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Faculty of Arts and Philosophy**

**MODERN FEMINISM ACCORDING TO
JEANETTE WINTERSON**

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Z á s a d y p r o v y p r á c o v á n í :

Ve své práci se budu zabývat otázkou moderního feminismu a jeho vlivem na dílo britské spisovatelky Jeannette Winterson. Úvodní část bude věnována teorii vývoje feminismu, zejména charakteristice moderního chápání tohoto kulturního fenoménu. Poté bude následovat analýza vlivu feministického myšlení na dílo Jeannette Wintersonové *Oranges Are Not the Only Fruit*. Ve své práci budu využívat textové analýzy s primárními a sekundárními zdroji.

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Declaration of authorship

I, Veronika Tichá, declare that the present bachelor paper and the work presented in it are my own.

I further declare that where I have consulted work of others, this is always clearly attributed. Where I have quoted from the work of others, the quotation is always marked and the source given. With the exception of such quotations, this essay is entirely my own work.

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Date: June 27, 2008

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PATRI ET AMICIS EIUS

Abstract

Jeanette Winterson, a modern contemporary British feminist writer of the 20th century, deals with lesbian themes, gender and sexuality in her work. The main focus of this work is to investigate Winterson's historical place in the feminist's movement and to analyze her first famous book *Oranges Are Not the Only Fruit* from the feminist and lesbian point of view.

The theoretical part of this work includes an introduction to the theory and history of feminism. It also introduces the authors of each wave who influenced the work of Winterson or whose works were used to analyze *Oranges*. The second, practical part focuses on Winterson's attitude towards feminism, gender and sexuality and on her writing technique. Further, it provides a complete analysis of *Oranges* with reference to its feminist and lesbian features.

Key Words

Jeanette; feminism; patriarchy; lesbianism; orange; gender.

Anotace

Jeanette Wintersonová, patří mezi současné britské spisovatelky 20. století. Ve své práci se zabývá feministickou a lesbickou tematikou a dále také problematikou genderu a sexuality. Z tohoto důvodu se tato práce zaměřuje na umístění Wintersonové do historie feministického hnutí a na analýzu jejího prvního slavného díla *Oranges Are Not the Only Fruit*.

Teoretická část této práce se zabývá teorií a historií feminismu. V této části jsou také představeni autoři každé ze tří vln, kteří ovlivnili práci Wintersonové nebo jejichž díla byla použita při analýze *Oranges*. Druhá, praktická část se zaměřuje na přístup Wintersonové k feminismu, genderu a sexualitě a její techniku psaní. Kromě toho, také poskytuje kompletní analýzu jejího díla s ukázkou feministických a lesbických rysů.

Klíčová slova

Jeanette; feminismus; patriarchát; lesbismus; pomeranč; gender.

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Introduction

In the last few years the attitude to the novel has been changed, states Franková in her book *Britské spisovatelky na konci tisíciletí*. Great Britain has been constantly becoming a multicultural country, which has influenced the novel and has changed the traditional English novel to the post-modern British novel (2003, p. 7). A picture of the contemporary novel offers the scene full of interesting writers. One of them is Jeanette Winterson whose first work is analyzed in this paper. Daniel Lea writes, in the book by Susana Onega, that the contemporary British novelist explores the influence of diverse traditions, histories and cultures on prose fiction, and situates the key figures with relevant social and political, artistic and historical context (2006, xi) .

The research carried out for the writing of this paper originated in an interest in lesbian feminism from the point of view of British writer Jeanette Winterson. Franková writes that Jeanette Winterson is considered a feminist writer who writes stories with lesbian themes (2003, p. 7). Therefore, this work in its theoretical part, firstly introduces the development of feminism, its history together with literature and secondly an analysis of Winterson's first famous book *Oranges Are Not the Only Fruit* with the help of the theoretical part. The feminist features that Winterson involved in her writing are shown and analyzed in this work. The main theme of this work is to show feminism according to Winterson; how she implies feminist and lesbian features into her stories and how she perceives and approaches feminism. This part also describes her unique writing technique.

The first theoretical part of this paper starts with the chapter about the theory of feminism. The chapter defines what feminism means. The definitions of feminism are provided by feminist writers such as Barbora Osvaldová, Libora Oates-Indruchová, Eva Hauserová, Harold L. Smith, Pam Morrisová and of course Jeanette Winterson. The term patriarchy is often mentioned in this work because it plays a key role in the history of feminism. Here the term patriarchy is explained in relation to the story of Jeanette Winterson, *Oranges Are Not the Only Fruit* because the story of the book is set into the Christian world which is based on patriarchal system. This causes the contrast as the book deals mainly with woman's world, where the features of feminism and lesbianism meet. Therefore, this chapter also provides an explanation of the term matriarchy.

The following chapter brings a reader to the history of feminism. The History of feminism is mentioned in this work so that the author Jeanette Winterson with her book *Oranges Are Not the Only Fruit* could be placed into the historical context. It starts with the original aims of the women's movement followed by the development of the first, second and third wave of feminism. This chapter also introduces liberal feminism in connection with the first wave, then radical and lesbian feminism in connection with the second wave to which Winterson belongs. Lesbian feminism is introduced here because the main protagonist of this book falls in love with the same sex, and is a lesbian. Therefore, it is subsumed here to explain why woman happen to love woman and to indicate the position of lesbian feminism in the history of feminism. The end of this chapter explains the terms gender and sexuality, which were the main focuses of the third wave feminists, as well as of Winterson.

The chapter on feminism from the literary point of view introduces an author of each wave such as Virginia Woolf whose work influenced the work of Jeanette Winterson. Further Simone De Beauvoir and Josef Hausmann whose works were used to analyze *Oranges Are Not the Only Fruit*.

The second half of this work concentrates on the British writer Jeanette Winterson and on an analysis of *Oranges*. This section introduces Jeanette Winterson with her attitude towards feminism in the 20th century, her unique writing technique and the influence of feminism and lesbianism in her work, followed by an analysis of her first famous work *Oranges Are Not the Only Fruit*. This analysis goes through the whole story and shows the main features of feminism and lesbianism found in her text. The work finishes with the conclusion which provides the view of feminism according to Jeanette Winterson.

