137366016_18](https://doi.org/10.1007/9781137366016_18), 2014, pp. 250-265.

ANTAKYALIOGLU, ZEKIYE. "Telling the Temporary As Permanent: Winterson's Re-Working of Autobiography in *Oranges Are Not the Only Fruit* and *Weight: The Myth of Atlas and Heracles*". 2009. https://www.academia.edu/38403578/Telling_the_Temporary_As_Permanent_Winterson_Re_Working_of_Autobiography_in_Oranges_Are_Not_the_Only_Fruit_and_Weight_the_Myth_of_Atlas_and_Heracles.

ARISTOTLE. *The Poetics*, revised edition. Oxford: Oxford University Press, 1980.

ARMSTRONG, NANCY. *Desire and Fiction: A Political History of the Novel*. Oxford: Oxford University Press, 1990.

ASHBACH, CHARLES, VICTOR SHERMEH. *Object Relations, The Self and The Group*. London: Routledge, 1987.

BENNETT, M. JUDITH. "Lesbian-Like and the Social History of Lesbianism." *Journal of the History of sexuality*, Vol. 9, No. 1-2, 2000, pp. 1-22.

BIJON, BEATRICE. “Voices Under Water: Jeanette Winterson’s *Oranges Are Not the Only Fruit*”. From *Études Anglaises*, vol. 61, No. 3, 2008, pp. 320-329.

BOLLINGER, LAUREL. “Models for Female Loyalty: Ruth in Jeanette Winterson’s *Oranges Are Not the Only Fruit*”. *Tulsa Studies in Women’s Literature*, vol. 13, No. 2, 1994, pp. 363-380. <https://doi.org/10.2307/464115>.

BOOKSTABER, RICHARD. *The End of Theory: Financial Crises, the Failure of Economics and the Sweep of Human Interaction*. Princeton: Princeton University Press, 2017.

BREUER, JOSEF, SIGMUND FREUD. *Studies on Hysteria*. New York: Basic Books, 1895.

BROCKLEHURST, RUTH. *The Usborne History of Britain Collection*. London: Usborne Publishing Ltd, 2008.

BUTLER, JUDITH. *Gender Trouble: Feminism and Subversion of Identity*. New York: Routledge, 1990.

-----“Limitation and Gender Insubordination.” *The Lesbian and Gay Studies Reader*, edited by Henry Abelove et al. New York: Routledge, 1993, pp 307-320.

-----*Undoing Gender*. New York: Routledge, 2004.

----- “Your Behaviour Creates Your Gender.”
<https://www.openculture.com/2018/02/judith-butler-on-gender-performativity.html>.

BURNS, WILLIAM, F. *A Brief History of Great Britain*. New York: Infobase Publishing, 2010.

Concise Oxford English Dictionary 11th edition. Oxford: Oxford University Press, 2015.

COOVER’S, ROBERT. *The Public Burning*. New York: Grove Press, 1998.

CRAMER, PHEBE. *Protecting the Self : Defense Mechanisms in Action*. New York: The Guilford Press, 2006.

DELILLO, DON. *White Noise*. New York: Viking Pres, 1985.

DOUGLAS, JAMES. “A Book that Must be Suppressed.” *Palatable Poison: Critical Perspectives on The Well of Loneliness*, edited by Doan Laura and Prosser Jay, 1928, pp. 36-38.

ERIC, S. NJENG. “Lesbian Poetics and the Poetry of Audre Lorde”, *English Academy Review*, pp 23-36, 2007.

EVIE. “A Short Guide to Lesbian Identity.” *Rainbow and Co.: Celebrating & Supporting the Queer Community*, 2023. <http://rainbowandco.uk/blogs/what-were-saying/a-short-guide-to-lesbian-identity>.

FOUCAULT, MICHAEL. *Discipline and punishment: The Birth of the prison*. New York: Pantheon Books, 1977.

