Transgressing Boundaries in Jeanette Winterson's Fiction

The Novels of Jeanette Winterson

The Princesses’ Emancipation – Jeanette Winterson’s Rewriting of The Twelve Dancing Princesses in Sexing the Cherry

Authority and Molestation in Jeanette Winterson's Sexing the Cherry

Written on the Body

The City as Time Machine. Jeanette Winterson's Historical Novels: The Passion and Sexing the Cherry

Magical Realism and Deleuze

Why Be Happy When You Could Be Normal?

The Subversive Potential of the Grotesque Body

Becoming Whole Again - Questions of Identity in Jeanette Winterson’s 'Sexing the cherry'

French translation with a critical introduction of "Sexing the cherry" by Jeanette Winterson

Hearts and Desires

Love in Jeanette Winterson's Novels

'I'm Telling You Stories'

"I'm Telling You Stories. Trust Me."

Jeanette Winterson: Sexing the Cherry

The Passion

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It's a Kind of Magic


Questing After Strange Fruit

Oranges Are Not the Only Fruit

"How Hideous Am I?"

Feminine Monstrosity in Jeanette Winterson's Sexing the Cherry

Engendering Realism and Postmodernism

Jeanette Winterson Weight

It's a Kind of Magic

Identification and analysis of magic realism and magic elements in Jeanette Winterson's "The Passion", "Sexing the Cherry" and "Lighthousekeeping".

Carson Mccullers?

the Ballad of the Sad Cafe

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Jeanette Winterson's Sexing the Cherry and The Powerbook

Sexing the Cherry Winterson Narrating Time and Space
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This volume assembles critical essays on, and
excerpts from, works of contemporary women writers in Britain. Its focus is the interaction of aesthetic play and ethical commitment in the fictional work of women writers whose interest in testing and transgressing textual boundaries is rooted in a specific awareness of a gendered multicultural reality. This position calls for a distinctly critical impetus of their writing involving the interaction of the political and the literary as expressed in innovative combinations of realist and postmodern techniques in works by A. S. Byatt, Maureen Duffy, Zoe Fairbairns, Eva Figes, Penelope Lively, Sara Maitland, Suniti Namjoshi, Ravinder Randhawa, Joan Riley, Michele Roberts, Emma Tennant, Fay Weldon, Jeanette Winterson. All contributions to this volume address aspects of these writers' positions and techniques with a clear focus on their interest in transgressing boundaries of genre, gender and (post)colonial identity. The special quality of these interpretations, first given in the presence of writers at a symposium in Potsdam, derives from the creative and prosperous interactions between authors and critics. The volume concludes with excerpts from the works of the participating writers which exemplify the range of concrete concerns and technical accomplishments discussed in the essays. They are taken from fictional works by Debjani Chatterjee, Maureen Duffy, Zoe Fairbairns, Eva Figes, Sara Maitland, and Ravinder Randhawa. They also include the creative interactions of Suniti Namjoshi and Gillian Hanscombe in their joint writing and Paul Magrs' critical engagement with Sara Maitland.

Magical Realism and Deleuze
Why Be Happy When You Could Be Normal?

The Subversive Potential of the Grotesque Body

Becoming Whole Again - Questions of Identity in Jeanette Winterson's 'Sexing the Cherry' “The marvelous and the horrific, the mythic and the mundane overlap and intermingle in this wonderfully inventive novel.” — The New York Times Winner of the E. M. Forster Award In a fantastic world that is and is not seventeenth-century England, a baby is found floating in the Thames. The child, Jordan, is rescued by Dog Woman and grows up to travel the globe like Gulliver—though he finds that the most curious oddities come from his own mind. The spiraling tale leads the reader from discussions on the nature of time to Jordan’s fascination with journeys concealed within other journeys, all with a dizzying speed that jumps from epiphany to shimmering epiphany. From the New York Times-bestselling author of Oranges Are Not the Only Fruit and Why Be Happy When You Could Be Normal?, Sexing the Cherry is “a mixture of The Arabian Nights touched by the philosophical form of Milan Kundera and told with the grace of Italo Calvino” (San Francisco Chronicle). “Those who care for fiction that is both idiosyncratic and beautiful will want to read anything [Winterson] writes.” — The Washington Post Book World

