

**T.C.
ATILIM ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI**

**THE USE OF HISTORY AND FANTASY IN
JEANETTE WINTERSON'S
*THE PASSION AND SEXING THE CHERRY***

YÜKSEK LİSANS TEZİ

Hazırlayan

Gökçen USMAN

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Gökçen Usman tarafından hazırlanan “The Use of History and Fantasy in Jeanette Winterson’s *The Passsion and Sexing the Cherry*” başlıklı bu çalışma, 14.01.2011 tarihinde yapılan savunma sınavı sonucunda oybirliği ile başarılı bulunarak jürimiz tarafından İngiliz Dili ve Edebiyatı Anabilim dalında Yüksek Lisans tezi olarak kabul edilmiştir.



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1. INTRODUCTION

This study analyzes two outstanding novels by Jeanette Winterson; *The Passion* and *Sexing the Cherry* in terms of the use of history and fantasy which will eventually lead to a discussion of historiographic metafiction and magic realism as modes of postmodern literature and writing. As a writer who is categorized among postmodern women writers, Jeanette Winterson's world view and values are based on a set of different traditions, laws, institutions, norms, and beliefs, than the old, traditional rules and values which she rejects for having been mainly established by patriarchy, her views have inevitably influenced her writing both in subject matter and form.

The first concept which will be elaborated in this study, will be "history". Winterson rejects the concept of history as a grand narrative. Through her use of various techniques, Winterson aims at demonstrating that history writing can never be an objectively performed act. As she denies the objective existence of history, she blurs the boundaries between fact and fiction. In her use of fantasy, she shares the same belief with Rosemary Jackson that fantasy is a literature of subversion (Jackson, 1981); thus, fantasy is used in her novels in a transgressive way. She adopts one category of fantasy which is magical realism and uses realistic settings, settings from everyday life for fictional, fantastic characters. She uses fantastic elements, characters, and settings for different purposes one of which is to subvert traditionally established norms about gender roles and to blur the line between femininity and masculinity.

In the first chapter of this study, which is the introduction chapter, the historical and socio-cultural background will be established which will be followed by the conceptual and literary definitions of postmodernism. As a continuation of the conceptual framework, history, historiographic metafiction, fantasy, and magic realism will also be investigated. The concepts of sex, gender, and gender roles will also be dealt within the conceptual framework of the theoretical background and

definitions of how these concepts have changed with postmodernism will be provided. Information about Jeanette Winterson, basically of her postmodern worldview, her feminist beliefs, and their reflection on her fictions will be elaborated. In the second chapter of the study the first novel *The Passion* by the novelist will be analyzed in terms of the use of history and fantasy. In the same manner, in the third chapter, *Sexing the Cherry* will be analyzed again in terms of the use of history and fantasy. In the last chapter a conclusion will be provided for this study based on the analysis of texts and in terms of the concepts investigated; a conclusion which will point to as to why Winterson wrote the way she did.

1.1. SOCIO-CULTURAL AND HISTORICAL BACKGROUND OF POSTMODERNISM

Postmodernism is one of the most frequently used concepts in the analysis of contemporary culture. It is used to define or modify practically everything from television shows, radio programs, newspapers, arts to politics, furniture, architecture, music, technology, and so on. The concept of postmodernism is too complex to include in a single definition, as it encompasses a wide range of disciplines and areas and it has also shown some changes as it has moved from the 1960 to the 21st century. Before providing some of these definitions, the historical background of the Western World since 1945 and the reasons behind the coming into existence of postmodernism will be investigated.

Undoubtedly, the Second World War has had a great influence on developments taking place in the post-war era. When the Second World War ended with the dropping of atomic bombs on Hiroshima and Nagasaki, the Cold War years began which reflected a world polarized between the Communists (Russia and the Warsaw Pact) and the West (USA and NATO). Following the war, Britain lost its power and status in the world. Those were the years in which people experienced the

threat of the hydrogen bomb which resulted in the increase in weapons of mass destruction and the fear of total annihilation of humanity. Some violent wars and serious crises broke out such as 1950-53 Korean War, the Cuban crisis in 1962, 1964-73 the Vietnam War, the Watergate Scandal in 1974. In 1981 Iran fought with Iraq. In 1989 the fall of the Berlin Wall was realized. The Cold War years continued until the collapse of communist regime in the USSR in 1991 (Marwick 67-68). In short, there were always struggles between the two world powers after the Second World War and that century was a century of catastrophe and cruelty.

When the general picture of the British society since the late 1950s and 1960s is taken into consideration, great changes in lifestyles, living standards, patterns of cultural behaviour were apparent in every walk of life. There was a transformation in the opportunities and freedoms. In terms of incomes, the average earnings of industrial workers and of middle class employees increased. The development of the British economy created new kinds of both domestic and international demand. New consumers came into existence which were mostly the youth. The youth rejected the traditions which were established by authority, the upper-classes, and the old (67-68). This rejection of traditional rules and established culture came to mean that a new culture was emerging which was not under the control of patriarchy and the elite.

In addition there was a great transformation in sexual attitudes and behaviour. Permissiveness was observed in the society and the concepts of fairness and freedom for all became very important. As the past rigid society left its place to a more permissive society, sexual liberation gained importance; for instance, homosexuals and feminists were permitted in to social life although they had not been tolerated in the past in the same degree (69).

The new life styles and behaviour continued throughout 1970s and 1980s. However, in terms of the economy, when Arab nations placed an embargo in 1973 on the export of oil, oil prices increased dramatically which led to recession and high inflation not only in Britain but all over the world (Barrel and Pomerantz 2).

Just like the society of 1970s, 1980s society witnessed recession and high unemployment. Violence was appearing everywhere; however, there was variance of thoughts about the reasons behind this violence. While the conservatives claimed that it was because of the loss of strong family and church ties and lack of discipline, the left wing put the blame on high unemployment, and aimlessness among the youth living in the country (Marwick 139).

Despite some economic upturn experienced at the beginning of 1990s, Britain was a country of different subcultures such as feminist, homosexual, and ethnic cultures (140). Therefore, it can be summarized that 1980s and 1990s witnessed a society in which consensus was broken.

When the history of postmodernism is investigated, it is better to start with capitalism. The advance of capitalism is considered as one of the reasons behind postmodernity. Karl Marx regarded capitalism as the reason behind the transformation in the society in the early twentieth century. According to Marx, society which is under the control of capitalism lets the market organize its lives (Lyon 11-12) which leads to materialism. The postmodern is directly associated with a society where consumer lifestyles and mass consumption dominate the everyday lives of the people belonging to that society. Opportunities and services are endless leading to constant search for new markets. Everything is commodified and there is a great need for funds in order to support consumerism (71-72). Cities have become the centers of consumption and in the everyday lives of people consumption have become central. Postmodern society has been regarded as a consumer society in which there are many different opportunities for consumerism such as shopping malls and credit cards.

Baudrillard, on the other hand, has drawn attention to the key role of the electronic mass media in late-capitalist society. Television produces images and information which threatens people's sense of reality (Featherstone 85). According to Baudrillard: "We live everywhere already in an aesthetic hallucination of reality. The death of the social, the loss of the real leads to a nostalgia for the real; a fascination with and desperate search for real people, real values, real sex" (qtd. in Featherstone

85). For Baudrillard, consumer culture is a postmodern culture which is reinforced by advertising. What is also so important is that in this postmodern culture, the rise of consumerism and of TV viewing has changed the notion of reality and it prevents all the distinctions between the culture of the elite and the culture of the masses (Lyon 73). In such a society where all the cultures are blurred and each item has turned out to be consumer stuff, it has become impossible to define anything as real or unreal and to distinguish the real and the imaginary.

Since the second half of the twentieth century, there has been a transformation towards new life styles, new cultures, attitudes, and beliefs such as dependence on consumerism, rejection of old, pre-established norms, beliefs, and traditions. The concepts of reality and truth have totally changed and the notion of an absolute truth has been replaced with interpretations of reality and truth which constitutes the main essence of postmodernism; because according to postmodernists, truths are believed to change from community to community and to vary in accordance with interpretations of people.

1.2. POSTMODERNISM IN LITERATURE

As it has already been said, it is difficult to give an all comprehensive definition of postmodernism. When the word “postmodernism” is structurally investigated, it is observed that the word consists of the prefix “post-“ which means “after” giving the term a temporal meaning, which also means “because of this”, “therefore” connecting the term with modernism, indicating that postmodernism comes after modernism.

In terms of literature post-war Europe has witnessed the multiplicity of styles and genres one of which is postmodernism. There are numerous definitions put forward for the explanation of postmodernism in terms of literature. In order to grasp

the essence of postmodern literature, it is better to investigate it by beginning from 1960s and by dealing with some of the most outstanding names.

Postmodernism has learned from existentialism and Nietzsche who is regarded as one of the first existentialists. Existentialism is a movement which gained popularity after the Second World War. As people lost their belief in a divine creator during the war years, Nietzsche's statement that "God is dead" gained acceptance. He also pointed out the need for putting aside Christian ethics (Tuttle 89). Another important notion of Nietzsche directly related to postmodern points of view is his claims about the existence of interpretations instead of facts. He claimed that there are no truths but pieces of interpretation, and believed in the existence of not one meaning but many meanings. "Insofar as the word "knowledge" has any meaning, the world is knowable; but it is interpretable otherwise. It has no meaning behind it, but countless meanings" (Pojman 1015-16).

It is obvious that Nietzsche had influence on the writings of Jean Paul Sartre and Albert Camus who also accepted and applied existential philosophy. In a general sense, the writings of these existentialist writers involved the themes such as the absurdity and meaninglessness of life, indifference of the universe to human sufferings. However, in the 1970s existentialism began to lose its influence and postmodern views gained popularity. One of the reasons behind this is that "universalist ideals of the human condition and freedom conflicted with post-structural and postmodernist thought" (Cotkin, "Existentialism").

In the early postmodernism which covered the years between 1960s and the beginning of 1980s, the early American postmodernist critics rejected the modernist views of the writers. They attempted to provide a theoretical framework for the concept of postmodernism. The authors of post-war period such as Samuel Beckett, and Sartre, and American authors of early postmodernism such as John Barth, John Hawkes and Robert Coover were some of the notable writers studied by the critics of early postmodernism and they were influenced by Nietzsche's notion of a universe which is interpretable; therefore, felt the absurdity of existence and reflected this notion in their writings.

In the early stage of postmodernism there are important names commenting on postmodernism, two of whom are Ihab Hassan and Leslie Fiedler. Hassan, in his "Toward a Concept of Postmodernism", tried to provide a definition of postmodernism by comparing and contrasting modernism and postmodernism. He concluded that postmodernism is both the continuation of modernism and the reaction against modernism (273). Fiedler also pointed out the start of a new postmodern culture and rejected liberal humanistic culture believing that it was elitist and repressive (Bertens 4). Although early postmodernist critics sought to give an exact definition of postmodernism, they also admitted that it was impossible; they preferred to provide explanations to this new phenomenon by stressing the differing points from modernism.

Another important name that should be taken into account is Gerald Graff who pointed out the differences between modernism and postmodernism bearing in mind that postmodernism is anti-realist.

John Barth, on the other hand, is regarded as one of the major theorists among the circles of postmodernist scholars. In his article "Literature of Exhaustion" published in 1967, he touched upon the conditions of the years between 1965 and 1973 when there was the Vietnam War was taking place and the U.S. economy had weakened. He asserted that in the 1960s, pop-art emerged due to the interest in mass-media and consumerism and this led to the discussions about the nature and value of traditional and pop art. Barth stated that he was inclined to the kind of art which requires artistry and expertise (65-66). He also presented the differences between a proper and original novel and parody or imitations of other literary texts. He asserted that the imitation of a novel not only includes the imitation of the subject and the theme of the novel, but it also includes the representation of life (72). As it is impossible to talk about originality in contemporary literature, he named it as the literature of exhaustion.

In 1980, Barth published another article called "Literature of Replenishment" through which he changed the views he advocated in his former article. He regarded this essay as a companion and corrective to his 1967 essay (193). He claimed that

many people understood him to mean that literature had already been exhausted and there is nothing to do for contemporary writers; except to parody the already written works (205). He corrected this misunderstanding by stating that the written literature is 4500 years old and things that can be said are infinite (206). He asserted that the artistic conventions can be rejected, subverted, or transformed and new works of art can be produced. As literature can change over time, space, and language, it can never be exhausted (206).

In addition, Barth tried to define postmodernism and admitted that even though some of the writers including himself who have been writing since 1950s and who were praised or condemned as existentialists and in the early 1960s as black humorists, they are now named as postmodernists (196) and he aimed to describe what postmodernism is and who the postmodernists are in his essay. In his view, American postmodern novelists are Donald Barthelme, Robert Coover, Stanley Elkin, Thomas Pynchon, and Kurt Vonnegut; postmodernists outside the United States are Samuel Beckett, Jorge Luis Borges and Vladimir Nabokov, English John Fowles and Argentine Julio Cortazar, also Colombian Gabriel Garcia Marquez and Italian Italo Calvino were named among these postmodernist writers (195).