1. Theory of feminism

There are many theories of feminism. This section provides the theories of the authors whose works were used during writing this paper. Barbora Osvaldová in her book *Česká Média a Feminismus* states that an unacquaintance of the theory of feminism and its development causes an usual emotional reaction to this issue (2004, p. 14). She also points out that feminism has developed from the particular social, political and economic situation with the aim to liberate women (Osvaldová, 2004, p. 4). According to her, feminism supports the position where men and women should be equal in politics, economy and all levels of society. This theory is the quintessence of all feminist theories. It does not however, emphasize the differences or similarities between men and women. She finds as key words of feminism equality and liberation. Osvaldová further writes that feminism means the disruption of positivist theories about the natural lot of women as the second sex (2004, pp. 41-43). She expresses a similar view as Simone De Beauvoir in her book *The Second Sex*. Morrisová writes that Beauvoir tries to find out why woman is always considered as the Other (2000, p. 26).

Libora Oates-Indruchová in her book *Dívčí válka s ideologií* defines feminism as an ideology standing against a dominant ideology, namely patriarchy. She asserts that feminism is one of the strongest social movements and the most revolutionary way of thinking. She further adds that feminism or the Women's movement was not very welcomed as it started to disturb the already existing society and the power structures in all levels of life, both public and private (Indruchová, 1998, pp. 9-10).

Jindřich Brož, in his essay, defines feminism as the fight of women for emancipation (1999). Emancipation is defined, in the *Oxford Advanced Learner's Dictionary*, by Hornby as the process of giving freedom to somebody, especially from legal, political or social restriction (2005, p. 476). In this work, emancipation is understood as the quest by women for freedom from legal, political and social restrictions. Brož continues that the need for emancipation is the fact that the world is composed on a patriarchal model and women have to undertake roles that are imposed on them. Men dominate the world and women, with their subordinate status, then play an unequal role in society. Therefore, according to Brož, the feminists wish a new comprehension of women and a new way of life in present society because men and

women have absolutely the same dignity. They do not have the same physical and mental abilities or conditions and hence they do not have the same opportunities. He simply says that each sex has specific gifts. They are really different neither better nor worse (1999).

According to Eva Hauserová, feminism explores what it means to be a woman and a man (1998, p. 9). She writes that women feel that they are unconsciously disadvantaged in society, mainly at work, where both have equal responsibilities and requirements but women get less pay (Hauserová, 1998, p. 93). They started to feel the disadvantage due to the fact that they must care about somebody or something their whole life (Hauserová, 1998, p. 59).

Harold L. Smith defines feminism as an ideology and a reform movement seeking the improvement of the status of women. He claims that feminists share a belief that women are oppressed because of their sex (1990, p. 1).

Pam Morrisová defines feminism as a political ideology dealing with two fundamental prerequisites. The ideology is explained by Morrisová as a way of perceiving reality. Firstly, gender difference is the basis for the structural inequality between men and women. This is a cause of systematic social inequality towards women. Secondly, the gender inequality is not the result of biological need. It results in consequence of cultural interpretation of gender differences (Morrisová, 2000, p. 11).

Winterson expresses a similar definition to Morrisová when she claims, in the Finney's essay, that it does not matter which sex the narrator is. Finney writes that according to Winterson, there is no difference between men and women because we are all equal (Finney, 2000). Winterson is known for the avoidance of gender in her stories. Zafian writes in *SparkNotes* that Winterson proposes that the concept of gender is socially constructed, not biologically inherent (Zafian, 2006).

This chapter also explains the terms matriarchy and patriarchy in relation to the story of *Oranges Are Not the Only Fruit*. The main protagonist of this story lives in a matriarchal world created by her mother and by her female friends from the Christian church. The church is based on a patriarchal system which causes an idea that the main protagonist lives in a world of women that is created in the world of men.

Brož defines matriarchy as a rule of women. It is a period in history when women had the privileged position in society. He writes that it was even stronger in its

time than the rule of man in the time of patriarchy. Economic process brought changes to society by the growing development of technology. This gave rise to the demand of society on specialization which helped to make manufacturing effective. The division of labour demanded special skills and strengths which required most work to be done by the owners of the products. All this gave power to men to overtake the rule from women. And patriarchy supervened (Brož, 1999). According to Hausmann, matriarchy is a reproduction unit, which consists of mother and her children whereas father plays only a frontier role, he freely floats within the family, and he is obedient to mother's orders. He has no precise meaning to the family (2002, p. 32). Hausmann's definition of matriarchy exactly reflects the situation in Jeanette's family in *Oranges*.

Smith writes that patriarchy literally means rule by a father. In the feminist's theory, it means domination by men, not only in the family but also collectively in public matters (1990, p. 191). Hauserová asserts that patriarchy is based on dominance and hierarchy which bring restrictions for women. She perceives the main feature of patriarchy in society in the division of roles in the family as both woman and man are earning the money but the housekeeping and children are still the duty of woman (1998, pp. 55-59). Oates-Indruchová writes that according to Kate Millet, patriarchy is the power system, which disadvantages women through social, economic and political institutions (1998, p. 9). Kate Millet further claims that it is an institution based on a dual principle, which means men dominates women and the older dominates the younger (Oates-Indruchová 1998, p. 74).

2. History of feminism

Emanuel Rádl says, in his book *O ženském hnutí* that the women's movement raised as a service for other people. It was not only the women's movement but also the human movement with human commitments to society. In the time of slave trading and the war of North against South in the USA, women started to act as oratresses. They entered battles to fight for the abolishment of slavery, and the equality of blacks and it laid the foundations of the women's movement (Rádl, 1933, p. 15). Josef Hausmann critically claims that feminists reached their tactical success by connecting their quest for abolishing gender differences with the anti-racial discrimination law and movement (2002, p. 14). Rádl continues that even if the initial aim of the women's movement was to help other people, there was, since the beginning, the undertone of antagonism against man who did not find women equal to them. Therefore, in the course of time, this movement left its human conceptions and with the arrival of suffragettes, fighting for voting rights, it lost its human base and became a mere fight for political power of women against political overpower of men. Rádl adds, initially, women fought for the abolishment of slavery, then men fought with women for the participation of women in society and today, women stand against men as against competitors who are oppressing them (1933, pp. 33-34).