French translation with a critical introduction of "Sexing the cherry" by Jeanette Winterson A combined love story and philosophical meditation on the body as a physical phenomenon thrusts the reader into the life of a married
woman and her erotic relationship with an unidentified lover who narrates the story

Hearts and Desires The book presents a study of key issues in Winerson's oeuvre. The selected works include Oranges are not the Only Fruit, art & Lies, The PowerBook, and Written on the Body, works that are all concerned with the self in relation to the concepts of time, love, gender, and the body. Drawing on Jungian ideas of quest and individual and Queer theory, Marie Herholdt Jørgensen shows how these concepts in the works of Winterson are grounded in the prospect of numerous potential realities in which several narrations of the self are made possible. Winterson disrupts the notion of one objective reality and instead centers on the individual as the narrator of various versions of reality and the self. The book contains summaries of all of Winterson's novels, making the book accessible for readers previously unfamiliar with Jeanette Winterson.

Love in Jeanette Winterson's Novels Seminar paper from the year 2007 in the subject English Language and Literature Studies - Literature, grade: 1,3, University of Erfurt, 9 entries in the bibliography, language: English, abstract: “[A]s it says [we] lived happily ever after. We did, but not with our husbands” (SC 48). By this surprising statement, the twelve dancing princesses introduce themselves in Jeanette Winterson’s novel Sexing the Cherry. The main character Jordon, willing to discover the mysterious world of women, gets to know the individual story of every princess and is
confronted with their different destinies. Unlike traditional fairy tales, these princesses have decided against life with their royal husbands, but freed themselves from patriarchal restrictions. In this term paper I want to discuss the rewriting of The Twelve Dancing Princesses in Sexing the Cherry. Special attention will be paid on the princesses’ individual development after marriage. I am going to support my thesis that the rewriting of the fairy tale describes a process of emancipation from stereotypical passive female roles towards female self-determination. This process includes the use of violence and a questioning of heterosexuality as well as an explicit turn towards different types of sexuality, e.g. homosexuality/lesbianism. I will not only focus on Winterson’s novel, but also on the original Grimm’s tale, that will be looked at from a feminist point of view. A comparison of the fairy tale and Winterson’s version prefaces the analysis of the rewriting from the two important aspects of violence and homosexuality.

'I'm Telling Y ou Stories'

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"I'm Telling Y ou Stories. Trust M e."

Jeanette Winterson: Sexing the Cherry A magical, wonderful modern classic about the destinies of Napoleon’s faithful cook and the daughter of a Venetian boatman. Set during the tumultuous years of the Napoleonic Wars,
The Passion intertwines the destinies of two remarkable people: Henri, a simple French soldier, who follows Napoleon from glory to Russian ruin; and Villanelle, the red-haired, web-footed daughter of a Venetian boatman, whose husband has gambled away her heart. In Venice’s compound of carnival, chance, and darkness, the pair meets their singular destiny. In her unique and mesmerizing voice, Jeanette Winterson’s “concentrated, beautifully detailed prose” (The New York Times) unfurls a “historical novel quite different from any other” (Vanity Fair). “Recalls García Márquez . . . Magical touches dance like highlights over the brilliance of this fairy tale about passion, gambling, madness, and androgynous ecstasy.” — Edmund White