While hot discussions among the theorists and critics were going on, Brian McHale, one of the most outstanding theorists of postmodernism, provided another perspective on postmodernism. One of the reasons why McHale is so important among the literary circles is that he insists on the historical consequentiality of postmodernism and points out that postmodernism “signifies a poetics which is the successor of, or possibly a reaction against the poetics of early twentieth century modernism, and not some hypothetical writing of the future” (5). He emphasized in his published book called *Postmodernist Fiction* that modernist fiction is primarily concerned with epistemological questions and asking questions such as:

How can I interpret this world of which I am a part? And what am I in it?” and in the more general questions that a modernist text typically brings up: What is there to be known?; Who knows it?; How do they know it?; and with what degree of certainty?; How

is knowledge transmitted from one knower to another, and with what degree of reliability? How does the object of knowledge change as it passes from knower to knower?; What are the limits of the knowable? And so on. (9)

After the description of modernism, he provided the differences between modernism and postmodernism by asserting that postmodernism deals mainly with ontological nature of the world. According to McHale, the questions to be asked in postmodern fiction are:

What is a world? What kinds of worlds are there, how are they constituted, and how do they differ?, What happens when different kinds of worlds are placed in confrontation, or when boundaries between worlds are violated?, What is the mode of existence of a text, and what is the mode of existence of the world (or worlds) it projects?, How is a projected world structured? And so on. (10)

In postmodern literature it is obvious that one can never talk about a single world and single existence; instead, there are multiple lives in the plural worlds. McHale asserted that “an ontology is a description of a universe, not the universe” (10), which is a contrast to the epistemological modernist fiction. In addition, there exist no boundaries, as all the boundaries are blurred. Therefore, in terms of the texts they write, the postmodern artists resist aesthetic orders and they include fragmented structures and incoherent characters. As Lyotard also pointed out:

A postmodern artist or writer is in the position of a philosopher: the text he writes, the work he produces are not in principle governed by pre-established rules, and they cannot be judged according to a determining judgement, by applying familiar categories to the text or to the work. Those rules and categories are what the work of art itself is looking for. (81)

Alongside the rejection of traditional rules and styles, postmodern novels also have specific features such as self-consciousness, self-reflexiveness, and metafictionality which is one of the most important aspects to be elaborated in this study.

Thus, after the 1980s postmodernism in literature rejects all kinds of traditional norms and techniques adopted before and it is against the boundaries between high and low culture. The postmodernist writers have theorized on postmodernism emphasizing its metafictionality, self-reflexiveness, ambiguity, disorderliness and they have benefited from the techniques of parody, pastiche, irony.

1.3. POSTMODERN LITERARY TECHNIQUES

1.3.1 Metafiction and Historiographic Metafiction

One of the terms with which postmodern texts are defined is “metafiction”. When it comes to the literary definition of metafiction, the prefix “meta-” means “beyond”; thus, metafiction means “beyond fiction”. In *Metafiction, The Theory and Practice of Self-Conscious Fiction*, Patricia Waugh defines metafiction as such:

Metafiction is a term given to fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality. In providing a critique of their own methods of construction, such writings not only examine the fundamental structures of narrative fiction, they also explore the possible fictionality of the world outside the literary fictional text. (2)

In simpler terms, metafiction is writing about writing which makes the reader believe that what they read is just a piece of fiction, but not a product of real life. In other words, metafiction destroys the reader's expectations for the novel to be real. With the aim of creating this feeling on the reader, postmodernist authors blur the line between fact and fiction to demonstrate that they are writing fiction. Therefore, they reject the traditional style and plot line, they usually benefit from fictional characters and adopt the technique of self-reflexivity in their novels. Postmodern writers, with the self-consciousness of their narration, refer to the unnaturalness of the writing processes in their novels.

In terms of history and history writing, metafictional novels as Patricia Waugh puts forward, prove that history consists of multiple worlds which are fictional (104). At this point, in a postmodernist context, fiction about history is called "historiographic metafiction", a term coined by Linda Hutcheon, one of the most notable contemporary theorists. But before dealing with historiographic metafiction, it is better to investigate history and history writing in a general sense.

History in a traditional sense may be defined as a narrative about real events that happened in the past. The word "narrative" indicates that there is an arrangement of events, characters and plot which are organized like a story (Gunn 26). However, when the word "real" is taken into consideration, there arises a discussion of whether one can talk about a reality of past events because of the interpretive characteristic of history writing, of all writing.

But what is dealt with in this study is the concept of history within the framework of postmodernism. At this point, it is appropriate to dwell on the historical background of "new historicism" and its characteristics. The new historicism, a term coined by Stephan Greenblatt, emerged in the late 1970s and early 1980s in the USA. Greenblatt in his studies of Renaissance literature observed the traces of new historicist approach in the works of Shakespeare. In his "Towards a Poetics of Culture" he stated that the aim of the new historicist is to establish a relation between different discourses; therefore, the new historicist includes aesthetic

properties into the materials such as documents, newspaper clippings, and private papers (11).

The difference between traditional historicism and new historicism lies in the understanding of history. While in the hands of traditional historicists history is handled as universal, history in the hands of new historicists is regarded as cultural (Doğan 78-79). New historicists believe that a literary text can never be evaluated apart from the social, political and cultural conditions of the society in which it is produced. That is why subjectivism is a key concept in new historicism, as nothing about history can be objectively known. As a result, no one can be regarded as an authority on a historical subject, as there may exist so many interpretations on that subject.

Since the nineteenth century, the concept of objectivity has been rejected especially by the four major theorists of historiography of the nineteenth century; Hegel, Droysen, Nietzsche, and Croce. All of these theorists accepted the dominance of interpretation in history writing. Hayden White stated in his article "Interpretation in History" that all of the four names were against the "innocent eye" of the historian. For instance, Droysen believed that interpretation is compulsory as the historical record is not completed. As for Nietzsche, interpretation is necessary in order to reach objectivity (284).

In terms of the scientific aspect of history, traditional historians regard history "as an empirical search for external truths corresponding to what was considered to be absolute reality of the past events" (Onega, 1995: 12). Thus, they believe that past can actually be reflected as it is which was also accepted generally among the nineteenth century historians. White also added in his article that traditional historians explain past events by a concise reconstruction of the recorded documents, new historians whom White called as "meta-historians" (282), explain past events by interpreting the documents subjectively. New historicists interpret the documents sometimes by including some other facts or comments, but sometimes by excluding some of them. That is why White asserted: "A historical narrative is thus necessarily a mixture of adequately and inadequately explained events, a congeries of

established and inferred facts, at once a representation that is an interpretation and interpretation that passes for an explanation of the whole process mirrored in the narrative” (281). Therefore, it is impossible to talk about objectivity when dealing with history, as new historicists blur the line between so called facts and the interpretations about these facts. At this point it is the writers who determine the importance of events who decide what to explain and what to ignore.

Other than White, E. H. Carr deals with the importance of the interpretation of the historian in history writing. He noted “It used to be said that facts speak for themselves. This is, of course, untrue. The facts speak only when the historian calls on them: it is he who decides to which facts to give the floor, and in what order or context” (11-12). Therefore, subjectivity is an indispensable concept in the process of history writing. However, in order to reach the aim of objectivity, traditional historians give place to footnotes, citations, quotations, and bibliography which are scientific attempts. On the other hand, postmodern historians believe that this is done for ideological reasons. Traditional historians of the nineteenth and early twentieth century “conceal its ideological structure behind a scholarly façade of footnotes and ‘facts’” (Himmelfarb 75).

Thus, another crucial point is that the new historicism demonstrates the ideological and political interests of the society by exploring the relationship between literature and history (Brannigan 11). New historicist critics interpret the past for the present and they regard the past as the political struggle in the present which means that literary studies are interrelated with political studies (6). Therefore, it can be put forward that with the new historicism, it is probable to interpret the present state of a society’s political interests by examining its past.

Truth was as agreed by new historicists what was imposed by the dominant or ruling group in society. Thus, by using history in the novels, postmodern novelists deal with the history of the suppressed. According to Elizabeth Fox- Genovese in “History in a Postmodern World”, postmodern history does not ignore the victimized and the suppressed in order to be equal about the issues of gender, race, and class;

thus, history must focus on “marginalized”, “disempowered”, or “victimized” (44-45).

Michael Foucault is another philosopher who has a great influence on new historicists. Foucault believes that history is an expanded form of material documentation such as books, registers, acts, institutions, laws, customs, etc. It is also a way through which a society develops documentation with which it is linked (7). Related to Foucault’s description of history, Brannigan asserted:

[. . .] new historicism was a late part of the recognition that a society ordered, arranged and interpreted these documents in such a way as to tell particular stories about itself. In other words, stories do not play a passive role of teasing out and revealing the information contained in a document; they play an active role in arranging those documents into specific sequences, relating documents to other according to specific criteria, forming narratives using those documents as episodes or narrative units, and selecting and interpreting documents to accord with a particular historical thesis. (131)

Simply, new historicism, for Foucault, regards the material documentation; texts and documents, as a vehicle for interpretation and the representation of the societies’ values, traditions and beliefs.

Another important aspect according to Foucault is that as history is always written in order to support a dominant ideology, all events which are claimed to be truth in reality have a relationship with power (42). Therefore, the events which are agreed to have happened in the past are written by people, by societies, by institutions holding authority and power in their hands. That is why the new historicist critics believe that concepts like “objectivity”, “universality” and “common sense” are used to legitimate authority and power (Brannigan 120).

Continuing with the contemporary theorists, it is again observed that many of them support the importance of interpretation in history writing. Linda Hutcheon, in

her *The Politics of Postmodernism*, puts forward that within the context of postmodernism, history is understood as a kind of fiction. Both postmodern fiction and historiographic metafiction can be regarded as self-reflexive, since self-consciousness is obvious in the act of narrating the events in the present which took place in the past (71). Present and past are blurred in this genre.

Historiographic metafiction is self-conscious about the paradox of the totalizing yet inevitably partial act of narrative representation. It overtly de-doxifies received notions about the process of representing the actual in narrative- be it fictional or historical. It traces the processing of events into facts, exploiting and then undermining the conventions of both novelistic realism and historical reference. It implies that, like fiction, history constructs its object, that events named before facts and thus both do and do not retain their status outside language. This is the paradox of postmodernism. The past really did exist, but we can only know it today through its textual traces, its often complex and indirect representations in the present: documents, archives, but also photographs, paintings, architecture, films, and literature. (78)

It is obvious that the definition of historiographic metafiction put forward by Linda Hutcheon shares the same idea with the definition of metafiction put forward by Patricia Waugh. It is easily understood that with the aim of undermining the concept of reality, historiographic metafiction contains self-consciousness about its constructed reality. It can not be denied that there are important parallels between the process of history writing and fiction writing. As for Hutcheon, in a postmodern text, when a fact is being told and when it is claimed that it is a truth, it should not be overlooked that this truth is being told by someone who created that truth through facts or imagination (58). Therefore, in the context of postmodernism, historiography is no longer considered to be the objective and concise recording of the past, as it is a relativistic act and it transgresses the boundaries of past-present and real-imaginary.

New historicists believe that “facts” are constructed ideologically; thus, historiographic metafiction consists of events and characters which are not included in official history and that is why there are alternative histories and multiple realities in such novels.

According to Lyotard, who has dealt with the state of knowledge in this postmodern era, the idea of “one history” which unifies the world is not valid any more. As he states, history is no longer believable and no trust exists towards metanarratives (qtd. in Lyon 96). Lyotard questions the legitimation of knowledge and he insists that the grand narrative has lost its credibility, “[. . .] regardless of what mode of unification it uses, regardless of whether it is a speculative narrative or a narrative of emancipation” (37). That is why Lyotard believes that a postmodern artist or writer is regarded as a philosopher who never writes or produces in line with the pre-established rules and whose work cannot be judged according to familiar or traditional rules or categories (81). Therefore, history, one of the grand narratives, is handled quite differently by postmodernists than modern literature handles history.

From another perspective, the theory of postmodern history is associated with the theory of post-structuralism in that history is just a text; it is “a discourse which consists of representations, that is, verbal formations” (Abrams 183), which means that history is a construction. According to Raman Selden “[. . .] the past is something we construct from already written texts of all kinds which we construct in line with our particular historical concerns” (188). It is again inferred that history writing can never be regarded as an objective act. White on this issue stresses in his “Historical Text as Literary Artifact,” that history writing is an act of making stories out of chronicles through the process of emplotment. He adds that as the chronicles are always incomplete, historians produce complete stories out of facts (223). White explains how these stories are created:

[. . .] the events are made into a story by the suppression or subordination of certain of them and the highlighting of others, by characterization, motific repetition, variation of tone and point of view, alternative descriptive strategies, and the like – in short, all

of the techniques that we would normally expect to find in the emplotment of a novel or a play. (223)

As the reality is regarded as a human construct, postmodern texts consist of constructed realities and alternative histories.

Another important theorist Susana Onega asserts that the origin of British historiographic metafiction is North American “fabulation” and Spanish-American “magic realism” (1999: i). She asserted that when writers deal with history in their writings, they include fantastic elements in order to reject realism. Through this technique, postmodernist writers ignore the realistic dimension of history and rewrite the historical events and create alternative histories during the act of writing their fiction (1995: 75). According to Elisabeth Wesseling, in order to create alternative realities “[. . .] historical events or persons may be transferred from one epoch to another, those who have lost a power struggle may be turned into winners or vice versa, world-historical figures may be made to set out upon an alternative course of action, causal weight may be shifted from one historical factor to another, etc” (205).

This means that historiographic metafiction is used in order to rewrite the past and the rewritten past does not necessarily need to be credible or realistic. Postmodern novelists stand against the official history which is in the hands of the dominant and powerful groups in the society and invent alternative versions of history in order to make sure that the suppressed and victimized groups in the society who are the silent, are given voice to. The novel includes unreal and unrealized events and situations that are told to have happened in the past and the postmodern novelist combines facts and fantasy.