Barbora Osvaldová claims that the feminist's movement originated in the period of fights of American colonies for their independence and in the period of the French Revolution. These moments brought changes into perceiving roles that were influenced by war and revolution. Traditional values were broken and new values were formed. Under these circumstances, women were forced to undertake the roles of men. At that time, they realized that they were able to undertake them. This awareness leads to the quest for equality and the development of feminism, which is divided into three waves (Osvaldová, 2004, p. 17).

The first wave according to Barbora Osvaldová started from the 1st half of the 20th century. This period was called liberal feminism and its aim was to emancipate women (2004, p. 34). According to Rádl, women gave reasons for their emancipation because of their purer moral opinions, unused intellectual skills and their sympathy with inferior people. They pointed out the needs of society to which they served. Through

these needs they tried to find their freedom and equality to men (Rádl, 1933, pp. 20-21). Simone De Beauvoir in her work *The Second Sex* defines an emancipated woman as the one who wants to be active, a taker, and refuses the passivity man means to impose on her (1993, p. 753). Oates-Indruchová describes liberal feminism according to Maggie Humm as an ideology with the aim to reach equal legislative, political and social rights for women (1998, p. 11). Harold Smith describes liberalism as the first social theory that offered the possibility of sex equality. Smith further says that liberals do not expect all women to be the same as all men but they contend that differentiation in society need not, and should not, be based on gender. Liberal feminists believe that the elimination of gender-based differentiation is a sensible objective for society as a whole as well as for women (Smith, 1990, p. 190). Winterson shares the same opinion about the gender-based differentiation because as Zafian writes in *SparkNotes*, she claims that there is not a clear biological role for men and women, but that they act instead as society decrees that they should (2006).

Osvaldová points out that the main aims of the first wave feminists were equal access to education, to all occupations and professions, equal property rights, an equal position in front of the law, namely voting law, basic human rights for women (reproduction, abortion rights) and women's involvement in the law. They also led the family movement that strived for legal and moral equality in families (Osvaldová, 2004, pp.17-18). Rádl adds the fight for electoral law in this wave caused, later on, the activism that turned into the movements of suffragettes who fought for political power, mainly for women's right to vote (1933, p. 33). Smith mentions that the People Act 1918 granted the vote to women over the age of 30 and those who owned houses. In 1928, this Act was extended to all women over eighteen years old. The first wave is considered to have ended when the right to vote was granted to women in all states in the USA (Smith, 1990, p. 47). Osvaldová writes that the first state, where it was achieved was Wyoming (2004, p. 21).

Brož mentions that although all the factors of the first wave were achieved another problem appeared. Women were free and had the same discretions and duties as men. However, in the fight for personal and public success, skills and characteristics were compared. Even if there were the same conditions for men and women, men as stronger and with better personal disposition were winning. These differences bring

readers to the second wave of feminism (1999). The passage below cites Beauvoir's thought about the lack of physical power of women.

The lack of physical power leads to a more general timidity. Women have no faith in a force they have not experienced in their body. They do not dare to be enterprising, to revolt or to invent. Women regard the existing state of affairs as something fixed. If one does not have confidence in one's body, one will lose confidence in oneself (Beauvoir, 1993, p. 349).

The second wave, characterized as a continuation of the first wave, lasted between 1960 and 1980. Oates-Indruchová describes this period as the time of the establishment of women organizations. During this stage, feminist's thoughts began to pierce into the scientific world. The feminists of the second wave dealt with the questions of the roles of women that were assigned to them on the biological basis. Oates-Indruchová adds that the authors of this wave focus mainly on the legal and economic position of women, violence committed on women, mainly in families and the reflection of stereotypes about women in science, art, media and social organizations (1998, pp. 10-11). Osvaldová additionally describes the second wave as a period characterized by the fight for human rights, rights of black people, the hippie movement, mass marches against racism, student riots, and development of minority protection such as the homeless, lesbians and homosexuals. She also mentions that during this wave feminism is reaching the universities and faculty of women's studies and men's studies arises. The new generation of feminists focuses on language, communication and solving of mutual conflicts (Osvaldová, 2004, pp. 35-37).

Smith adds that in this wave, women mainly wanted to achieve changes in the patriarchal capitalistic system. The concept of patriarchy is central to radical feminists who argue that men, not an economic system, are the primary source of oppression (Smith, 1990, p. 191). Oates-Indruchová writes that according to Maggie Humm, radical feminism focuses on radicals of men domination. Radicals hold the opinion that all comes from male supremacy and that patriarchy determines the character of our society (Oates-Indruchová, 1998, p. 11). This means that radical feminists, among whom Winterson belongs, try to show the boundary between biologically predestined behavior and culturally predestined behavior. They try to free men and women from their sex predestined roles. In *Oranges* Winterson tries to free men and women from their sex predestined roles by avoiding the gender of the orange demon that is a literary

device the author uses to help Jeanette to find her identity. This orange demon stays gender neutral. She also breaks the cultural barriers by introducing the homosexual world into the world of heterosexuals.

In connection with the following chapter Smith mentions that radicals consider lesbianism not as a matter of freedom of choice but as essential political practice for feminists (1990, p. 192).

Saulnier, in his work *Feminist Theories and Social Work*, describes that lesbian theory emerged in the 1970s as a result of dissatisfaction with the patriarchal institution and as an outgrowth of radical feminism (1990, p. 73). Morrisová mentions that lesbians were not welcome by the heterosexual feminists because of their fear that lesbianism could discredit the reputation of the movement (2000, p. 180). Saulnier continues that the inability to adopt lesbian presence gave rise to the lesbian feminism movement which was not just a group of women who happened to be both lesbians and feminists. It was a group of women who asserted that their lesbianism was a result of their feminism. They became lesbians to resist patriarchal power. Lesbians claim that lesbians must become feminists and fight against oppression of women, just as feminists must become lesbians if they hope to end male supremacy. Saulnier suggests that there is a need for heterosexual women to openly welcome lesbians and lesbian issues into the women's liberation movements. Lesbian identity can be understood as a social construct not as a congenital nature (Saulnier, 1996, p. 75). This is a major point of people's agreement that sexual identity is either a social construct or a congenital nature.

Saulnier mentions that lesbians accused straight women of heterosexual relationship because it is based on men's dominancy and it involves "sleeping with the enemy". They accused them of failure of intellect and for their continued involvement with men. Heterosexuality separates women from each other as it makes them define themselves through men. It forces women to compete against each other for men. (Saulnier, 1996, pp. 73-74).