-----*The History of Sexuality volume 1: An Introduction*. London: Allen Lane, 1979.

FOWLES, JOHN. *The French Lieutenant’s Woman*. London: Jonathan Cape, 1969.

FRANCESCA, CASTAÑO M. *The Limitless self: desire and transgression in Jeanette Winterson’s “Oranges Are Not the Only Fruit” and “Written on the Body”*. <http://hdl.handle.net/2445/11225>.

FREUD, SIGMUND. *Introductory Lectures on Psycho-Analysis*. Zurich: Penguin Press, 1909

-----*The History of the Psychoanalytic Movement*. Zurich: Penguin Press, 1917.

-----*Three Essays on Sexuality: Harmondsworth*: Penguin Books, 1970.

-----*The Interpretation of Dreams*. Oxford: Oxford University Press, 1999.

-----“Creative Writers and Daydreaming,” edited by Servulo Augusto ets al., London: Routledge, 2013. <https://www.routledge.com/On-Freuds-Creative-Writers-and-Day-dreaming/person-Fonagy-Figueira/p/book/9781855757547>.

FROM THE VAULTS: An Interview with Jeanette Winterson, 2009.

GIMBEL, STEVEN. “Carl Jung and the Concept of Collective Unconsciousness.” *Wondrium Daily*, 2020. <https://www.wondriumdaily.com/carl-jung-and-the-concept-of-collective-unconsciousness/>.

- GILMORE, LEIGH.** “Obscenity, Modernity, Identity: Legalising *The Well of Loneliness and Nightwood*” *Journal of the History of Sexuality*, Vol. 4, No. 4, 1994, p. 603-624.
- GRIFFIN, GABRIELE.** *Heavenly Love? Lesbian Images in Twentieth Century Women’s Writing*. Manchester: Manchester University Press, 1994.
- GUPTA, SUNJANA.** “Why Identity Matters and How It Shapes Us.” *Gender Identity and Expression*, 2023. [Verywellmind.com/why-identity-matters-and-how-it-shapes-us-7504546](https://www.verywellmind.com/why-identity-matters-and-how-it-shapes-us-7504546).
- HABIB, M. R. A.** *A History of Literary Criticism: From Plato to the Present*. Oxford: John Wiley and Sons, 2008.
- HARPHAM.** *A Glossary of Literary Terms*. Ninth Edition. Boston: Wadsworth Cengage Learning, 2009.
- HALPERIN, DAVID.** *Saint Foucault: Towards a Gay Hagiography*. Oxford : Oxford University Press, 1995.
- JAGOSE, ANNAMARIE.** “*Queer theory*.” *New Dictionary of the History of Maryanne Cline Horowitz Vol 5: Deteroit, Charles Scribner’s Sons*, 2005.
- JEFFREYS, SHEILA.** *The Lesbian Revolution: Lesbianism in the UK, 1970-1990*. London: Routledge, 2018.
- JACQUELINE, MURRAY.** *Twice Marginal and Twice Invisible. Handbook of Medieval Sexuality*. London: Routledge, 1996.
- JAGWANI AALIA.** How Queer Theory has Shaped the Literary canon. *Professors talk analysing literature, media through a queer lens*, edited by Arts and Culture, 2022. <https://.browndailyherald.com/article/2022/07/how-queer-theory-has-shaped-the-literary-canon>.
- JENNINGS, REBECCA.** “From Woman-Loving Woman to Queer: Historiographical Perspectives on Twentieth Century British Lesbian History”. *History Compass*, Vol. 5, 2007, pp. 1901-1920.
- A Lesbian History of Britain, Love and Sex Between Women since 1500*. Oxford: Bloomsbury Academic, 2007.