1.4. FANTASY AND MAGIC REALISM

The word “fantastic” comes from the Latin word “phantasticus”, which has a Greek source, meaning to make visible or manifest. In a general sense, all imaginary acts are accepted as fantastic and all literary works which include the fantastic are fantasies (Jackson 13). According to Rosemary Jackson, if a work does not use realistic representations, this work is regarded as fantasy; such as myths, legends, folk and fairy tales, utopian allegories, dream visions, surrealist texts, science fiction, horror stories (13). Therefore, it is impossible to talk about possibilities or realities in a work which belongs to the genre of fantasy. A fantasy work is based on impossibilities and thus subverts rules and conventions. This is the reason why Jackson calls fantasy as “the literature of subversion” (13-14).

Jackson adds that “[. . .] by attempting to transform the relations between the imaginary and the symbolic, fantasy hollows out the real, revealing its absence, its great Other, its unspoken and its unseen” (180). At this point it can be put forward that Jackson accepts the fantastic as “the unsaid and unseen of culture” (4) which comes to mean that the fantastic in a way has a reality status. Through the use of the fantastic, the writers have the chance to make visible things which are invisible.

The same concept, the fantastic, is defined by Tzvetan Todorov in *The Fantastic: a structural approach to a literary genre*. According to Todorov, the fantastic is the hesitation between belief and disbelief experienced by a person who confronts an unnatural event (25). The fantastic is the state between the marvellous and the uncanny (33). Therefore, the reader has difficulty in coming to the conclusion whether it is a dream or hallucination experienced by a character or a miracle. In his definition of the fantastic, Todorov contends:

The fantastic requires the fulfillment of three conditions. First, the text must oblige the reader to consider the world of the characters as a world of living persons and to hesitate between a natural and a supernatural explanation of the events described. Second, this hesitation may also be experienced by a character; thus the

reader's role is so to speak entrusted to a character, and at the same time the hesitation is represented, it becomes one of the themes of the work -- in the case of naive reading, the actual reader identifies himself with the character. Third, the reader must adopt a certain attitude with regard to the text: he will reject allegorical as well as "poetic" interpretations. (33)

On condition that these three conditions are fulfilled, the fantastic comes into existence.

Gerhard Hoffmann published an article in 1982 on "The Fantastic in Fiction: Its 'Reality' Status, its Historical Development and its Transformation in Postmodern Narrative." He claims that the postmodern is literary "fantastic", because it has no relation with "reality" (qtd. in D'Haen 283). This means that he regards postmodern fiction as a product of pure imagination.

After the description of fantasy it would be appropriate to emphasize "magic realism" which is considered as a subcategory of postmodern fiction. Although magic realism is a term which was coined by Franz Roh in 1925 for a new tendency in European painting, it has been passed from painting to literature and it has formed part of Latin American literature, Post-colonial studies, and criticism (Reeds 175). No matter how widespread it is used, bringing an exact definition to magical realism is a controversial issue just like the case in providing a definition for postmodernism in the world of literary criticism.

As a basic definition, magic realism is a form of aesthetic style or narration which involves the coexistence of the two contrasting conventions, fantasy and realism, "which are based on differing world-views- the first based on faith or belief in that which cannot be proven, and the second based on a positivist notion of proof" (Denney 23). It is also defined as a form of narration, or a kind of writing which, "in aiming to communicate experience through the medium of literature, chooses to present the ordinary as extraordinary and the extraordinary as ordinary, or as part of everyday reality" (Bertinetti 197). What is more, Angel Flores defines magical realism as a way of story-telling that had developed in the 1940s and had rejected the

stereotyped realities, supporting an image of reality, based on “the amalgamation of realism and fantasy” (qtd. in Concilio 17). It goes without saying that in magic realism realist and fantastic elements are combined in such a way that it becomes difficult for the reader to differentiate between reality and fantasy. At this point there arises a need for the description of the differences between fantasy and magic realism.

In her book *Magical Realism and The Fantastic: Resolved Versus Unresolved Antinomy*, Amaryll Chanady explains the differences between the fantastic and magical realism. For Chanady the fantastic and magical realism exists on two levels of reality: “the natural and the supernatural” (9). On the one hand, in the fantastic “the natural” is accepted by the reader; however, “the supernatural” is rejected as it is inconsistent with the common perception of reality. On the other hand, in magical realism “the supernatural” is accepted by the reader as part of everyday reality (21-22).

In magical realist texts, for both the author writing the text and the characters in the work magic may be regarded as real or real regarded as magic (Zamora 3). Therefore, in such texts the factual exists side by side with the imaginary. In magical realism, the unreal comes into existence as a natural being and the real which can be met in everyday life turns into the awesome. In order to create this contradictory feeling, to blend realism and fantasy, magic realist writers use two procedures one of which is that they narrate the unreal realistically and the other is that they narrate the real unrealistically (Concilio 17-18). What the magical realist writers try to achieve is to make the unreal seem as part of everyday life and make it seem probable. Therefore, they leave no doubt and mystery behind by using more realistic narration and by turning the supernatural to natural.

Magical realist texts contain events which are awesome, but probable, not impossible (Bassi 47). In order not to create a sense of disbelief through the magical events, these texts present common realistic elements that are familiar to the reader but they reveal these elements in an unusual way. Through this method, the reader has the chance to sense the magical qualities of the events. The fantastic elements in

the texts can never be explained; therefore, characters choose to accept the situation as it has been presented rather than to question the logic behind that situation.

Furthermore, according to Jennifer Lynne Tom, magical realist texts include the gift of enhanced or decreased perception which is used with the aim of introducing the extraordinariness of a character in the text. There is also denial of the laws of physics, including distortions of gravity, and unassisted flight. In addition, the literalization of language is common such as the literalization of clichés, metaphors, other figures of speech. There is also distortion of time which is experienced by characters with paranoia, delusions, hallucinations (16-17).

Another important point is that in magical realist texts, all the boundaries are blurred. Magical realism questions all sorts of binary oppositions. “Mind and body, spirit and matter, life and death, real and imaginary, self and other, male and female: these are boundaries to be erased, transgressed, blurred, brought together, or otherwise fundamentally refashioned in magical realist texts” (Zamora 6). The blurred boundaries in the texts put the reader into two different worlds. One is the imaginary world which is fictional and the other is the real world which is factual. The magical realist writers make the reader travel between these two worlds. And these magic realist fictions question all traditional concepts of space, time, and identity. They present the reader a new kind of space and time.

By using myths, legends, and symbols, the traditional distinction between the normal and the abnormal, the fantastic and the real, the supernatural and the natural, the objective and the subjective are totally blurred in the magical realist texts (Travers 218). In terms of the characters of such novels, they have magical characteristics which allow them to lead their fantastic lives in the real world. The narration of these magical realist texts consist of shifting contradictory points of view, mixing plots and “the use of the Doppelgänger motif to conjure up worlds where rationality is replaced by the deeper logic of dream and fantasy” (219).

Magic realism is regarded to represent groups of people who are marginalized and suppressed by a dominant group in a society. According to Denney, it functions to represent the non-dominant groups within society and to question the notions of

hierarchy and dominance by subverting socio-cultural borders and binary oppositions (25-26). Therefore, authors write magical realist texts in order to subvert the socio-political, cultural, and historical conditions of societies for the silenced and marginalized groups.

History is another aspect that should be dealt with, within the context of magical realism. Although history is narrated in detail, it is not the traditional kind of history narration. By using magic in historical narration, the magical realist writers reconstruct the history which has been erased by political and social injustice (Zamora 9). That is why in such texts the real historical characters, events, and institutions are put into a world where there are also imaginary characters, fantastic events, and made-up institutions.

What is more, magical realist writers regard the sexuality of the characters as socially constructed characteristic. They give a special importance to the characters' sexuality and emotions and present them in detail. Therefore, gender is another important aspect that should be taken into account in magical realist texts.

1.5. SEX, GENDER, AND GENDER ROLES

In discussing the issue of gender roles, the first thing to assert is the difference between gender and sex. The distinction between sex and gender was first developed in the 1950s and 1960s by British and American psychiatrists and medical personnel dealing with intersex and transsexual patients (Esplen and Jolly 2). With the aim of explaining why some people felt that they existed in the wrong bodies, the psychologist Robert Stoller started to use the term 'sex' in 1968 in order to refer to biological characteristics and the term 'gender' in order to refer to the femininity or masculinity of a person (Mikkola, "Feminist Perspectives on Sex and Gender"). Since then, sex and gender are used as different concepts.

The word “sex” comes from the Latin word “sexus,” and it is defined in the Oxford English Dictionary as "the sum of those differences in the structure and function of the reproductive organs on the ground of which beings are distinguished as male and female, and of the other physiological differences consequent on these; the class of phenomena with which these differences are concerned" (qtd. in Torgrimson and Minson 785). Gender, on the other hand, is defined as "a kind, sort, or class referring to the common sort of people" (785). While sex refers to the functional, structural, and behavioral characteristics of living things determined by their sex chromosomes, gender refers to the behavioral, cultural, or psychological characteristics associated with one sex (785). It can be put forward that while “male” and “female” are the terminologies used for the sex, “feminine” and “masculine” are the terminologies used for the gender.

In describing the differences between gender and sex, Rendell stresses that:

In the most simple summaries, sex, male and female, exemplifies a biological difference between bodies and gender, masculine and feminine, refers to the socially constructed set of differences of a natural and pre-given order, whereas gender differences, although based on sex differences, are taken to be socially, culturally and historically produced differences which change over time and place. (15)

It is emphasized that sex is constant; however, gender is changing among cultures, societies. Daphne Spain also shares the same idea that although biological differences are constant at all times and cultures, the social implications of gender differences vary both historically and socially (3). Basically speaking, while sex is a biologically determined concept, gender is a socially and culturally constructed concept. Therefore, it is agreed that there are two sexes in the world; however, there are so many gender roles existing in the world.

In this place gender roles can be defined in sociological terms as “the characteristics and behaviours that different cultures attribute to the sexes” (Nobelius, “What is the Difference Between Sex and Gender?”). Gender roles

include, “the behaviours, attitudes, values, beliefs and so on that a particular cultural group considers appropriate for males and females on the basis of their biological sex” (Bland 4).

Gender is a very critical concept used frequently in the context of the movement of feminism. There have been many feminists who accepted that the word “woman” is not associated with sex, but with gender, as it depends on social and cultural factors. This belief has made feminists differentiate between sex and gender and they have argued that the differences between man and woman which are regarded as constant are indeed changeable, as they are constructed by the culture and society (Mikkola, “Feminist Perspectives on Sex and Gender”). Therefore, by rejecting the term “sex”, feminists have demonstrated that they are against the biological determination of people and against the idea of discrimination based on sex.

One of the important names dealing with gender as a social construct is Simone de Beauvoir. She states in her *The Second Sex* that “one is not born, but rather becomes, a woman. No biological, psychological, or economic fate determines the figure that the human female presents in society; it is civilization as a whole that produces this creature, intermediate between male and eunuch, which is described as feminine” (281). She means that female gender is a construction made by patriarchal culture. In relation to Beauvoir’s statement, Judith Butler points out that “[. . .] woman is a term in process, a becoming, a constructing that cannot rightfully be said to originate or to end” (33). She regards gender as a process; therefore, argues that “all gender is, by definition, unnatural” (35). It is inferred that females learn feminine characteristics and reach the point of femininity and become women, males also acquire masculine characteristics and reach the point of masculinity and become men.

When it comes to gender differences, feminists and gay theorists believe that there exists no difference between man and woman, as the roles are assigned to people by the society. It is the patriarchal society which oppresses women and assigns them feminine roles. According to Frank York who wrote for the National

Association for Research and Therapy of Homosexuality, some feminist writers who do not agree with the existence of only two sexes in the world and the “transgendered” which is a subgroup of the movement of gay rights, attempt “to normalize cross-dressing and transsexualism” (“Gender Differences Are Real”). As women are associated with submissiveness, emotional dependence, while men are associated with dominance and power, feminist and gay theorists and writers have tried to demonstrate that gender differences and gender roles are changeable. They are aware of the domination of males in society; and they believe that women are treated as “others” and suppressed; thus they try to redefine gender issues and subvert male domination over female.

1.6. AUTHOR AND HER ART

Jeanette Winterson is one of the most notable names who have been writing in a postmodern style. Author of numerous novels, Jeanette Winterson has been applauded by so many critics for her experimental style. Her fiction in most cases breaks away from traditional techniques and elements. Winterson’s first novel *Oranges Are Not the Only Fruit* won her the Whitbread Award. In the same year, in 1985, she published a comic novel, entitled *Boating for Beginners*. *The Passion*, her next novel, won the John Llewellyn Rhys prize. The following novel, *Sexing the Cherry* is a winner of E. M. Forster award. *Written on the Body* and *Art and Lies* which are the collection of short stories have also gained success (Jensen, “She is Telling You Stories: The Literature of Jeanette Winterson and Its Relation to Metafiction”).

Nearly all of Winterson’s novels provide the reader with a new look at old concepts, beliefs, institutions, structures, and attitudes. She has an interest in space and time through which she denies old techniques and styles.

Jeanette Winterson and her work can be analyzed from two perspectives. On the one hand, as a lesbian and a feminist writer, she writes with a feminist point of view and her work undoubtedly criticizes the patriarchal and heterosexual discourses. She is, on the other hand, a postmodernist writer and her work consistently rejects grand narratives such as history and subverts traditional norms, beliefs, and techniques.