Lesbian feminism is mentioned here because *Oranges* deals with it. A lesbian is defined, in the article about *Gender and Sexuality*, as a woman who has a sexual and romantic attraction to members of the same sex, or who is identified as a member of the lesbian community (Feminism and Women's Studies, 1993). Beauvoir distinguishes

two types of lesbians, either the masculine who imitate the male or the feminine who are afraid of the male (1993, p. 429). Jeanette in *Oranges* can be considered the first type because she never wears a skirt and she loves women. Her mother describes her as aping men (Winterson, 2001, p. 125). According to Winterson, lesbianism can be understood as a refusal of the role of woman and the refusal of biologically and culturally predestined roles. On the basis of her work, it can be suggested that Winterson uses lesbian desire to completely reject the patriarchal society whose change is the central aim of the radical feminist.

Saulnier mentions the thought of Joyce Trebilcot that lesbianism is in every woman because most people's first relationship is with a woman-their mother. Lesbianism may be more natural for women and heterosexuality more natural for men. The longing to return to mother connects the literature of lesbian writers (Saulnier, 1996, p. 78). The passage below shows that Beauvoir also supports that idea.

...there are lesbian tendencies in almost all young girls, tendencies that are hardly distinguishable from narcissistic enjoyment: each one covets in the other the softness of her own skin, the modeling of her own curves; and visa versa in her self-adoration is implied the worship of femininity in general. Man is, sexually, *subject*, and therefore men are normally separated from each other by the desire that drives them toward an object different from themselves. Woman is the absolute *object* of desire, and that is the reason why so many special friendships flourish in schools and colleges (Beauvoir, 1998 p. 360).
Homosexual experience can take the shape of a true amour. It can bring so happy a balance to the young girls that they will want to perpetuate or repeat it; that she will retain a nostalgic memory of it, it can, indeed, bring to light or bring into being a lesbian propensity (Beauvoir, 1998, p. 365).

The examples cited above confirm Beauvoir's statement that all women are naturally homosexual. She distinguishes the lesbian from the heterosexual by her refusal of the male and her desire for feminine flesh. Beauvoir connects lesbianism with the soft skin and women curves. The same experience is noticed in the examples below when Jeanette has sex with Melanie and then when she first meets and touches Katy, her next lover after Melanie.

We were quiet, and I traced the outline of her marvelous bones and the triangle of muscle in her stomach. What is it about intimacy that makes it so very disturbing (Winterson, 2001, p. 101)?
"What shall we do?" whispered one of the newly converted to me. I put my arm round her. She was very soft, "I'll go and see," I reassured everyone (Winterson, 2001, p. 112).

From the literary point of view, Beauvoir claims that lesbian feminism has inspired various works of lesbian fiction depicting female societies whose advances in reproductive technology have eliminated the need to have intercourse with men for human reproduction.

Among women artists and writers there are many lesbians. The point is not that their sexual peculiarity is the source of the creative energy or that it indicates the existence of their superior type of energy; it is rather that, being absorbed in serious work, they do not propose to waste time in playing a feminine role or in struggling with men (Beauvoir, 1998, p. 433).

Beauvoir writes that lesbian writers used the connection of realistic and experimental methods of construction of positive picture of lesbian protagonists, with whom readers can identify. The most expressive, positive common mark of women literary works is the interpretation of friendly connections, devotion and mutual love among women, the experience of fellowship gained from joint work, pain and common dreams (Beauvoir, 1998, p. 433). Franková says, Winterson as a lesbian feminist writer, focuses on experimental prose in her work (2003, p. 7). This positive common mark of women literary works that Beauvoir mentions is also found in *Oranges* because the story is based on women's world, and a relationship among women who are strongly bonded together. Jeanette, the main protagonist finds the women in her church so strong and organized (Winterson, 2001 p. 121). Morrisová states that this strong bond among women became a threat for patriarchal based society more than the fight against specific inequalities (2000, p. 51). Saulnier quotes Bunch who describes lesbianism as a threat.

Lesbianism is a threat to the ideological, political, personal and economic basis of male superiority. The Lesbian threatens the ideology of male supremacy by destroying the lie about female inferiority, weakness, passivity, and by denying women's "innate" need for men. Lesbians do not need men (Saulnier, 1996, p. 78; Bunch, 1987, pp. 164).

Morrisová writes that according to Virginia Woolf, the interpretation of favour among women is a revolutionary feature of women literary work (2000, p. 74). Morrisová also quotes Stevensová who indicates that writers try to involve their gender identity into their literary works and that good writers should have bisexual or transsexual imagination (2000, p. 107). The same thought is found in the book *A Room*

of *One's Own* by Woolf where she quotes Coleridge who claims that a great mind is androgynous (1929, p. 102). Morrisová further mentions Freud's most radical thesis which states that all children are born bisexual. What is important for feminism in his theory is that males and females do not have a biological base, but they are constructed by the relationships in the family of the children (Morrisová, 2000, p. 110). Freud's theory is reflected in the analyzed story. It can be supposed that the main protagonist of the story, Jeanette, was born bisexual. However her future orientation is influenced by her mother who brought her up in the patriarchal world. Josef Hausmann would claim that she is brought up in almost an incomplete family and taught only women's values, which causes her to struggle in her adulthood to find her sexual identity. According to Hausmann, feminists despise men and they use this disdain during the upbringing of their children (2002, p. 77). This can cause girls in their adulthood to have a tendency to look for love from the same sex.

The development of feminism after the second wave is described in the book *Válka Dívčích Ideologií* by Oates-Indruchová as the period of dividing feminism into many streams as a result of inner differentiation. In the 1980s and the 1990s, feminism was divided into streams such as e.g. liberal, radical and lesbian and many others (Oates-Indruchová, 1998, p. 11). Those mentioned are described as they are relevant to the topics. Smith describes this division was caused by the disagreement among feminists on many issues. Modern feminists claim that marriage and family are a source of oppression. Classic feminists claim family is a natural avenue for women's self-expression. They also argue among themselves about whether working class women are primarily oppressed by their class position or by gender distinctions. He points out that the underlying issue was whether feminism should be based on sexual difference or on the elimination of gender distinctions with the creation of a gender-neutral society (Smith, 1990, p. 1). Hausmann agrees with Smith that the classic feminists observe basic respect to women and family. On the contrary, modern feminists disapprove with the choice of women for family and child care. They call it a self-destructive choice. According to them women should fulfill themselves at work and the state should look after the children (Hausmann, 2002, pp. 52-53). It could be said that the modern feminists stole from the word feminism its original meaning which was the fight for women's rights (Hausmann, 2002, p. 6). In *Oranges*, Jeanette's mother may seem to be

the classic feminist, as she builds up family with a daughter and father. However, later in the story she is more focused on her fulfillment in the church rather than looking after Jeanette and family, which places her also among modern feminists.