- JUDITH, BUTLER.** *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1999.
- KOSOFSKY, SEDGWICK, E.** *Epistemology of the Closet*. California: University of California Press, 1990.
- LAURETIS, DE TERESA.** Queer Theory: Lesbian and Gay Studies. *Differences, A Journal of Feminist Cultural Studies*, Vol. 3, No. 2, 1991.
- LETTELIER, MARION.** “The Poetics of Sex, Jeanette Winterson (1993): A Reappropriation of Eroticism From a Feminine Perspective”. *Gender norms put to the test of the representation of bodies*, Cahiers du CRINI, No. 3, 2023.
- MALPAS, SIMON.** *The postmodern*. New York: Routledge, 2007.
- MATOS, ANGEL.** “Gender and Non-Normativity in Jeanette Winterson’s *Oranges Are Not the Only Fruit*”. 2014. <https://angel-matos.com/2014/01/12/oranges-are-not-the-only-fruit/>.
- Merriam Webster American Dictionary*. 10th edition. London: Yale University Press, 2018. <http://webstersdictionary1828.com/>.
- MORGAN, O. KENNETH.** *Twentieth-Century Britain: A Very Short Introduction*. Oxford: Oxford University Press, 2000.
- MORRISON, JAGO.** *Contemporary Fiction*. London: Routledge, 2003.
- NASH, JO.** “Psychoanalysis: A History of Freud’s Psychoanalytic Theory.” Reviewed by Tiffany Sauber, 2018. <http://positivepsychology.com/psychoanalysis>.
- ORAM, ALISON, and ANNMARIE TURNBULL.** *The Lesbian History Sourcebook: Love and Sex Between Women in Britain from 1790 to 1970*. London: Routledge, 2001.
- OZTURK, DILEK.** Crossing Borders of the Genre and Gender: Jeanette Winterson’s Redefinition of the Bildungsroman in *Oranges Are Not the Only Fruit*. From *Women’s Studies*, Vol. 14, issue 2, 2022.
- OZYURT, MINE, and MARGARET J-M SONMEZ.** *Winterson Narrating Time and Space*. New Castle upon Tyne: Cambridge Scholars Publishing, 2009.

- PASCUAL, MONICA.** "A Feminist Subject in Postmodernist Chaos: Jeanette Winterson's Political Manifesto in *Oranges Are Not the Only Fruit*." In *Revista Alicantina de Estudios ingleses*. Zaragoza: University of Zaragoza, 2000, pp. 21-34.
- RADETIC, ANDREJA.** Treatment of Gender and Time in Winterson's and Spark's novels. From *Journal for Foreign Languages*, 1 (1-2), 2009, pp. 195-205. https://www.researchgate.net/publication/287928871_The_treatment_of_gender_and_time_in_Winterson's_and_Spark's_novels.
- RANJAN, RITESH.** "Queer Theory: A Critical Analysis of Its Implication in Art Historical Readings." Missouri: Maryland Heights, 2019. https://www.researchgate.net/publication/34607703_QUEER_THEORY_A_CRITICAL_ANALYSIS_OF_ITS_IMPLICATION_IN_ART_HISTORICAL_READINGS.
- RANK, OTTO.** *The Myth of the Birth of the Hero*. Baltimore: Johns Hopkins University Press, 2004.
- REISMAN, MARA.** *Integrating Fantasy and Reality in Jeanette Winterson's Oranges Are Not the Only Fruit*. *Rocky Mountain Review of Language and Literature* 65(1):11-35, 2011.
- RENNISON, NICK.** *Freud and Psychoanalysis, The Pocket Essentials*. New York: Pocket Essentials, 2001.
- RICH, ADRIENNE.** "Compulsory Heterosexuality and Lesbian Existence." *Blood, Bread, and Poetry: Selected Prose 1979-1985*. New York: ISBN 978-0-393-31162-4, W.W. Norton & Company, 1980, p. 23.
- ROLLEY, KATRINA.** "Cutting a Dash: The Dress of Radclyffe Hall and Una Troubridge." *Feminist Review*, 1st Edition, No. 35, 1990, pp. 54-66. <https://doi.org/10.2307/1395400>.
- ROSS C. MURFIN, SUPRYIA M. RAY.** *Bedford Glossary of Critical & Literary Terms* 4th Edition. New York: Bedford/St. Martin's, 2018.