Winterson constructs her narrative by exploiting the techniques of postmodern historiographic metafiction (such as intertextuality, parody, pastiche, self-reflexivity, fragmentation, the rewriting of history, and frame breaks) as well as its ideology (questioning “grand narratives,” problematizing closure, valorizing instability, suspecting coherence and so forth) in order to challenge and subvert patriarchal and heterosexist discourses and, ultimately, to facilitate a forceful and positive radical oppositional critique. (Doan 138)

Winterson’s novels challenge the characteristics and techniques of classical realism with feminist aims. Through the strategies of deconstructing and subverting, she writes against patriarchal beliefs and institutions. Bearing this aim in mind while analyzing her narratives, it is common to come across techniques such as intertextuality, parody, pastiche, self-reflexivity, fantasy, magical realism, and rewriting of history.

As a writer of historiographic metafiction, Winterson asserts the fictionality of history as a text created by the dominant powers in a society. She aims to demonstrate the existence of other groups in the society, she creates alternative histories in order to give voice to silenced and suppressed women in patriarchal societies. In order to do this, she problematizes the traditional norms of gender identity by applying her feminist views. She supports the view that gender and gender relations are constructed and through her characters she subverts gender roles which are determined by patriarchal society. She is against the concept of objectivity and rejects dominant discourses such as history which is set by patriarchy. What

Winterson tries to achieve is to rewrite history in such a way as to include women in it, as they are ignored and excluded by patriarchy.

In most of Winterson's fictions, she writes with a new type of time travel technique, which is widely used in postmodern novels. "She shifts between centuries, spatio-temporal planes, and sometimes genders in her journeys into and through the mystery of the narrative subject in order to decentre assumptions about character construction, sexuality, and historical causality" (Armitt 155). In addition, in her use of the fantastic, she mostly uses magical realism and blurs the line between fact and fantasy in order to make the reader believe that there are multiple lives, realities, and histories. In a radio program she asserted that "People have an enormous need [. . .] to separate history, which is fact, from storytelling, which is not fact [. . .] and the whole push of my work has been to say, you cannot know which is which" (qtd. in Grice and Woods 1). Thus, the reader hesitates whether what they are reading is a historical fact or just a product of her imagination.

2. ANALYSIS OF THE USE OF HISTORY AND FANTASY IN *THE PASSION*

Set in the devastating years of the Napoleonic Wars, *The Passion* includes many crucial themes such as history, memory, boundaries, cross-dressing, passion, love, loss, risk, gambling and magic. The novel is the story of two narrators: Henri, a simple French soldier and Villanelle, the daughter of a Venetian boatman. Although *The Passion* is not long, it consists of four parts, the first of which is entitled as “The Emperor”. Henri, one of the protagonists, is the narrator of this first part in which he is clearly understood to be a French boy who has participated in the army of Napoleon Bonaparte and whose first commission in the army is to serve as Bonaparte’s personal waiter and to cook Bonaparte’s chickens. His narrative clearly reveals that he is quite an emotional figure. For instance, he asserts that he was homesick during the war years and he misses his mother and places where he has come from (*Passion* 9). Henri also talks about the devastating results of the war and the ambitions of Bonaparte. However, he confesses that he and the people fighting in the army are in love with Bonaparte and Bonaparte is regarded as the Son of God, come again (25). In the first part of the novel, Henri’s friends Patrick, the eagle-eye priest, and Domino, the midget, are introduced to the reader.

The second part of the novel is titled as “The Queen of Spades” which is set in Venice just after the French invasion and is narrated by Villanelle, the second protagonist. She is the daughter of a Venetian gondolier and she works in casinos gambling and cross-dressing. After her description of Venice and her story about webbed feet of boatmen in Venice, she confesses that she has fallen in love with a married woman at the gambling table during the Venetian Carnival, whom Villanelle has named as “The Queen of Spades”.

“The Zero Winter” is the third part of *The Passion* and it begins in Moscow where Napoleon’s army has been defeated by the Russian army. Henri confesses that he no longer wants to worship Bonaparte, as Henri becomes aware of Bonaparte’s villainness. In this part Henri meets with Villanelle who was forced to marry a

Frenchman when she lost in gambling. Her husband sold her to the French army as a vivandiere which meant that she had become a prostitute serving the officers of Napoleon's Grand Army. Henri and Villanelle flee to Venice together to stay with Villanelle's family. Although Henri falls in love with Villanelle, he has to listen to Villanelle's feelings about her love for the Queen of Spades and helps Villanelle to kill her husband who turns out to be the cook in Bonaparte's army.

The last chapter of the novel is "The Rock" which is narrated alternatively by both of the protagonists. This part is set mainly in San Servelo, a prison asylum. It is understood that Henri is condemned to this prison asylum, after he is blamed for the murder of Villanelle's husband. This chapter consists of the comments of Henri and Villanelle about the events, some of which are real and some of which are dream-like. In this last chapter it becomes obvious that Henri goes truly insane, as he believes that Napoleon, his dead friends, and Villanelle are still with him.

As it is inferred from the brief summary of the novel, love is one of the most important themes elaborated in the novel. It is not surprising that some of the critics claim that *The Passion* is a historical novel, as it is set in a historical period, and some insist that it is a romantic but unrequited love story. It depicts Henri's love for Napoleon, Villanelle's love for the Queen of Spades and Henri's love for Villanelle. However, the novel has become more than a romantic story by including not only heterosexual but also homosexual relationship and by blurring the line between fact and fiction with historical and fictional characters. According to Susana Onega, Winterson has dealt with romance in such a way that she has destabilized the historical facts by combining historical events with the unrealistic and ontologically unstable characteristics of romance (1996: 300).

Boundary is regarded as another crucial theme elaborated in the novel. As it has already been stated, there are two narrators in this novel, one of whom is male and another is female which enables the reader to compare the tone of these narrators (Kılıç, 2005: 150). Kılıç asserted that "Both Villanelle and Henri transgress the boundaries of ordinary gender roles by assuming the roles of the opposite sex as well

as their own” (150). At this point it would be appropriate to touch upon the depiction of gender roles in the novel and how Winterson subverts traditional gender roles.

2.1. THE USE OF GENDER ROLES IN *THE PASSION*

Winterson deliberately plays with the expectations of the reader about the concept of gender roles and subverts traditionally adopted gender roles which are commonly used themes in postmodern literature.

Henri is portrayed as a person who lacks masculine qualities. Although he wants to be a drummer in the army, he is told that he is not strong enough to become a drummer. He says “The recruiting officer gave me a walnut and asked if I could crack it between finger and thumb. I could not and he laughed and said a drummer must have strong hands” (*Passion* 7). Although he is expected to be fighting with the enemy in the battlefield as a soldier in Napoleon’s army, unlike the other soldiers fighting in the war, Henri is commissioned to work as a cook during the war. Although kitchens and cooking are associated with women in patriarchal societies, Henri assumes the role of a woman, as what he does is to cook and serve Bonaparte in the middle of a devastating war.

What is more, Henri is afraid of the dark which is a trait generally regarded as feminine, he is also an emotional boy who misses his family and his past. His emotional characteristic is also clear when he becomes upset when the other soldiers in the army treat women violently. When he witnesses that the women are dehumanized by the soldiers, he insists on solidarity among women. These qualities of Henri are associated with femininity and are not suitable in an army life.

Villanelle, on the other hand, assumes the role of a male and instead of staying at home dealing with housework; she is always outside and is described as an adventurous woman who wanders around the streets of Venice even at nights.

Although Villanelle leads a life of a male in her daily life, in patriarchal society it is an undeniable fact that women are placed in domestic spaces and expected to be interested in household chores and duties, while men are placed outside. Traditionally casinos belong to men who risk their money by gambling which is regarded as masculine. In *The Passion* these masculine places are occupied by women.

The most pervasive representation of gendered space is the paradigm of the 'separate spheres', an oppositional and a hierarchical system consisting of a dominant public male realm of production (the city) and a subordinate private female one of reproduction (home). The origins of this ideology which divides city from home, public from private, production from reproduction, and men from women is both patriarchal and capitalist. [. . .] This is problematic for feminists because assumptions regarding sex, gender and space contained within this binary hierarchy are continually reproduced. (Rendell 103)

In line with the above statement by Rendell, it can be put forward that what Winterson does in this novel is to distort the traditionally and culturally accepted patterns, norms, beliefs, and behaviours which is one of the characteristic of work that belong to postmodern literature.

Another crucial point about Villanelle is that she subverts gender identity by cross-dressing.

I walked the streets, rowed circles around Venice, woke up in the middle of the night with my covers in impossible knots and my muscles rigid. I took to working double shifts at the Casino, dressing as a woman in the afternoon and a young man in the evenings. I ate when food was put in front of me and slept when my body was throbbing with exhaustion. (*Passion* 102)

Although Villanelle wears male clothes in the evenings because of her job, she prefers to stay as a male sometimes outside the casino; thus, she blurs the line between male and female gender.

What is more, Villanelle again transgresses the boundary of gender with her webbed-feet which will be elaborated in the section about the use of fantasy in *The Passion*. Even though this characteristic is associated with the Venetian boatmen, Villanelle is born with webbed-feet which gives her a masculine trait. Through Villanelle's unique body, Winterson achieves to subvert traditional beliefs about gender identity.

In addition, Villanelle also falls in love with a woman and has a lesbian relationship, although she does not regard this relationship normal. As boundary is one of the themes dealt in *The Passion*, it can be put forward that Winterson, through Villanelle's lesbian relationship, stands against the heterosexist divisions.

It is observed in the novel that Winterson not only subverts gender identities, but she also transgresses gender roles. Through the characters in *The Passion*, she demonstrates that gender is a construct and she blurs the boundary between masculinity and femininity.

2.2. THE USE OF HISTORY IN *THE PASSION*

In the interview with Margaret Reynolds, Winterson reflects her views about history explicitly and claims that the past is a place to reinvent:

[. . .] because the past is not a place that we know. We weren't there. And no matter what records are given to us, what objects, what stories, what histories, we don't know, because we weren't present. So to get at the past fiction is as likely a way of

interpreting it as any. And I do think that history is a collection of found objects washed up through time, and that some of them we do hook out, and others we ignore. And as the pattern changes, the meaning changes. We are continually understanding our past in a different way because we are continually reinterpreting it and fiction does that very well. But you can only do it well if you let some freedom into your imagination. You can't do it well if you're trying to lock yourself slavishly into your notion of the past- which will not be true anyway. Or if you're making the past into the present, but in a silly wig and a different costume. (qtd. in Kılıç, 2005: 159)

Winterson believes in the subjectivity of history and she thinks that history consists of numerous interpretations which are generally produced by patriarchy. *The Passion* is a historical novel in the sense that it is set in real places such as Russia, England, and Venice; in real time which is the nineteenth century during the Napoleonic wars. What is more, there are so many important historical characters and references to historical characters in the novel such as Napoleon Bonaparte and Josephine, Guy Fawkes, General Hoche, Madame Clicquot and Madame de Stael. However, the problem starts when Winterson chooses fictional characters to exist side by side with these historical characters and when she adds some magical, impossible, and sometimes trivial events into the plot.

The interrogation of the division between history and literature, life and art, along with the foregrounding of the complex nature of the issue of 'character' and 'identity' in works of fiction, come together in a feature of the novel which typifies historiographic metafiction: the combination of a historical personage, in this case Napoleon, with characters such as Henri and Villanelle who are purely fictional. The interaction of the two within a single text raises interesting questions about the significance of the referent. Do the quasi-historical figures differ fundamentally in status from their fictional counterparts? (Palmer 109)

By the coexistence of fictional and historical characters, the distinction between the literary and the historical is challenged (Hutcheon, 1988: 104). What Winterson achieves in *The Passion* is to blur the line between fictional and historical.

In traditional historical writings, it is impossible to find trivial information; however, in this novel there is a lot of unimportant information about Napoleon such as his love for chickens. The novel begins with the description of Napoleon's passion for chicken and his desire for small servants and large horses, trivial details about Josephine, and the exaggerated description of Napoleon's horse, as it is claimed that his horse's tail could wrap a man three times (*Passion* 4). Although Henri serves in the army for eight years, he does not provide full information about the army life which is commonly seen in traditional historical writings. Even though it is a period of devastating war, Henri gives many trivial details about the army. Henri says: "Most of us that winter got great sores where the salt and wind had rubbed down our skin. Sores between our toes and on our top lips were the most common. A moustache didn't help, the hairs aggravated the rawness" (64). It is not common to come across such trivial details in a common historical book and by doing so, Winterson subverts the past written by the dominant powers. Winterson regards history as another kind of fiction; thus, she combines history and fiction and she treats historical characters and events as fictional.

Another important point is that Henri seems to know nearly everything about Napoleon Bonaparte; however, what he knows and sees are the products of his own point of view and his own imagination. For instance, although at the beginning of the novel Henri admits that he has passion and love for Bonaparte and regards him the centre of the world (20), in the third chapter Henri confesses that he does not want to worship Bonaparte anymore, as he wants to make his own mistakes (142). But from Villanelle's point of view the same object, Bonaparte, is considered as a monster from the beginning of the novel. This means that there may be different points of view and interpretations about the same object or event. Winterson demonstrates, in her novels, the view that it is not possible to talk about one, certain, objective truth and history consists of alternative interpretations.

In this novel, Winterson aims to rewrite history, as she has no trust of grand narratives such as patriarchal history. That is why she regards history as story.