The period after the second wave is called the third wave or post-modern feminism. Jennifer Friedlin, a WEnews correspondent, states that this wave reflects the more recent efforts led by women in their 20s and 30s. She mentions that feminists of this wave are considered to be more individualistic compared to the feminists of the previous waves who are more collectivists. Friedlin further states that the third wave feminists criticize the second wave feminists for being preoccupied with its fight for gender equality in the workplace, abortion rights and economic parity; that they have become blind to the real efforts and strides that are now made by the third wave of feminists (2002).

Osvaldová writes that the first and second waves campaigned for women's rights in the man's world. Women wanted to have the right to be like men. On the contrary, post-modern feminism brought change and women started to fight for the right to participate in the definition of the world, not for their rights in the already defined world. That is the aim of the third wave feminists. Their aim is to liberate women from necessity to fight out the equality either by asserting their rights or by proving competent like men in the world defined by men (Osvaldová, 2004, p. 43).

Brož claims that the third wave of feminists argue that gender is constructed through language. The post-modern feminists bring a new understanding of gender and sexuality. According to them sex is biologically given as someone is either a man or a woman. However, gender is what it means to be a woman or a man (Brož, 1999). Many feminist writers deal with the question of sexual and gender identity. Franková writes that according to Jeanette Winterson gender is not important, that there should be gender equality (2003, p. 145). Oates-Indruchová introduces the term gender as a social construct representing the characteristics and the behavior of women and men on the basis of cultural and social influence. It refers to the women's and men's norms, roles and behavior (Oates-Indruchová, 1998, p. 11). The new understanding of sex and gender became a new topic for feminists. As it is described in the article about *Gender and Sexuality*, both terms refer to how one thinks of a person. The existence of gender and sexual identities is based in the historic and continuing oppression of people who do

not conform to certain aspects of society's gender roles. Gender roles refer to the clothing, behaviors, thoughts, feelings, relationships, etc. that are considered appropriate or inappropriate for members of each sex (Feminism and Women's studies, 2007).

It is claimed, in the article about *Gender and Sexuality*, that gender identity depends upon whether one thinks of oneself as a man or as a woman. There are some arbitrary rules or gender roles (feminine or masculine) that are prescribed by society. These includes how people are supposed or not supposed to dress, act, think, feel and think of oneself. It is based on one's sex whether one has a vagina or a penis. The one who does not follow these rules may be excluded in people's circle of friends, through the cold shoulder, side comments, verbal harassment, assault, rape and murder based on one's perceived gender identity (Feminism and Women's studies, 2007). It is obvious that Jeanette as a lesbian does not follow these rules, that is why she is excluded from her family and circle of her close friends from the church.

Sexual identity, in the text about *Gender and Sexuality*, refers to how one thinks of oneself in terms of whom one is sexually and romantically attracted to, whether one is attracted to members of the same gender as one's own or the other gender than one's own. There are some arbitrary rules made by society which says that one should be sexually and romantically attracted to members of the other gender than one's own and should not be attracted to members of the same gender as one's own. There are the same conditions when not following these arbitrary rules as for gender identity (Feminism and Women's studies, 2007). Again, Jeanette does not follow the conditions of sexual identity. As a lesbian, she is sexually and romantically attracted to the members of the same gender as her own.

3. Feminism from the literary point of view

Morrisová stresses a connection between literature and life. Literature can offer deeper understanding of the human experience which can contribute to better knowledge of social reality. Literature reflects the top ideals and aims of people and it contains examples of people's thoughts and acts that are worthy to follow. Feminists want to find out, why literature participates in creating values that condemn women to inequality (Morrisová, 2000, p. 17). Morrisová further mentions that the function of literary work is to gain our consent with the thoughts, opinions and with system of values that are expressed in it. She connects feminism with literature, as through literary works, people, here mainly women, can express their feelings and experience. The readers can then draw the solution to their situation, or it can help them to understand the situation they are in or the feeling they have (Morrisová, 2000, p. 41).

Winterson definitely expresses her own feelings and experiences in this book. Through this story she shows that homosexuals are not accepted by society and she wants to communicate the message to the readers that there should not be any kind of separatism for homosexuals. She says *Oranges* is a confronting novel as it tackles difficult questions; whether to stay safe or whether to follow one's heart (Winterson, 2001, xiv). By writing this story she supports people to talk about what troubles them. Therefore, they can find the solution to their troubles in this book and it can help them to understand the situation they are in or the feeling they have.

This chapter provides the view on the feminist authors of each wave who influenced work of Jeanette Winterson or whose works were used to analyze the story *Oranges Are Not the Only Fruit*. Indruchová writes that the origin of feminist thinking in literature started with the authors representing the first wave (1998, p. 10). However, it must be considered that the thinking about the inappropriate position of women in society has appeared long ago (Morrisová, 2000, p. 25). The author of the first wave who influenced Jeanette Winterson was Virginia Woolf. Onega, in her work *Jeanette Winterson*, places Winterson and Woolf in a particular group of twentieth-century women writers that question the way in which sex/gender binary works to conceal rather than reveal difference, explore the border between masculine and feminine and analyze the place where these terms overlap and intersect (2006, p. 226). Tsang, in her

work *Gender and gender roles in Virginia Woolf*, states that Woolf raises the issue of gender and gender roles as a prevailing theme in her works. Woolf like Winterson also includes within this gender context feminism, patriarchy, lesbianism and bisexuality. Woolf deals with the issue of gender duality, as she herself experienced the dichotomy of heterosexual marriage and at the same time engaging in homosexual relations (Tang, 2006). Jeanette's mother is also supposed to have experienced a homosexual relationship; however she finally ends up in a heterosexual relationship/marriage. Morrisová writes that for Woolf, affection among women is a revolutionary feature of women's literary works (2000, p. 74). She further quotes Woolf who says that thinking of women comes through their mothers. However, their influence is always difficult and problematic (Morrisová, 2000, p. 86). Jeanette's thinking also comes through her fanatically religious mother. Her influence on Jeanette was difficult and problematic because it causes Jeanette to fall in love with the same sex. This does not correspond with her mother's values in the binary system that does not include homosexuality but only heterosexuality. Hausmann sees the problem in mothers who try to bring up children without the father's influence because they teach them just women's values (2002, p. 7). Many divorced women have had a bad influence on their children as they used them for personal vengeance against men (Hausmann, 2002, p. 40).