Empty Space and Points of Light This volume is of interest for lovers and students of Jeanette Winterson’s writing and introduces for the first time a book-length examination of the love stories she has created. Each main novel, from Oranges Are Not the Only Fruit to The Stone Gods, is analysed in detail and theorists ranging from Derrida, to Freud, to Kristeva are invoked to help discuss the paradox that is written into the passion in these works. Love, it is argued here, is central to her writing and this book also unfolds the influences and aspirations that have shaped her style.
Jeanette Winterson herself does not want to be seen as a postmodernist writer. However, many of her works show significant features, which identify them to be postmodern, Sexing the Cherry2 being one of them. The title of the book refers to the art of grafting as utilized in agriculture and horticulture. It is mostly applied on fruit trees to produce plants which show a combination of desired characteristics. For example, a plant which may have roots that are resistant to cold is fused with a plant which grows a special kind of fruit or blossom but would otherwise perish in winter. In the process of grafting the bark is sliced open and a twig of another tree is inserted into the cut and fastened in place. The original tree provides the twig with nourishment and allows it to grow. “[S]o the two take advantage of each other and produce a third kind, without seed or parent.” [78]. Both trees become one. The motif of fusing things together in order to form something that is closer to perfection can be detected throughout the whole novel. []
dazzling fiction and nonfiction of the past decade, including her celebrated memoir Why Be Happy When You Can Be Normal?. Now required reading in contemporary literature, Oranges Are Not the Only Fruit is a funny, poignant exploration of a young girl’s adolescence. Jeanette is a bright and rebellious orphan who is adopted into an evangelical household in the dour, industrial North of England and finds herself embroidering grim religious mottoes and shaking her little tambourine for Jesus. But as this budding missionary comes of age, and comes to terms with her unorthodox sexuality, the peculiar balance of her God-fearing household dissolves. Jeanette’s insistence on listening to truths of her own heart and mind— and on reporting them with wit and passion— makes for an unforgettable chronicle of an eccentric, moving passage into adulthood. “If Flannery O’Connor and Rita Mae Brown had collaborated on the coming-out story of a young British girl in the 1960s, maybe they would have approached the quirky and subtle hilarity of Jeanette Winterson’s autobiographical first novel.... Winterson’s voice, with its idiosyncratic wit and sensitivity, is one you’ve never heard before.” —Ms. Magazine

Jeanette Winterson

It's a Kind of Magic A New York Times bestseller: The “magnificent” memoir by one of the bravest and most original writers of our time—“A tour de force of literature and love” (Vogue). Jeanette Winterson’s bold and revelatory novels have established her as a major figure in world literature. Her
internationally best-selling debut, Oranges Are Not the Only Fruit, tells the story of a young girl adopted by Pentecostal parents, and has become a staple of required reading in contemporary fiction classes. Why Be Happy When You Could Be Normal? is a “singular and electric” memoir about a life’s work to find happiness (The New York Times). It is a book full of stories: about a girl locked out of her home, sitting on the doorstep all night; about a religious zealot disguised as a mother who has two sets of false teeth and a revolver in the dresser, waiting for Armageddon; about growing up in a north England industrial town now changed beyond recognition; about the universe as a cosmic dustbin. It is the story of how a painful past, rose to haunt the author later in life, sending her on a journey into madness and out again, in search of her biological mother. It is also a book about the power of literature, showing how fiction and poetry can form a string of guiding lights, or a life raft that supports us when we are sinking. Witty, acute, fierce, and celebratory, Why Be Happy When You Could Be Normal? is a tough-minded story of the search for belonging—for love, identity, home, and a mother.

A Gentle Plea for Chaos [microform] : New, Complex Wholeness in Jeanette Winterson's Sexing the Cherry In Vintage Living Texts, teachers and students will find the essential guide to the writer's works, together with an in-depth interview relating specifically to the texts under discussion. Each guide deals with the writer's themes, genre and narrative technique and a close reading will provide a rich source of ideas for intelligent and
inventive ways of approaching the novels. Texts: Oranges Are Not the Only Fruit The Passion Sexing the Cherry The Powerbook

Questing After Strange Fruit

Oranges Are Not the Only Fruit ????????? ?????? ?????? 21???? ?? ??????50???????? ????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????????
"How Hideous Am I?" Feminine Monstrosity in Jeanette Winterson's Sexing the Cherry. This is a jubilant and rewarding collection of Winterson scholarship—a superb group of essays from a host of fine authors.