She hereupon sets herself to deconstruct the dichotomy: history/story [. . .] denouncing its complicit ideological function. [. . .] Winterson not only attempts to expose the extent to which the project of establishing one particular narrative as "official History" becomes a strategy to impress and reinforce dominant ideological discourses, but also underlines the fact that both language and memory inevitably reshape the past. [. . .] According to her, this "arranging" and "reshaping" of experience is, precisely, the role of History, and also the role of stories, since official History -or biblical History even- is nothing more (or less) than another type of "story". (Gamallo 128)

At this point one of the most important events in the novel can be regarded as the diary Henri starts to write. In order not to forget the events and to shed light into history, Henri decides to write down every detail including the utterances of Napoleon. "This diary, as a tool for redefining history, contains more than just the minor details of Henri's life or a standard record of battles. He also writes down what Napoleon says. [. . .] This indicates that Henri was a reporter of his time, someone who met Napoleon and listened to him" (Pressler 17), but the statements in Henri's diary reflect only Henri's point of view which again demonstrates the subjectivity of history.

Henri's friend Domino criticizes Henri's keeping a diary, as he believes the impossibility of Henri to record the truth in his diary. Therefore, he firstly asserts to Henri that "The way you see it now is no more real than the way you'll see it then" (*Passion* 46). Henri answers that old men lie in order to make the past the best as it has already gone and Domino adds: "Look at you... a young man brought up by a priest and a pious mother. A young man who can't pick up a musket to shoot a rabbit. What makes you think you can see anything clearly? What gives you the right to make a notebook and shake it at me in thirty years, if we're still alive, and say

you've got the truth?"(47). Then Henri insists that what he cares for are his feelings not the facts which demonstrates the subjectivity of historical writing. Henri admits that his aim is not reflecting the facts. He says "I invented Bonaparte as much as he invented himself" (258). While he continues writing his diary, he states that he wants to write by trying not to make up too much. This also confirms that Henri accepts that he is subjective in his utterances and he is distorting the events which he experiences which is performed by all historians. The reason why Winterson makes Henri write a diary is to demonstrate that history which is reflected as complete fact is just a narrative of a thought or feeling of a person regarded as a historian.

Although Henri sometimes gives exact dates, numbers and places such as "July 20, 1804. Two thousand men were drowned today" (39) which seems to show his objectivity, he is more concerned with his emotions which at the same time show his subjectivity.

Henri offers just such an alternative anti-linear paradigm, countering the notion that history is composed of exceptional individuals [male individuals like Napoleon] and the public space of predominantly male activities [like the Napoleonic wars]. He veins the novel with his traces and memories of the home ["I was homesick"], the feminine [prostitutes and the lesbian love], which has been lost. (Stowers 144)

That is why it is inferred that history is full of interpretations and view points of the person or people who created it.

Henri continues to keep his diary by trying not to make up stories too much (*Passion* 170). His keeping a diary constitutes an alternative to history-writing which at the same time reveals the self-reflexive and metafictional characteristic of the novel.

Winterson also emphasizes the fictionality of her novel by repeating four times the statement "I m telling you stories. Trust me." Although she makes the reader believe in her story throughout the novel by telling them to trust her, she at the

same time asserts that what she tells is just a product of her imagination. Opening the way for magic realism, Winterson demonstrates that history is fiction. According to Helena Grice, historiographic metafiction is:

[. . .] narratives which appear to possess a recognition that narrative is not objective and that any representation of history is always an ideologically-laden discourse. Indeed, many of Winterson's fictions are engaged in an ironic re-thinking of history. In *The Passion*, Henri's narrative is punctuated with a distrust of stories that he relates to the reader. [. . .] Winterson constantly foregrounds the fictionality of history. (1)

Winterson's aim in repeating the statement "I'm telling you stories. Trust me" four times is to make the reader believe that historians never tell the truth, as there is no exact truth about the past because of subjective interpretation.

From another perspective, although it is clear that the most important historical character in the novel is Napoleon Bonaparte, the protagonists are two different simple fictional characters, Henri and Villanelle. Napoleon and other historical characters in the novel above always remain in the background which shows that there are other important people in the history who may not be written by historians, a clue which demonstrates that what historians say is not always from an objective point of view.

When Henri talks about the years of the Revolution, he states that no one really knew what was happening and they all relied on gossip (*Passion* 25). Later Henri confesses that when he returned home, he told stories about the camp at Boulogne and that he embroidered and invented and lied. More importantly, making people happy is given as the reason behind the telling of these lies (50). This is exactly what writers of historiographic metafiction aim to do. Winterson tries to demonstrate that history is full with gossip, imagined events, and many points of view.

While asserting the fictionality and subjectivity of history, Winterson at the same time talks about the time concept in *The Passion*. The time concept is directly related to her concept of history. She believes and claims in her novel that “Time is a great deadener. People forget, grow old” (53). As people forget, there remains nothing as history. “There is only the present and nothing to remember” (71). According to the writer, the past is a time which exists only in the imagination and no one has the ability to remember the past exactly and fully. Therefore, the past is recreated with imagination in which there are elements which do not belong to real life. Besides being a historical novel, *The Passion* can be regarded as a fantastic text which uses the historical setting and in which the fantastic, the unreal, the historical, and the real exist side by side.

2.3. THE USE OF FANTASY IN *THE PASSION*

As it has already been stated, *The Passion* is set in a historical place and an actual time. However, alongside the real characters and events, there are fictional characters and unreal events in the novel. This puts the novel under the category of magical realism. During the reconfiguration of the past, Winterson uses magic in order to demonstrate that there are events and characters which have not been recorded in history. In the novels which are regarded as historiographic metafiction, it is agreed that everybody gives his or her own version to the history. At this point, according to Susana Onega, what Winterson aims in *The Passion* is to “redefine reality as complex and many-sided and situate it in the realm of the fantastic, that is to say, in that frontier territory of epistemological uncertainty where the real and the unreal coexist” (qtd. in Antosa 147).

In the first place, in one of the realistic and historical war-torn settings, the reader is introduced with Patrick, one of Henri’s friends.

Patrick is known by his characteristic of telling stories frequently. In one of his conversations, he tells Henri that he has seen the peat fines and the goblins that live under every hill and claims that these little people have turned Patrick's boots into the size of a thumb nail (*Passion* 64). After his story, he insists that he is in a magic place. Henri becomes unsure about whether to believe him or not; however Patrick at that point says "Trust me. I'm telling you stories", which again makes both Henri and the reader insecure as to truth of these events.

Sharing the same degree of importance with Patrick's story-telling, his left eye deserves to be taken into account as a fantastic image. Patrick is an eagle-eyed priest who can see fifteen miles away. His eye is so telescopic that he claimed to see the weevils in the breed (38). Although Henri tells the reader not to believe in this statement, Patrick insists on it.

In this novel the problem of vision is often highlighted. According to Todorov "To see through eyeglasses brings the discovery of another world and distorts normal vision... Vision pure and simple reveals an ordinary world, without mysteries. Indirect vision is the only road to the marvellous" (122). Although Patrick uses no eyeglasses or telescope, he has the ability to see miles and miles away naturally. In Napoleon's army, he is expected to act as a telescope against the enemy. After he is tested by General Hoche and Bonaparte, he is recruited to the French army.

Alongside the war-related visions, Patrick also has other visual experiences with his telescopic eye. Patrick has become aware of his gift while he was preaching.

Patrick was preaching a fine sermon about Hell and the perils of the flesh and his eyes roamed the congregation; at least his right eye did, he found that his left eye was focused three fields away on a pair of his parishioners who were committing adultery under God's Heaven while their spouses knelt in his church. After the Sermon, Patrick was deeply perplexed. Had he seen them or was he like St Jerome and subject to lustful visions? He walked round to visit them that afternoon and, after a few chance remarks,

judged from their guilty faces that they had indeed been doing what he thought they'd been doing. (*Passion* 177)

Another example of his powerful vision is the cause of his being defrocked. "But in Patrick's case, thanks to the miraculous properties of his eye, no bosom was safe. A girl might be undressing two villages away, but if the evening was clear and her shutters were back she might just as well have gone to the priest and lain her underclothes at his feet" (34). As one of the characteristics of magic realism is to include characters with the gift of enhanced perception, the novel can be considered as a magic realist text with Patrick's extraordinary eyesight.

Another religious figure, the priest, whom Henri met when he was a child, is described as an unconventional priest who has gained income by betting and gambling which is not acceptable for a religious person. By making Patrick and the priest unconventional figures, Winterson criticizes the authority of the church and patriarchal institutions.

Winterson in her article which was published in the Guardian states that in the Church of England there needs to be more female holies and she criticizes the Anglican Church for employing men to practice authority in public while limiting women to the home:

Women have been legally treated as minors and as belonging to their husbands. The Church has encouraged this brutality. The Church has treated women disgracefully, although Christ did not. A religion of love soon corrupted into a religion of power. A religion founded on the value of the individual, has bundled all women together as weak, unfit, and subservient. The Church no longer burns women at the stake; it prefers to crucify them on their own ambition.

Women can be priests- that is, they have reluctantly been allowed to serve at the bottom of the shining ladder. They can even rise to Archdeacon status, but they are not allowed to be

Bishops. This is an interesting division of labour, and one might be tempted to imagine that once again women are doing the housework, while men are having a career. (“Women Priests”)

Winterson has reflected her views about the male dominance in the Anglican Church in *The Passion* by using Patrick’s telescopic eye as a fantastic image. Through this novel, Winterson criticizes and undermines the patriarchal authority in the society.

Another interpretation of Patrick’s different kind of vision would be his gaining different points of view through this vision. For instance, when thousands of men are drowned in one night during the war, he describes this event as such: “Patrick says the Channel is full of mermaids. He says it’s the mermaids lonely for a man that pull so many of us down” (*Passion* 39). Winterson again through a fantastic vision shows that there are multiple points of view, multiple ways of interpreting the same event.

Winterson’s use of the motif of vision is also clear in the third chapter “The Zero Winter”. While describing the hardships faced during the fight against the Russian soldiers, Henri loses an eye, Domino is wounded and Patrick loses his miraculous vision and from that time on he can never see much past the next bottle (130), and after a while he dies. Through Patrick’s fantastic eye, Winterson undermines the patriarchal institutions such as the army and the church. In addition, she reveals what is repressed by providing different points of view through this marvelous eye. Henri’s loss of an eye, on the other hand, can be considered paradoxically that he starts to see the reality from that time on (Antosa 70). After his loss of an eye, he stops feeling passion for Napoleon, but starts feeling hatred for his villainy.

While dealing with Winterson’s use of fantasy, it should be pointed out that Venice which is described as a fantastic place, as the city of mazes is claimed not to be listed in maps (*Passion* 79). “The city I came from is a changable city. It is not always the same size. Streets appear and disappear overnight, new waterways force themselves over dry land” (159). Nothing is certain in this city and everything is

unfolding to another thing in this fanaticized setting. “In this enchanted city all things seem possible. Time stops. The laws of the real world are suspended” (125). Therefore, the existence of fantastic or magical kinds of events and characters is quite normal in this setting.

One of the fantastic characters in the novel is Villanelle. She uses a fairy-tale tone while describing the story of herself and her family. She begins her story with these words: “There was once a weak and foolish man whose wife [. . .]” (*Passion* 81) which force the reader into a fantastic journey. The second part of the novel, “The Queen of Spades”, begins with a rumour about the inhabitants of Venice who can walk on water. These are boatmen whose feet are webbed which it seems is hereditary (80). According to a legend in Venice, if a wife of a boatman is pregnant, she is to perform a ritual by following strict instructions. At night she takes her husband’s boat and rows to an island where the dead are buried. She takes as offering a flask of wine, a sprig of rosemary, a lock of the husband’s hair and a silver coin. Then she puts them on the grave and begs for a clean heart if her child be a girl and boatman’s feet if her child be a boy. Then she must be home before dawn (80). However, Villanelle’s mother is not successful in performing this ritual according to the instructions; as a result Villanelle is born a girl with the male physical characteristic of webbed feet.

As it is stated “There never was a girl whose feet were webbed in the entire history of the boatmen” (83-84). At that point it is obvious that this novel adopts one of the most frequently used themes of the fantastic, metamorphoses, by demonstrating Villanelle with webbed feet just like birds. Villanelle’s body gives her the strength of a man and through her physical power Winterson achieves to subvert the norms of heterosexism and plays with gender roles.

As Henri also finds out, Villanelle does not conform to the characteristics of traditional women; she is different from Henri’s mother and women whom he knows from his country. Villanelle is an extraordinary woman who is always outside, she gambles just like men and she also bears physical characteristics, webbed feet that are believed to belong to men. When Henri realizes Villanelle’s extraordinary

characteristic on the boat, he asserts in astonishment: “We were moving. How? I raised my head fully, my knees still drawn up, and saw Villanelle, her back towards me, a rope over her shoulder, walking on the canal and dragging our boats. Her boots lay neatly one by the other (214). By using this fantastic image, Winterson demonstrates the power of women, reconstructs the traditional norms of femininity and masculinity, and subverts gender roles which are established culturally.

About this fantastic image, Henri says that when Villanelle walks on the water one day, people who have seen her talk about a young man who had walked across the canal like the water is solid. However, Henri again uses the statement “I’m telling you stories. Trust me”; once more, he makes the reader believe in what he or she is reading, on the one hand and making the reader admit that what he is reading is just a piece of fiction, on the other.