Morrisová says that Woolf's feminist work *A Room of One's Own* describes the challenges faced by women writers of her time. She writes about the exclusion of women from classic education (Morrisová, 2000, p. 94). Osvaldová writes that according to Woolf, it is necessary for women to have an education, their own money and own room to work on literary work (2004, p. 32). Onega quotes Winterson who says that she spent her childhood and youth devising cunning ways to avoid her mother by using the outdoor toilet as a bathetic version of Virginia Woolf's *A Room Of One's Own* (2006, p. 4). As does Jeanette in *Oranges*.

I thought about all this in the toilet. It was outside, and I hated having to go at night because of the spiders that came over from the coal-shed. My dad and me always seemed to be in the toilet, me sitting on my hands and humming, and him standing up, I supposed. My mother got very angry. "You come on in, it doesn't take that long." But it was the only place to go. We all share the same bedroom... (Winterson, 2002, p. 16).

Oates-Indruchová adds that Woolf supported the economic independence of women so that they could work without being disturbed by duties given by their social female roles (1998, p. 40). Woolf writes about the issues of the first wave. She criticized that woman could not earn their own money and did not have equal access to education and an occupation which indicates the influence of patriarchy and causes gender differences. This chapter mentions that Winterson was influenced by Virginia Woolf as both of them deal with gender and sex identity. However, Woolf wrote at a time when society was not free and ready to accept her work. Therefore, she could not be as explicit as Winterson.

The author of the second wave whose work was used to analyze *Oranges* is Simone de Beauvoir. Morrisová writes that in Beauvoir's feministic study, *The Second Sex* she analyzes in detail women's oppression as a foundational tract of contemporary feminism. Beauvoir deals with the issue of general gender inequality in different cultures and different historical periods. She tries to find the explanation why women are always considered as the Other (Morrisová, 2000, 26).

For man, a woman is sex objects only, no less. She is something inessential as man is the absolute and she is the Other. She describes the Other as primordial, as consciousness itself (Beauvoir, 1993, xlv).

Morrisová finds the answer included in the term itself. The term man and woman, male and female are not used symmetrically. The term man always carries the positive meaning and generally represents the whole of humanity. On the contrary, woman is a secondary term that indicates something what is distinguished from the norm. The term woman does not have positive meaning. A woman is defined in relation to a man as something that a man is not (Morrisová, 2000, p. 26).

To represent the third wave, Josef Hausmann's work *Nahota Feminismu*, was used as he writes critically about modern feminism. Osvaldová criticizes that these kind of feminist works written by men are interpreted only from men's point of view and based on their experiences (1993, p. 45). Morrisová adds that men writing about feminism can not really share what women experience. They can criticize social structures based on gender inequality but they can not share the women's feeling (Morrisová, 2000, p. 12).

Hausmann's thoughts and opinions were used to analyze *Oranges*. According to Hausmann a feminist is a woman who did not find the sense of life in her femininity (2002, p. 13). He agrees with psychoanalysts who claim that some women hate their own femininity. He perceives the main disaster of modern feminism in the encouraging of women to divorce, to separate motherhood, not to involve the father in child upbringing and in the destruction of the classical family (Hausmann, 2002, p. 7). On the basis of studies of women's history, it was found that to most feminists the father's love was denied by their divorced or unmarried mothers or by a weak father who was downtrodden by his wife. This father's non-feasance caused an intense feeling of disillusion, which overgrew into the desire for vengeance against men (Hausmann, 2002, p. 13). Hausmann continues that this has catastrophic consequences in the form of children who are growing up without the father's authority. Children without fathers, living in incomplete families will have at a later time problems not only with their sexual orientation, but also with their psyche, aggressiveness, drugs and relationships as they do not have the chance to get benefits from both parents upbringing. Most children without fathers are taught only the women's hierarchy of values, which causes these children to be as unhappy as their mothers later in their marriage or relationship. These children will probably never have a complete family in their lives (Hausmann, 2002, p. 7). Hausmann adds that these girls will also have problems with their relation to male authority, with their self-evaluation, with managing aggressiveness in their surroundings and in their adulthood. They will have problems choosing a suitable partner. The girls brought up without a father will follow this formula in the next generation (Hausmann, 2002, p. 41). This family situation that is described by Hausmann is depicted in the story of *Oranges*. Jeanette is brought up under the rule of her mother and taught only her mother's values. The father is seldom mentioned in this book. He has the role of a weak father who is downtrodden by Jeanette's mother. As a result of this strong matriarchy and a one-sided upbringing, Jeanette falls in love with the same sex.

4. Feminism according to Jeanette Winterson

Jeanette Winterson (1959) is without doubt one of the most significant women writers of the past 20 years. She noticeably broke through in the 1980s. Onega writes that Winterson's work is labeled as lesbian fiction or postmodern fiction (2006, p. 2). According to Franková, this woman writer sees literature as a united power and therefore, she refuses the emphasizing of her lesbian sexuality (2003 p. 150). In Finney's essay Winterson also claims that she does not want to be considered a lesbian writer because she is a writer who happens to love women and not a lesbian who happens to write. Her main aim is the definite recognition of female homosexuality and religious oppression (Finney, 2000). Winterson belongs to the second wave of feminism that is connected with the development of minorities such as lesbians. In her work, she deals with gender and sexuality, which are the main issues of the third wave feminists.