RUBIN, GAYLE. "The Traffic in Women: Notes on the Political Economy of Sex." New York: Monthly Review Press, 1975.

----- "Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality." Culture, Society and Sexuality, edited by Richard Parker and Peter Aggleton, 1st Edition, 2006, pp. 143-170.

<https://doi.org/10.4324/9780203966105>.

RUEHL, SONJA. "Inverts and Experts: Radclyffe Hall and the Lesbian Identity". *Feminist Criticism and Social Change*, edited by Judith Newton and Deborah Rosenfelt, 1st Edition, 1985, pp. 15-35.

SAMMONS, AIDAN. "The Psychodynamic Perspective 1: How Well Do We Know ourselves?" *Sigmund Freud and Psychodynamic Psychology*, 2017: 335-420.

https://www.academia.edu/6731918/The_Psychodynamic_Perspective_1_How_Well_Do_We_Know_Ourselves.

SEDGWICK, EVE KOSOFSKY. *Epistemology of the Closet*. California: University of California Press, 1990.

The Cambridge Advanced Learner's Dictionary, 4th edition. Cambridge: Cambridge University Press, 2013.

SHAKESPEARE WILLIAM. *Hamlet*. London: Nicolas Ling and John Trundle, 1603.

SHARMA, RITUSHMITA. "The Celebration of the Lesbian Female Psyche in Jeanette Winterson's *Oranges Are Not the Only Fruit*". 2021. <https://.academia.edu/121516758/>

STRECHER, MATTHEW. "Magical Realism and the Search for Identity in the Fiction of Murakami Haruki." *Journal of Japanese Studies* 25 (2): 1999. pp. 267.

THOMPSON, DENYS. "Losing the Bible," *The New Pelican Guide to English Literature* Ed. Boris Ford Vol.8, No.7, London: Penguin, 2012: 395-403.

THURSCHELL, PAMELA. *Sigmund Freud*, London: Rutledge, 2000.

VONNEGUT, KURT. *Breakfast of Champions*. New York: Delacorte Press/Seymour Lawrence, 1973.

WALTERS, SUZANNA DANUTA. *Queer Theory*. New York: Farrar, Straus & Giroux Press, 1974.

WAUGH, PATRICIA. “Postmodernism and Feminism: Where Have All the Women Gone?” In *Feminine Fictions, Revisiting the Postmodern*. London: Routledge, 1989, pp. 1-33.

WINTERSON, JEANETTE. *Art Objects: Essays on Ecstasy and Effrontery*. Vintage, 1996.

----- *Sexing the Cherry*. London: Bloomsbury Publishing, 1989.

----- *The Passion*. 1987. Penguin Books Ltd., 1988.

----- *Written on the Body*. 1992. Vintage, 1996.

WRONKA, MALGORZATA. “The Problem of Identity in Jeanette Winterson’s *Why Be Happy When You Could Be Normal?* *Oranges Are Not the Only Fruit* and *The Passion*.” From *the Grove, Working Papers on English Studies*, 2017, pp. 195-206.

YAKUT, OZDE. “Sexuality and Gender in Jeanette Winterson’s *Tow Novels: Oranges Are Not the Only Fruit* and *Written on the body*”. Accessed on 11^{February} 2022 from <https://open.metu.edu.tr/handle/11511/20420>.

YU, A. ALEKSANDROVSKY. *Borderline Mental Disorders (Social and Clinical Aspects)*. Moscow: Medicine, 1999.

----- *Queer Britannia. Encyclopedia Britannica Alabama*: University Of Alabama Press, 2016.

ZEBELO, FREUD. *Psychology and Defense Mechanisms*. Moscow: Pedagogy Press, 1991.