The other fantastic image in *The Passion* is Villanelle’s heart. When Villanelle falls in love with a married woman while gambling whom she calls “Queen of Spades”, she literally loses her heart to this mysterious woman. Villanelle’s heart stays in this woman’s house and it is only through Henri that she can take her organ back. But before, Villanelle has to persuade Henri to believe that she has no heart in her chest. When Henri puts his hand on her chest, he feels nothing and says “you’d be dead if you had no heart,” and agrees that “It was fantastic.” (192). The answer from Villanelle is quite ironic and she asks Henri whether those soldiers Henri lives with and Villanelle’s husband have hearts or not (192). At that point it can be inferred that men living in patriarchal societies and living under patriarchal order have no heart which is the cause of women’s suffering. That is why when Villanelle is sold by her husband to please the soldiers in the army, she finds no time to collect her heart, she takes only her luggage; but she thinks she is lucky because of this since there is no place for a heart in the army (163).

Villanelle’s losing her heart when she falls in love with a married woman constitutes an example for the literalization of symbolic language which again proves that the novel is regarded as a magical realist text.

Furthermore, in order to make Henri believe that living without a heart is not impossible, Villanelle puts forward another fantastic event. The icicle which Domino has given to Henri in Russia is still “cold and hard as the day he (Domino) plucked it from the canvas” (192-193).

Henri, then, accepts to go inside the Queen of Spades’ house in order to bring Villanelle’s heart back. While Villanelle is waiting outside, Henri enters the house and finds the beating heart in a jar which is again a fantastic element. What this event signifies is that as Villanelle is away from her heart, she leads an incomplete life and it is impossible to be a complete human being without this organ.

The heart image is also stressed when Henri and Villanelle kill Villanelle’s husband. For the sake of his love towards Villanelle, Henri murders him by stabbing him and afterwards takes out his heart. “I had the knife in my hand and I thrust it at his side. As he rolled I thrust it in his belly. I heard it suckle his guts. I pulled it out, angry knife at being so torn away, and I let it go in again, through the years of good living. That goose and claret flesh soon fell away. My shirt was soaked in blood” (212).

After the murder, Henri also wants to see whether Villanelle’s husband has a heart or not and he sees that the husband has a heart. This second event about the heart is not fantastic but real and this becomes the reason why Villanelle cries for the first time in her life. Kılıç asserted that Villanelle is upset over the abuse and misuse of such an important organ, but she realizes that the physical existence of this organ does not mean the existence of feelings. “The realistic image of a heart juxtaposed with the fantastic one enables Winterson to indicate the opposite natures of the two, which recalls the necessity of an act of de/reconstruction of reality” (2005: 185).

Winterson’s mixing of realism such as the setting and the historical characters with these fantastic images demonstrates that she blurs the line between reality and fantasy which creates hesitation on the reader. She achieves to open up spaces for alternative realities, alternative lifestyles such as homosexuality. By this way, she challenges and subverts the established norms and beliefs in the patriarchal society. In the introductory part of *The Passion* in 1996, Winterson asserts that the function

of fantasy is not to escape from reality but to create an alternative world. She asserts: “I wanted to write a separate world, not as an escape, as a mirror, a secret looking glass that would sharpen and multiply the possibilities of the actual world” (qtd. in Ganteau 179). The plurality of narration created by Henri and Villanelle and the fantastic narration of Villanelle demonstrate the subjectiveness of historical discourse.

When all the analyses is taken into account, it can be clearly put forward that in *The Passion*, Winterson mingles fact and fantasy, creates alternative worlds through the plurality of narrators and undermines the patriarchal domination on woman and history.

3. ANALYSIS OF THE USE OF HISTORY AND FANTASY IN *SEXING THE CHERRY*

Set in two different time periods, the seventeenth century and the twentieth century Britain, *Sexing the Cherry* is a journey to both the world of reality and fantasy. The characters of the seventeenth century setting are the gigantic Dog Woman and her adopted and adventurous son Jordan and the characters of the twentieth century Britain are the nameless radical feminist and political activist and Nicholas Jordan.

Although *Sexing the Cherry* is not a long novel just like *The Passion*, it includes numerous themes such as history, time, city and love. There are also different narrators demonstrating the multiplicity of worlds and points of views and in order to follow the narrators, Winterson has used icons in the novel: a banana for the Dog Woman, a pineapple for Jordan and a chopped banana for the twentieth century nameless woman and a chopped pineapple for Nicholas Jordan.

It is difficult to write a short summary of the novel, for the novel is divided into two parts which are the stories of two different time periods. At the beginning of the novel, the reader is introduced to the Dog Woman who is a grotesque figure and it is claimed that she is physically much more powerful than males. Because of her being ugly and monstrous, she can find no match and thus can not become a mother. But one day she finds a boy, Jordan, whom she rescues from the waters of the Thames. The Dog Woman has a hatred for the Puritans, for the people who are against the King and while she is struggling with those political groups, Jordan travels through fantastic cities and places and meets fantastic people during his search for Fortunata, one of the Twelve Dancing Princesses.

Then the novel jumps to the present time, into the twentieth century and the reader is introduced to the counterparts of the Dog Woman and Jordan. Dog Woman's alter ego is the twentieth century ecologist who fights against the pollution of a river by big business corporations which is like the Dog Woman's fight against Puritans that kill King Charles. In addition to this, Jordan is the alter ego of Nicholas

Jordan who helps the feminist and ecologist woman to burn down the factory polluting the river in modern London.

As it is inferred from the brief summary of the novel, boundary is one of the themes in *Sexing the Cherry*. Winterson again subverts the conventional gender roles and gender identities through the eccentric characters.

3.1. THE USE OF GENDER ROLES IN SEXING *THE CHERRY*

Winterson in the novel plays with the traditional norms of gender roles. Just like the case in *The Passion*, she succeeds in denying all sorts of established beliefs about the gender issue in *Sexing the Cherry*.

The Dog Woman is extremely huge and has exceptional dimensions. Winterson has made this character such a grotesque figure with the aim of creating her as the “Other”. In order to draw a correct picture of her grotesqueness, Winterson compares her with an elephant in a circus, her size equaled to this huge elephant. The Dog Woman’s ability to hold a dozen of oranges in her mouth at once constitutes another example of her grotesqueness. The Dog Woman is also a fear factor for males in the society. “I know that people are afraid of me, either for the yapping of my dogs or because I stand taller than any of them” (*Sexing* 21). One day she tries to help her lover to kiss her by lifting him and at the very moment she lifts him, he faints because of her ugliness. “‘What is it?’ I cried. ‘Is it love for me that affects you so?’ ‘No,’ he said. ‘It is terror’” (34). What is more, she is depicted as an unclean woman. In one of the scenes, she forces Thomas Johnson to show the first banana he brings to London, she grabs and puts him under her dress. Her uncleanliness is made clear when she asserts: “He was soon coughing and crying because I haven’t had that dress off in five years” (5). All these descriptions and examples demonstrate that the traditional naïve, weak, and beautiful female figure is turned to an ugly and strong

masculine-like figure. She does not fit into the image of conventional woman created by patriarchy. “Uncontrollable, flowing, enormous, ugly, violent, tender, loving, energetic, smelly, noisy, rough, dirty, Dog Woman’s body is everything that the female body is not supposed to be. It is an absolute escape from the image of the proper feminine body” (Haslett 42).

At the same time, in terms of her role in the society, contrary to the primary role of a woman which is to give a birth to a child and to be a mother, she constitutes a total contrast. Jordan is a foundling found by the Dog Woman and she admits that she can never give birth to a child. “I would have liked to pour out a child from my body but you have to have a man for that and there’s no man who’s a match for me” (*Sexing* 4). However, as she is not a woman under the control of patriarchy, she does not need a man for being a mother. Susan Onega asserts:

The Dog-Woman’s lack of physical drives [. . .] expresses her perfect autonomy and wholeness. Her experience challenges the definition of woman in Lacanian terms as ‘absolute Other’, as the mirror in which man can define himself. Unlike women under patriarchal system, she does not need men to achieve a self-determination and therefore is not worried about failing to conform to the ideal of corporeal beauty devised by men. (1996: 304)

The Dog Woman adopts Jordan when she finds him by the river Thames and thus, fulfills her desire of maternity without the existence of a man. Winterson here demonstrates that women do not need men in order to become mothers.

Another important aspect is that the Dog Woman challenges the power and domination of patriarchy with the help of her masculine traits and grotesque body. As she is as strong as a male; therefore, she can fight against the Puritans “who wanted a rule of saints on earth, and no king but Jesus” (*Sexing* 70). She kills many Puritans and she also extracts their eye balls and teeth on her own which gives her a masculine characteristic.

When it comes to the counterpart of the Dog Woman, the twentieth century nameless ecologist woman, she is also depicted as a monstrous and unfeminine character. She is so strong that she fights against the factory which pollutes the river on her own and she sets London to fire. "I wasn't fat because I was greedy; I hardly ate at all. I was fat because I wanted to be bigger than all the things that were bigger than me. All the things that had power over me. It was a battle I intended to win" (141). The fight against patriarchal domination is also obvious in the twentieth century woman.

On the other hand, Jordan is depicted as a character who travels a lot, who has a powerful imagination, lives in a dream-like world, searches for his love, Fortunata, a fairy-tale character. He is not as powerful as her mother and does not help her mother in fighting against the patriarchal society. In one of his imaginary journeys, he has to dress like a woman and Wintonson depicts his cross-dressing as normal and necessary.

I began first at the theatre and then went on to the opera and then with increasing dread in ever-decreasing circles of infamy: cafés and casinos and bawdy-houses and at last to a pen of prostitutes kept by a rich man for his friends. The women were gracious but urged me to return in female disguise. That way I might be granted admittance. As a man, however chaste, I would be driven away or made a eunuch. I did as they advised and came to them in a simple costume hired for the day. They praised my outfit and made me blush by stroking my cheek and commenting on its smoothness. (27)

The important point in this cross-dressing is that afterwards, he decides to stay as a woman. "I have met a number of people who, anxious to be free of the burdens of their gender, have dressed themselves men as women and women as men. After my experience in the pen of prostitutes I decided to continue as a woman for a time and took a job on a fish stall" (29). He experiences women's lives, learns about women's secret society in which women have a secret language and he realizes that

there is a cooperation among women against all men. Jordan states: "I noticed that women have a private language. A language not dependant on the constructions of men but structured by signs and expressions, and that uses ordinary words as code-words meaning something other" (29). The other secret he learns about women is their conspiracy against men. "I watched women flirting with men, pleasing men, doing business with men, and then I watched them collapsing into laughter, sharing the joke, while the men, all unknowing, felt themselves master of the situation and went off to brag in barrooms and to preach from pulpits the folly of the weaker sex" (29-30). After his experiences related to the lives of women, he makes a list of lessons that he has learned about men and women and it becomes obvious that Jordan likes women and he regards them highly.

Jordan's experiences about gender differences are connected with his introducing grafting into England which also gives its name to the title of the novel. "Sexing the cherry" is a reference to the first grafting of a hybrid cherry which is described as a "third kind" and defined finally as female by Jordan (85). This demonstrates that "sex and gender are denaturalized and they are also proved to be unstable features of one's identity" (Antosa 89).

Winterson in the novel plays with the traditional norms of gender roles not only through its characters but also through the icons she uses during the narration. While the Dog Woman's narratives begin with a more masculinized banana, Jordan's narratives begin with a more feminized pineapple. In the narratives of the twentieth century parts, the fruit icons are chopped which "deconstructs the normative associations of sex and gender" (French 104).

All in all, in both fantastic and historical setting Winterson in *Sexing the Cherry* plays with the traditional norms of gender roles and subverts the beliefs that gender is not changeable.

3.2. THE USE OF HISTORY IN *SEXING THE CHERRY*

It is observed that the use of history is not traditional in *Sexing the Cherry*, but it is rather a rewriting of history. All the events described are put forward from the view point of two fictional characters demonstrating the subjectivity of history writing.

As stated before, the setting of *Sexing the Cherry* is very different from the setting of traditional novels. The novel flies unbounded from the seventeenth century London especially in the years following 1649, the year in which King Charles was beheaded and Puritans and Cromwell gained power, to the late twentieth century; in the seventeenth century Puritan England, the era which is known with its political uncertainty, parliamentarians' revolt against the King which leads to the King's execution (Kirca 64). In this historical setting, the reader comes across so many important historical figures such as Cromwell, Queen Henrietta, John Tradescant, the gardener to the King, King Henry, Charles II, and Puritans. However, the novel is regarded as historiographic metafiction, as all the historical information about these names are given from the perspective of two fictional characters who are the Dog Woman and her adopted son Jordan. Onega asserts that "[. . .] the historical events that take place in *Sexing the Cherry* are not focused from the generalist and totalitarian perspective required by world history, but rather from the subjective perspectives of two marginal narrator-characters" (2006: 76).

The reader listens to the Dog Woman who describes the following traumatic event of the English Civil War. The king's trial and execution in 1649 are described from the point of view of the Dog Woman who is a royalist supporter and who demonstrates the events which happened in those years as unjust and hateful. There is a lot of information about the history of seventeenth century England in the novel such as the Parliament, the King's execution, the situation of the Church of England, the conditions which the Civil War has created, and Puritans' closing down the theatres in London, which are all narrated by a woman who is silenced and suppressed by patriarchy. Thus, Winterson demonstrates that history is no longer in

the hands of patriarchy and there are also alternative histories which are written by the marginalized, suppressed, and othered groups in societies.