Rubinson describes Winterson's first novel *Oranges* as a semi-autobiographical lesbian story and an attack on Christian fundamentalism. He claims that it is one of the most successful and popular lesbian fictions having reached a diverse audience that crosses class, gender and sexuality lines. This novel took her to the top. It won her the Whitbread Prize for best first novel in 1985 (Rubinson, 2005, p. 112). Winterson admits that *Oranges* is partly an autobiographical novel (Winterson, 2001, xiv). Only partly, as she admits that it is a story written about her for her (Winterson, 1998, p. 183). Zafian mentions that Winterson was inspired by her own life story. The main protagonist not only got the same name but also had the same fate of being an orphan. Both the author and the central character are adopted and brought up by a family of strict Christians whose fundamentalist beliefs and ethic are at odds with Jeanette's wish for intellectual independence and more significantly her developing lesbian sexuality (Zafian, 2006). Finney asserts that *Oranges* was embraced by the lesbian feminist movement as a novel that made a major new contribution to sexual politics. In Finney's essay Winterson admits that in fact it is not important whether it is a man or a woman who is the narrator or the main protagonist in her novel. She does not think that people's sexuality is fixed. Sometimes it is a female, sometimes it is a male (Finney, 2000). According to her the concept of gender is socially constructed not biologically inherent (Zafian, 2006). Finney writes that she holds the opinion that there is not a clear biological role for men

and women, but that they act instead as society decrees that they should. Winterson asserts that for her gender is less important as she gets older. She no longer cares whether somebody is male or female. She just does not care (Finney, 2000).

“I mean, for me a love story is a love story. I don’t care what the genders are if it’s powerful enough. And I don’t think that love should be a gender-bound operation. It’s probably one of the few things in life that rises above all those kinds of oppositions- black and white, male and female, homosexual and heterosexual” (Finney, 2000).

According Rubinson, Christianity demands heterosexuality (2005, p. 113). Hausmann adds that heterosexuality is a kind of men’s dominance and women’s submission (2002, p. 60). Both of these statements cause Winterson to discuss one of the feministic questions that come out of the Bible. Franková mentions that Winterson says that many feminists think that religion is influenced by patriarchy, because God is considered to be a man. In *Oranges*, Winterson declares that not sex but emotion is decisive (Franková, 2003, p. 145). Simone de Beauvoir, in *The Second Sex*, shows how Christianity oppresses women.

Men are superior to women on account of qualities in which God has given to them pre-eminence and also because they furnish dowry for women. Christian Ideology has contributed no small effect on the oppression of women. They could take only a secondary place as participants in worship, in marriage; woman should be totally subordinated to her husband. According to Christianity women were found as the devils (Beauvoir, 1993, p. 104).

Franková writes in her book *Britské spisovatelky na přelomu tisíciletí*, that Winterson declares her feministic attitude and focuses on experimental prose in her works. She orients to the literary experiment, where magic power of a word plays an irreplaceable role. The experimental prose of Winterson represents her writing as ecstasy. She uses experimental writing technique such as love, sex and gender, sexuality together with different time frame that is all-pervading and is eternal and elusive (Franková, 2003, p. 7). Franková continues that time in her prose is used as a tool of her artistic expression. She refuses realism in art, so her literary time is never realistic: it is time of narration, time of dreams, and time of fantasy. She uses history to create an imaginative reality different enough from our everyday reality in order to wake us up from it. She tries to investigate the present as she thinks we are not able to

understand our own time. In her works she uses fairy motives, which destroy equality between the reality and the fantasy (Franková, 2003, p. 145). Examples from *Oranges* below shows the time of narration, time of dreams when Jeanette dreams about getting married and time of fantasy, when Jeanette retells her own story through a fairytale.

“I’m not coming”

“Get the mac on.”

“I’m not coming, it’s raining.”

“I know and I’m not going to get wet on my own.” She threw that mac at me and turned to the mirror to adjust her headscarf (Winterson, 1996, p.75).

Somehow I made it to the altar. The priest was very fat and kept getting fatter, like bubble gum you blow. Finally we came to the moment, “You may kiss the bride”. My new husband turned to me, and here were a number of possibilities. Sometimes he was blind, sometimes a pig, sometimes my mother, sometimes the man from the post office, and once, just a suit of clothes with nothing inside (Winterson, 2001, p. 69).

This was only the beginning of Winnet’s adventure at the castle, but as she stayed there, a curious thing happened. She forgot how she had come there, or what she had done before (Winterson, 2001, p. 141).

Winterson, in the introduction of the story, describes *Oranges* as an experimental novel with antilinear interests. She describes her writing style as a complicated narrative structure disguised as a simple one. It employs a very large vocabulary and a beguilingly-straight forward syntax. This means that it can be read in spirals. As a shape, the spiral is fluid and allows infinite movement. She compares this reading in spirals to our mental process. It is like a maze with no straight lines. In a maze every turning yields another turning, which is not symmetrical, not obvious (Winterson, 2001, xii). This can be understood as a critic to heterosexual thinking where only straight lines are possible.

Ilona Gottwaldová comments on Winterson’s style in the epilogue of the book *Na světě nejsou jen pomeranče*. She writes that this story crosses the textual boundary line between historically situated realism, autobiography, experimental and avant-garde forms. Her realistic narration is constantly interspersed with fairy-tales that can be, but do not have to be interpreted as a part of the protagonist’s subjectivity. The fairy-tale insertions substitute the plot and on behalf of the protagonist they continue to fulfill her destiny (Winterson, 1998, p. 182). These inserted fairy-tales are examples of magic realism. Hornby, in the *Oxford Advanced Learner’s Dictionary*, defines magic realism

as a style of writing that mixes realistic events with fantasy (2005, p. 888). Gottwaldová further writes that Winterson uses it as a natural part of reality. She calls *Oranges* stories inside of stories. This is a favorite method used in literature and also one of the features of postmodernism (Winterson, 1998, p. 179). Jeanette, the main protagonist of this story tends to drift off into fairy tales everytime something significant happens in her life. It shows her inability to express her feelings at a realistic level. She was brought up on biblical stories along with the obvious myths and fairytales most children encounter. It can be said, that through these tales she creates a space for herself and tries to find her identity.

Gottwaldová describes how Winterson plays with language and with words in her texts. She carefully choose vocabulary, she uses neologism, biblical language, contemporary slang, idiolect. Each word in her text has its place and can not be substituted by any other weaker or stronger equivalent without a disturbance of the narration. Her typical style is also implied in the use of first person narration which allows the reader to identify with the protagonist's positive self-presentation. It helps the reader to empathize with the protagonist. Through this typical feature Winterson follows the traditional literary fiction, disguised as autobiography (Winterson, 1998, p. 180). This specific use of language can be found when the protagonist uses the language of an overcleverly seven years old child together with the biblical phrases at the beginning of the story. Later, she uses the slang of teenagers and finally language of mature person without biblical undertones.