Engendering Realism and Postmodernism This Reader's Guide brings together, in an approachable form, the range of review and critical material on the novels of Jeanette Winterson. Covering all of Winterson's work, from Oranges are Not the Only Fruit to The PowerBook, Merja Makinen traces the early review reception of each novel on its publication and considers it alongside the larger critical debates that have subsequently evolved. Makinen follows the controversial critical analysis of Winterson as a lesbian writer, and develops the examination of the postmodern aspects of her work, whether as postmodern or post-Modern. Including a brief discussion of Winterson's most recent novel, Lighthouse Keeping, this is an indispensable guide for anyone studying, or simply interested in, the work of one of Britain's most successful contemporary authors.
Jeanette Winterson

Weight

It's a Kind of Magic - Identification and analysis of magic realism and magic elements in Jeanette Winterson's "The Passion", "Sexing the Cherry" and "Lighthousekeeping". This is the first full-length study of Jeanette Winterson's work as a whole. The study establishes the formal, thematic and ideological characteristics of the novels and situates the writer within the general panorama of contemporary British fiction.

Carson McCullers' "The Ballad of the Sad Cafe" and Jeanette Winterson's "Sexing the Cherry". In this book, scholars, students and aficionados of Jeanette Winterson will find ten analyses of time, space and narrative in her works. From her very first novel, Jeanette Winterson has made her characters move in time and in space, and she has always shown a sophisticated interest in narrative forms, and this is the first book to focus entirely on these central concerns. The writers of the essays provide different perspectives on the three subjects, from postmodernism to quantum physics, queer theory to genre studies and the uncanny to stylistics. In its section on time and narrative, the volume offers a fresh approach to Winterson's works, with a concentration on autobiographical elements, love, desire, the language of quantum physics, and the queer uncanny. The next section, space and narrative, pursues the
motifs of journeys, utopic spaces, cyberspace and labyrinths, and includes a chapter on the shorter fiction. The last section, which comprises essays that cover all three elements of time, space and narrative equally, examines these themes as they affect Winterson's representation of voices and corporeality, and her use of romance narrative in the children's fiction. The volume covers Winterson's major fiction, with the Introduction connecting the images of huts, rivers and fire-gazing that are found extensively in her works to the themes of time and space, and bringing the discussion up to Winterson's latest novel, The Stone Gods. A mixture of established and new scholars presents in this book an exciting array of the latest ideas on this respected and popular writer.

"Not the Whole Story" The subsequent chapters of the book deal with selected questions from Jeanette Winterson's fiction, such as gender issues, love and eroticism, language and time, constituting areas within which Winterson's characters seek their identity. As they contest and repudiate clichés, stereotypes and patterns, their journey of self-discovery is accomplished through transgression. The book analyzes how the subversion of phallogocentric narrative and scenarios entails the reenvisioning of relations between the genders and reconceptualization of female desire. The author attempts to determine the consequences of Winterson's manipulations with gender, sexuality and time, and her disruption of the binary system.

Multiplicity in Jeanette Winterson's Sexing the Cherry and The Powerbook
Sexing the Cherry

Winterson Narrating Time and Space A “profound and provocative” reimagining of the Greek legend by the New York Times–bestselling author of Why Be Happy When You Can Be Normal? (Daily Mail). With wit and verve, Whitbread Award–winning novelist Jeanette Winterson brings the mythical figure of Atlas into the space age and sets him free at last. In her retelling of the story of a god tricked into holding the world on his shoulders and his brief reprieve, she sets difficult questions about the nature of choice and coercion, how we choose our own destiny and at the same time can liberate ourselves from our seeming fate. “Dazzling . . . Winterson’s embrace of the mythic landscape is evident in her rich imagery . . . cathartic . . . this short novel fulfills a number of the criteria myth is meant to embody” — The New York Times Book Review

The Quest for Reason in an Irrational World

Creating Reality

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