In *Sexing the Cherry*, Winterson gives voice to women's experiences during the war, no matter how trivial:

There was a group of women gathered round the remains of the glass which coloured the floor brighter than any carpet of flowers in a parterre. They were women who had cleaned the window. [. . .] They loved the window. Without speaking, and in common purpose, the women began to gather the pieces of the window in their baskets. [. . .] They gathered every piece, and they told me, with hands that bled, that they would rebuild the window in a secret place. (*Sexing* 66)

The Dog Woman also works together with the whores in the fight against the Puritans. It is observed that the whores are maltreated by the Puritans who visit the brothels they are working in. The Dog Woman helps the whores in getting rid of the corpses. Also the Dog Woman decides to take revenge of the King after his execution and kills Scroggs and Firebrace by beheading them.

The era is deliberately chosen by Winterson, because the Puritan era is associated with the oppression of masculine authority which gives no chance to the self-expression of women let alone to men with different political views. Thus, when the Dog Woman fights for the King against the Puritans, she is at the same time fighting against male domination and patriarchal control over women.

Although a traditional history writer would be expected to deal with the Civil War and the beheading of the King, in the novel, Winterson is interested in trivial, imaginary, and fantastic events. What Winterson does is to use histories as stories in *Sexing the Cherry*. The fictional characters such as the Dog Woman and Jordan coexist in the same setting with Cromwell, Charles I and the Puritans who are important historical figures, demonstrating that Winterson juxtaposes fictional and historical characters within the same space. For instance, Jordan travels to the

remote, fantastic places with the gardener John Tradescant. Within the framework of postmodern understanding, Winterson combines historical and fantastic characters in order to challenge traditional concept of history and subverts the patriarchal discourse of history.

Another crucial point is that the Dog Woman accepts that her learning is poor; therefore, she describes the historical events as far as she understands them. “As far as I know it, and I have only a little learning, the King had been forced to call a Parliament to grant him money for his war against the kilted beasts and their savage ways” (22). This means that the recorded information in historical writings is not trustworthy and it consists of the writer’s interpretations.

As for Mustafa Kirca, the constructed nature of history is observed through the interpretation of the Dog Woman about the historical events by mingling of historical fact and fantasy (70). She gives impossible reasons for the historical facts and thus, blurs the line between history and story. About the destruction of London by plague, she comments “God’s judgment on the murder of the King has befallen us. London is consumed by the Plague. The city is thick with the dead. There are bodies in every house and in a street south of here the only bodies are dead ones” (*Sexing* 159). She relates the destruction in London to the treachery against the King which demonstrates the fictionality of history.

The historical story ends in 1666 with the Great Fire of London and the novel shifts to the present. The Great Fire and the chemist girl’s wish of burning down the polluting factory in modern London occur simultaneously which means that the two Londons, the London of the past and that of the present, exist side by side. Nicholas Jordan who belongs to the twentieth century asserts that “The future and the present and the past exist only in our minds, and from a distance the borders of each shrink and fade like the borders of hostile countries seen from a floating city in the sky” (167).

At this point it is appropriate to dwell on the concept of time which is one of the most important themes in *Sexing the Cherry*, because the concept of history in the novel is closely related to the postmodern concept of time. Through the statement

above, Winterson subverts the traditional time concept and clarifies that time is no longer linear. Winterson also emphasizes, “Thinking about time is like turning the globe round and round, recognizing that all journeys exist simultaneously, that to be in one place is not to deny the existence of another, even though that other place cannot be felt or seen, our usual criteria for belief” (99).

It is a postmodern way of thinking that time is a constructed concept and past, present and future have the potential to exist at the same time. It is also pointed out just at the beginning of the story: "The Hopi, an Indian tribe, have a language as sophisticated as ours, but no tenses for past, present and future. The division does not exist. What does this say about time?" (i). As time is considered as a construction of patriarchal language, Winterson resists the concept of time. In addition, it is emphasized that past, present, and future have no difference and that is the reason why Winterson blends the two different time periods. Makinen puts forward:

[. . .] the sense of time within the novel challenges traditional notions of linearity and of distinctions between past, present and future, to argue for a simultaneity of different presents so that Jordan and the Dog Woman exist in the 17th century and simultaneously in the 20th. (106)

Another instance of the questioning of the conventional time concept is observed when Jordan describes his journeys. “Time has no meaning, space and place have no meaning, on this journey. All times can be inhabited, all places visited. [. . .] The journey is not linear, it is always back and forth, denying the calendar” (*Sexing* 87). Through these examples, Winterson shows that time has no linearity and it is a constructed concept.

Winterson’s concept of time and truth is also made clear when Jordan writes the list of lies which are regarded as truth. Jordan asserts:

Lies 1: There is only the present and nothing to remember.

Lies 2: Time is a straight line.

Lies 3: The difference between the past and the future is that one has happened while the other has not.

Lies 4: We can only be in one place at a time. (90)

With the help of this list of lies, the traditionally accepted Western conception of time is deconstructed. When the traditional concept of time is deconstructed, the traditional concept of history is also destabilized.

It is obvious that the characters experience the connection and combination of past and present. Jordan indicates: "I began to walk with my hands stretched out in front of me, as do those troubled in sleep, and in this way, for the first time, I traced the lineaments of my own face opposite me" (1-2). The similar feeling is also sensed by Nicholas Jordan:

About half an hour after midnight I heard him come aboard. His face was pale, his hands trembled. I thought it was the devastation he had seen, but he shook his head. He was coming through London Fields when the fog covered him and, hurrying, he had fallen and banged his head. He came to, and feeling his way, arms outstretched he had suddenly touched another face and screamed out. For a second the fog cleared and he saw that the stranger was himself. (166)

Through these statements and events, Winterson makes both the characters and the readers create a relationship between past and present and blurs the lines between history and the present time.

When the historical characters, Cromwell, Charles I, and the Puritans, are taken into account, it is quite interesting that they are all male. What is more, Jordan reads selections from his favourite book, "The Boys' Book of Heroes", a collection of the short biographies of men like William the Conqueror, Francis Drake, Lord Nelson and Christopher Columbus, which are again all male and Jordan infers:

If you are a hero you can be an idiot, behave badly, ruin your personal life, have any number of mistresses and talk about yourself all the time, and nobody minds. Heroes are immune.

They have wide shoulders and plenty of hair and wherever they go a crowd gathers. Mostly they enjoy the company of other men, although attractive women are part of their reward. (133)

The twentieth century female ecologist also comments on the concept of heroism: "I don't hate men, I just wish they'd try harder. They all want to be heroes and all we want is for them to stay home and help with the housework and kids. That's not the heroism they enjoy" (145). While destabilising history, Winterson also plays with the traditional notions of truth and reality by subverting the beliefs about heroism in patriarchal society.

Hutcheon explains that the historiographic metafiction is characterized by a self-conscious narrative that deals with the uncertainty and the multiplicity of "truths" included in the writing of history (1991: 75). At this point it is an undeniable fact that the concept of truth is also distorted in the novel. There can never be such a thing as an exact truth in the postmodern understanding of the world. As Winterson asserts, "Matter, that thing the most solid and the well-known, which you are holding in your hands and which makes up your body, is now known to be mostly empty space. Empty space and points of light. What does this say about the reality of the world?" (*Sexing i*). To her, the things which have been considered to be real are proven not to be so in postmodernism.

The resistance towards facts and the truth is connected with metafictionality. It is again associated with the concept of history in the novel which is a construct. What is given as a historical fact is one person's interpretation; it is the product of its writer. This can also be observed from Jordan's account of his travels. His travels from the beginning of the novel are imaginary, not real.

Each journey conceals another journey within its lines: the path not taken and the forgotten angle. These are journeys I wish to record. Not the ones I made, but the ones I might have made, or perhaps did make in some other place or time. I could tell you the truth as you will find it in diaries and maps and log-books. I could faithfully describe all that I saw and heard and give you a travel

book. You could follow it then, tracing those travels with your finger, putting red flags where I went. (2)

Through Jordan's narration, the reader is made highly aware that the text is just a piece of fiction.

Out of all these analyses, it can be inferred that in order to assert her feminist and postmodernist views and to stand against all the patriarchal beliefs and institutions, Winterson uses the techniques of historiographic metafiction and combines history with fantasy.

3.3. THE USE OF FANTASY IN *SEXING THE CHERRY*

Winterson combines both fact and fantasy in this novel and makes the reader hesitate about whether the characters live in a real world or in an imaginary and magical world. As it has already been pointed out, the reader can find another setting apart from the realistic seventeenth and the twentieth century settings which is the fantastic one.

Sexing the Cherry is also definable as a magical realist novel through its numerous fantastic elements. It can be observed that no boundaries exist in the novel. The setting, characters, and events in the novel are both fantastic and historical. However, this realistic historical context is subverted by the fact that characters "cross the boundary between fantasy and reality and further by the merging of characters and events from different points in time", such as the co-existence of Dog-Woman and Jordan both in the seventeenth and twentieth century London (Kılıç, 2005: 35).

From the beginning of the novel, Jordan is captured by his imagination and he travels all around the world with John Tradescant, a historical figure; however, his journeys are in a way search for love and they are mental searches to explore the

boundaries of time, space, sex and body. “I was giving myself the slip and walking through this world like a shadow. The longer I eluded myself the more obsessed I became with the thought of discovery” (*Sexing* 2-3). Therefore, he travels in order to find alternative identities and he wants to gain a new perception of reality, as he thinks that it is impossible for him to find it in the traditional forms of diaries and maps (Antosa 82).

In order to find his real self, his love, and reality, Jordan travels within the unmappable cities of the interior where he can find magical places and meet fantastic characters. “These are the journeys I wish to record. Not the ones I made, but the ones I might’ve made, or perhaps did make in some other place or time” (*Sexing* 2). The metafictional characteristic of the novel is also approved through this statement of Jordan, as he accepts that the places and people he tells to the reader are not just facts but they are also the products of his imagination. However, he explains that he is not interested in truths. “I don’t know if other worlds exist in space or time. Perhaps this is the only one and the rest is rich imaginings. Either way it doesn’t matter. We have to protect both possibilities. They seem to be interdependent” (145-146). Jordan’s assertions mean that they are not objective statements. Whether all the things he asserts are the products of reality or fantasy is not important for him.

Storytelling is elaborated such that Jordan keeps a log book in order to record the journeys he has made with John Tradescant.

I’ve kept the log book for the ship. Meticulously. And I’ve kept a book of my own, and for every journey we have made together I’ve written down my own journey and drawn my own map. I can’t show this to the others, but I believe it to be a faithful account of what happened, at least, of what happened to me. (115)

When it comes to Jordan’s journeys, the first of them is to the city of words. The city is full of words uttered by people living in this city.

The people who throng the streets shout at each other, their voices rising from the mass of heads and floating upwards towards the church spires and the great copper bells that clang the end of the

day. Their words, rising up, form a thick cloud over the city, which every so often must be thoroughly cleansed of too much language. Men and women in balloons fly up from the main square and, armed with mops and scrubbing brushes, do battle with the canopy of words trapped under the sun. (11)

Although the sky cleaners try to delete the words from the air, the words especially the old ones resist. “The words resist erasure. The oldest and most stubborn form a thick crust of chattering rage” (11). It is clear that this is quite a fantastic place; however, Winterson has an important aim in depicting this city of words which supports her world view. It is inferred from this journey that language has quite an important influence on one’s perception of reality. According to Susana González Abalos, “Winterson is here using a metafictional device to refer to all those preceding patriarchal discourses that linger on, to the power of language and to the inevitability of being influenced by previous discourses. We cannot escape language, although we can try to modify its use” (286-7). In addition, according to Mikhail Bakhtin, “Language is not a neutral medium that passes freely and easily into the private property of the speaker’s intention; it is populated- overpopulated with the intentions of the others. Expropriating it, forcing it to submit to one’s own intentions and accents is a difficult and complicated process” (qtd. in Antosa 84). In other words, one should free him/herself from all the limits of language which is under the control of patriarchy.

What is more, Jordan experiences cross-dressing in the city of words. Jordan asserts: “I have met a number of people who, anxious to be free of the burdens of their gender, have dressed themselves men as women and women as men” (*Sexing* 28). In order to enter into the world of the prostitutes, Jordan disguises himself as a woman. Here the writer is challenging the traditional norms of gender identity in order to support the view that gender is a construct.

During Jordan’s adventure to the city of words, he visits another fantastic place which is a house without floors, but only with ceilings. “It is well known that the ceiling of one room is the floor of another, but the household ignores this ever downward necessity and continues ever upward, celebrating ceilings but denying

floors and so their house never ends and they must travel by winch or rope from room to room, calling to one another as they go” (15). Standing against law of gravity, this fantastic house and its inhabitants who never fall down prove that there is no longer well-known, already-accepted laws, norms, traditions, and beliefs.

Winterson uses fantasy and rewrites myths and fairy tales in order to challenge the stereotypes of gender and to undermine traditional ideas of homophobia. One of the most striking examples is the story of Twelve Dancing Princesses. After visiting so many fantastic places in search for Fortunata who is the youngest sister of Twelve Dancing Princesses, Jordan meets the rest of these Twelve Dancing Princesses. They tell him that they wait until midnight in order to fly to silver city to dance, for fear of their father who controls them. But in one of these times, they are caught by a prince and then are forced to marry the prince and his eleven brothers. However, the story is not like the traditional fairytale. Although generally this story, like all stories, ends with the phrase “Happily lived ever after”, this time the ending is subverted and all their marriages go from worse to worse. It is not the women who suffer only but also the men. "You know that eventually a clever prince caught us flying through the window. We had given him a sleeping draught but he only pretended to drink it. He had eleven brothers and we were all given in marriage, one to each brother, and as it says lived happily ever after. We did, but not with our husbands" (48). Some of the princesses torture their husbands, some kill them, and some have love affairs with again women which result in lesbian marriages. "I have always enjoyed swimming, and it was in deep waters one day that I came to a coral cave and saw a mermaid combing her hair. I fell in love with her at once, and after a few months of illicit meetings, my husband complaining all the time that I stank of fish, I ran away and began housekeeping with her in perfect salty bliss" (48). It is realized that the stories of the princesses are full of fantasy in order to demonstrate that besides patriarchal lives, there are also untold stories of oppressed women in marriages.

Furthermore, Winterson intertwine the tales “Twelve Dancing Princesses” and “Rapunzel”. Through one of the princesses, even Rapunzel’s story is rewritten, which begins with Rapunzel’s refusing to marry the prince next door and preferring

to live in a tower with her lesbian lover. Although, Rapunzel marries the prince eventually, the princess asserts that she turns her husband into a frog the first time she kisses him (52) which is again subversion of traditional fairytales in order to present women with authority. Being a postmodern feminist writer, Winterson resists all patriarchal myths about women, and stands against the motif of victimized and suppressed women. Therefore, in Winterson's novel, it is man who falls victim to woman which is not acceptable in patriarchal society.

According to Winterson, the most successful marriage is between two women: "For eighteen years we lived alone in a windy castle and saw no one but each other. Then someone found us and then it was too late. The man I had married was a woman. They came to burn her. I killed her with a single blow to the head before they reached the gates, and fled that place, and am come here now. I still have a coil of her hair" (54). In the case of this princess, there is both the reversal of gender role and lesbian love. However, it is made clear that in patriarchal society, woman's love towards woman is regarded as a dangerous affair. At the end of these experiences, these princesses have decided to live together in the same house which obviously shows the courage and strength of women in the patriarchal world and the need for sisterhood. After Jordan listens to the stories of eleven princesses, he learns that the twelfth princess, Fortunata, whom Jordan is searching for has founded a dancing school and continues his adventurous and fantastic journeys to fantastic places.

What is more, Winterson's rewriting of the Ancient Greek myth of Artemis and Orion asserts again women's freedom from male oppression. In order to give voice to the women in the patriarchal society, Winterson rewrites the stories of Artemis and Orion. "Winterson's revision of the Artemis and Orion myth dramatizes women's liberation from oppression. [. . .] In creating a variant in which Artemis kills Orion for raping her, Winterson transforms the myth into a paradigm not of women's victimization but of women's ability to overcome victimization" (Rosemergy 257). From feminist points of view, Winterson gives voice to women who are the suppressed group in the society and by rewriting the fairy-tales already written by patriarchy, women take on the patriarchal characteristics.

4. CONCLUSION

Within the framework of the analysis of Jeanette Winterson's *The Passion* and *Sexing the Cherry*, it is observed that Winterson, as a postmodern feminist writer, deals with the oppression of women in patriarchal order, as is the case with most of feminist novelists. Bearing the writer's purpose in mind, this study has aimed at analyzing the above named novels firstly in terms of the use of gender roles and then the uses of history and fantasy.

From the viewpoint of gender roles, Winterson plays with the expectations of the reader and subverts traditionally adopted gender roles and identities. In *The Passion* the main female character, Villanelle is not placed in the domestic sphere; she has masculine traits; always wanders around, gambles in casinos by cross-dressing, and falls in love with a woman. "I am pragmatic about love and taken my pleasure with both men and women, but I have never needed a guard for my heart. My heart is a reliable organ" (*Passion* 98). Villanelle has a lesbian relationship with the Queen of Spades which is reflected as normal and as one of the alternative ways to escape from patriarchal order. The male character, Henri on the other hand, has feminine qualities, is depicted as a weak and emotional man and he is commissioned not as a soldier but as a cook during the war, all of which are ways in which gender roles are subverted.

Likewise, in *Sexing the Cherry*, the female protagonist, the Dog Woman has adopted Jordan as her son demonstrating that females do not need males in order to become mothers. She is an ugly and a huge figure which makes both males and females afraid of approaching her. She is stronger than males and she fights against the Puritans. Even the Dog Woman's twentieth century counterpart reacts against patriarchal order such as pollution created by big business corporation. On the other hand, her adopted son Jordan leads a life in search for his love. Jordan lives in his dream-like world and travels a lot sometimes by cross-dressing. By giving feminine traits to the male figures and by giving masculine qualities to the female figures, Winterson subverts the traditional gender roles.

What is more, cross-dressing of Villanelle in casinos and Jordan during her journeys is one of the most important themes elaborated in both of the novels. With the help of cross-dressing, they have the chance to involve in the lives of the opposite sexes. Through Villanelle's and Jordan's cross-dressing, Winterson again subverts gender identities.

In these novels, Winterson provides the reader with a variety of women characters such as single women, lesbian unmarried couples, heterosexually married women, and prostitutes. The important and different point about these female characters is that female characters are no longer depicted as submissive, oppressed figures who suffer under the control of patriarchy. These women who are supposed to fall victim to men, do not surrender but react against the traditional norms and behaviours that they are expected to have. In order to create alternative societies for patriarchal society, Winterson creates characters which do not bear the characteristic of already accepted gender roles. For instance, although Villanelle is sold by her husband and made to work as a prostitute for the soldiers in Napoleon's army, she rejects her husband's oppression and resists him; thus, she flees to Venice with Henri where she takes her revenge by murdering her husband. In the same way, the Dog Woman never accepts to become the victim of patriarchy and always resists patriarchal dominance. Women's resistance against men is also observed through the stories of the Twelve Dancing Princesses. Although they are forced to marry the princes by their father, they never assume the role of a submissive wife or mother. In their stories, it is the male who is suppressed by the female; thus, Winterson undermines traditional male power. In addition in order to lead their lives without their husbands which make them free and much happier, they found a dancing school "[. . .] as it says lived happily ever after. We did, but not with our husbands" (*Sexing* 48).

When the use of history is taken into account, Winterson provides the reader with two postmodern fictions related to history which question the objectivity of history-writing and blur the line between fact and fiction. What she does is to rewrite history in such a way as to destabilize the belief that history is an objective and unchangeable institution. Her technique is to create the histories of the silenced and

suppressed, and give voice to women living in patriarchal society rather than men which is a common practice of traditional history writing.

In *The Passion*, Winterson rewrites official history established by patriarchy by presenting the viewpoints of two fictional characters, Henri and Villanelle. Through Henri's diary, Winterson proves that history is not an objective institution. As Domino tells Henri, the events that Henri writes in his diary change in thirty years; therefore, there is no sense in writing an objective history (*Passion* 47). What is more, by making Villanelle one of the narrators of the Napoleon era, the writer gives voice to the suppressed in history. Similarly, in *Sexing the Cherry*, through the Dog Woman's narration about the seventeenth century England, the Puritans, and the execution of the King, Winterson provides alternative histories to traditional patriarchal history. It can be claimed that this study not only questions the objectivity of traditional history but also emphasizes the collapse of official historiography and birth of plural histories of the marginalized and the suppressed in societies within the framework of Jeanette Winterson's said novels.

Other than historical characters and settings, there are also fictional and grotesque characters and settings in the novels; thus, Winterson blurs the line between fact and fiction. In terms of the use of fantasy, it is observed that unlike traditional escapist fantasies targeting at making the reader escape the the problems of everyday life, fantasy in these two novels aims at demonstrating the problems that patriarchal society creates for women.

The technique of magical realism allows each novel to include fantastic images which are intermingled with reality. By using fantastic images such as an eye which has the ability to see miles away, changable cities, webbed feet, and a heart which can stay alive outside the body, the writer creates alternative realities and undermines patriarchal dominance over females. Other than the criticism of the military by making Henri work in a military camp during the Napoleonic Wars and showing Napoleon as a man of weaknesses, Winterson criticises religious institutions by making the priest misuse the power of his eagle eyes which are able to see miles a way. What Winterson tries to achieve is to undermine the institutions under male

dominance and control. Patrick also misuses this magical power for peeping into women's bedrooms. "There was a woman of the parish [. . .], and Patrick found by standing in his little manse he could see straight into her bedroom without any vulgar telescope" (*Passion* 177). When it comes to Villanelle's webbed feet which enables her to walk on the canals, despite the traditional belief that webbed feet are only the characteristic of males, Villanelle is born with webbed feet which equals her to a male; thus Winterson here again stands against the idea that men are stronger than women. Last but not least, Villanelle's husband's being deprived of a heart shows that males are heartless metaphorically and they are the cause behind female suffering.

Likewise, in *Sexing the Cherry* the Dog Woman is depicted as a grotesque figure and woman of magical powers. In addition, she is stronger than males, she can fight against the Puritans, for the King and also for the prostitutes, which proves that females are no longer the submissive ones when compared to males in a society. Jordan, on the other hand, travels in unmappable fantastic places such as the city of words through which Winterson claims that one should free him/ herself from the limits of patriarchal language. Jordan also enters a house without floors which demonstrates the denial of the established law of physics. While travelling in search for his love, he meets characters from fairytales such as the Twelve Dancing Princesses who subvert the traditional fairytales ending with the phrase "Lived happily ever after" and the story is rewritten from feminist points of view. As one of the princesses explains, her husband turns into a frog the first time she kisses him (*Sexing* 52), which again undermines male power in patriarchal society.

Through her use of new historicism, fantasy, and magic realism and with the help of the historical and fantastic settings, grotesque characters, and unusual images, Winterson in both of her novels criticizes the already established norms and traditional behaviours or characteristics that are attributed to women by patriarchy. By undermining official history, transgressing the boundaries of fact and fantasy, and subverting the gender roles, Winterson makes her worldview about patriarchal society obvious and stands against patriarchal dominance over women.

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ÖZET

JEANETTE WINTERSON'IN *TUTKU VE VIŞNENİN CİNSİYETİ* ADLI ROMANLARINDA TARİH VE FANTAZİ KULLANIMI

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Ankara, 2011

Bu tezin amacı Jeanette Winterson'ın *Tutku ve Vişnenin Cinsiyeti* adlı romanlarını postmodern edebiyat çerçevesinde tarihsel üstkurmaca ve büyüü gerçekçilik tartışmalarına yol açacak olan tarih ve fantezi kullanımı bakımından incelemektir. Bu çalışma yazarın söz konusu postmodern yazım tekniklerini ataerkil değerleri çarpıtmak için kullandığını göstermektedir. Giriş bölümünde postmodernizmin sosyo-kültürel ve tarihsel geçmişi, tarihsel üstkurmaca, büyüü gerçekçilik, cinsiyet ve cinsiyet rolleri kavramları, Jeanette Winterson'ın edebi biyografisi ve eserlerine ilişkin detaylı bilgi verilmiştir. Gelişme bölümündeki incelemelerle amaçlanan Winterson'ın her iki romandaki karakterler aracılığıyla kadınlık ve erkeklik arasındaki ayrımı bulanıklaştırdığını, böylece ataerkilliğin belirlediği geleneksel cinsiyet rollerini çarpıttığını metinlerden seçilen ifadelerle ispatlamaktır. Ayrıca Winterson hem tarihi hem de fantastik ortam ve karakterler yoluyla ve olağandışı unsurlarla gerçek ve fantezi sınırlarını aşmakta, ayrıca ataerkil toplumun belirlediği gelenek, kanun, kurum, norm, inanç ve geleneksel kuralları reddetmektedir. Sonuç olarak alternatif gerçeklikler ve tarihler sunarak, Winterson toplumdaki susturulmuş grup olan kadınların sesini duyurmakta, böylece kadınlar üzerindeki ataerkil hakimiyet ve baskıya karşı durmaktadır.

Anahtar Sözcükler: Tarihsel Üstkurmaca, Postmodern Fantazi, Büyüü Gerçekçilik, Postmodern Roman, Ataerkillik

ABSTRACT**THE USE OF HISTORY AND FANTASY IN JEANETTE WINTERSON'S
*THE PASSION AND SEXING THE CHERRY*****Usman, Gökçen****M.A., Department of English Language and Literature****Advisor: Prof. Dr. Oya Batum Menteş****Ankara, 2011**

The purpose of this thesis is to analyze Jeanette Winterson's *The Passion and Sexing the Cherry* in terms of the uses of history and fantasy which will lead to a discussion of historiographic metafiction and magic realism within the framework of postmodern literature. This study demonstrates that the writer uses these postmodern ways of writing as means of subverting traditional patriarchal value structures. In the introduction chapter, information concerning socio-cultural and historical background of postmodernism, postmodern literature which includes postmodern literary techniques of historiographic metafiction and magic realism, the concepts of sex, gender, and gender roles and the literary biography and works of Jeanette Winterson has been given in great detail. Throughout the analysis in the body chapter, the aim was to prove with evidences from the texts that through the characters in both novels, Winterson blurs the line between femininity and masculinity; thus, subverts traditional gender roles which are assigned by patriarchy. Furthermore, through the settings and characters which are both historical and fantastic and by using unusual elements, Winterson transgresses the boundaries of fact and fantasy and rejects traditions, laws, institutions, norms, beliefs, and traditional rules which are established by the patriarchal society. As a result, by providing alternative realities and histories, she gives voice to women who are the silenced group in the society; thus stands against patriarchal domination and oppression over women.

Key Words: Historiographic Metafiction, Postmodern Fantasy, Magic Realism, Postmodern Novel, Patriarchy