5. Analysis of the book *Oranges Are Not the Only Fruit*

The story of the book *Oranges Are Not the Only Fruit*, which is divided into eight chapters named after the first eight books of the Old Testament, is set in the North of England, in the 1960's. In the introduction of the book, Winterson says that *Oranges* is a confronting novel as it concerns working class people (2001, xiv). It is set into the culture of the English working class, from where the author also comes. The main protagonist, Jeanette, is a daughter from a working class family. The story is about her childhood, adolescence, religious enthusiasm and an exploration of the power of love. She grows up inside of a close ecclesiastical community and under the powerful authority of her fanatically religious mother. She has been brought up to preach the gospel. Her destiny is the missionary field. Jeanette lives in modest conditions of the so called faultless world. During her childhood she finds security and certainty in the church chorus, sermons, and in reading the Bible under the supervision of her mother. Jeanette has to deal with the big questions that cut across class and culture. Winterson in the introduction of *Oranges* mentions that there are moments in people's lives when there is a need to choose whether to stay with a ready-made world that may be safe but which is also a limitation or to push forward, often past the frontiers of common sense, into a personal place, unknown, and untried. In *Oranges* the quest is honest sexual liberation (Winterson, 2001, xiv). The first limited type of the world represents an orange that is, according to her mother, the only acceptable type of fruit. Winterson likes fruit, which can be seen from the titles of her books e.g. *Passion* (derived from passion fruit) and *Sexing the Cherry*. Ilona Gottwaldová in her epilogue claims that Winterson chooses fruits in connection with the Biblical apple as a source of recognition (Winterson, 1998, p. 182).

According to Jeanette's mother the orange indicates the only possible, right and holy world. Her mother teaches her that the other kinds of fruit are not holy. She compares the other fruits to unnatural passion that she finds filthy. It is obvious that these other kinds of fruits refer to the Biblical apple. This consideration of fruit is shown in the example below when Jeanette falls in love with Melanie, a girl of the same sex, who represents the forbidden fruit. Melanie does not belong to the world of oranges. Her name resembles a melon and it represents the forbidden fruit. Despite

awareness about the forbidden fruits, at the age of 14 years, Jeanette falls devoutly in love with Melanie.

“Melanie, I plucked up courage to ask at last, “why do you have such a funny name?” She blushed. When I was born I looked like a melon” (Winterson, 2001, p. 81).

Oranges appear many times in this story. When Jeanette feels uncertain about something her mother always gives her oranges. When Jeanette says that she does not want to go to school anymore her mother answers, “You have got to. Here, have an orange” (Winterson, 2001, p. 38). Jeanette’s mother believes that oranges are the only fruit but her daughter sees that there are other kinds of fruit (Winterson, 2001, p. 29). Therefore heterosexuality, represented by the orange in this story, is the only way of living life according to her mother. Throughout the story, when Jeanette explores her sexual identity she realizes that there are many other ways to live life with equal value. At the end of the story, Jeanette’s mother has changed. She admits that oranges are not the only fruit (Winterson, 2001, p. 167).

To look at this story from the feminist point of view, Jeanette’s mother can be considered a feminist and the world Jeanette is brought up in can be also considered a feminist world or a world of matriarchy. Her evangelic mother sees the world in terms of the facile, binary moral categories provided by the Bible. Her friends and enemies refer to her dual world. This shows that Jeanette’s mother either loves or hates which does not correspond with Christian values.

She had never heard of mixed feelings. There were friends and there were enemies. Enemies were: The Devil (in his many forms), Next Door, Sex (in its many forms), Slugs. Friends were: God, Our dog, Auntie Madge, The Novel of Charlotte Bronte, Slug pellets (Winterson, 2001, p. 3).

One of the feminist features is seen in the mysterious attitude of her mother toward the begetting of children. She was strongly religious and finds sex as something evil. Mother and the church find people who have sex dealing in unnatural passion (Winterson, 2001 p. 83). And so, she adopted Jeanette. According to Beauvoir lesbian fiction depicts female societies whose advances in reproductive technology have eliminated the need to have men for human reproduction through intercourse. The reproduction independency was one of the issues fought for by feminists. They fought

against men who use women just for reproduction (Beauvoir, 1998, p. 433). There is no sign of advancement in reproductive technology in this story. However, Jeanette's mother refuses to use her husband for reproduction and she chooses an alternative way, adoption, to have a daughter. Here it can be said, that Winterson recites her origin story.

She had a mysterious attitude towards the begetting of children; it wasn't that she couldn't do it; more that she didn't want to do it. She was very bitter about Virgin Mary getting there first. So she did the next best thing and arrange for a foundling. That was me (Winterson, 2001, p. 3).

The purpose in adopting Jeanette was to train her to be a servant of God and become a missionary child with destiny of changing the world. Jeanette, the main protagonist, says "I had been brought in to join her in a tag match against the Rest of the World" (Winterson, 2001, p. 3).

The manner in which her mother included her in her life evidently had a decisive influence. According to Beauvoir, it often happens that when a child has felt a lack of maternal affection, she is haunted all her life by the need for it. Later, she looks for it in other woman. Beauvoir indicates two cases in which the adolescent girl finds difficulty in escaping her mother influence. First, if she has been too lovingly watched over by an anxious mother or second, if she has been maltreated by a bad mother, who has inspired in the girl a deep sense of guilt (Beauvoir, 1993, p. 436). At the beginning of the story, Jeanette's mother does appear to love her daughter, but this love is conditional upon the way that Jeanette fills her mother's expectations. When Jeanette fails to be a servant of God, her mother loves her less. Therefore, according to Beauvoir it can be claimed that Jeanette had been too lovingly watched over by her mother, and when she failed her mother showed her less love. This may be one of the reasons why Jeanette finds love in the same sex.

Winterson's most feministic feature in this story is the avoidance of a father in Jeanette's family. This male avoidance breaks the socially given convention about a classical patriarchal family. Her father plays a non-existent role in governing the household and dealing with Jeanette. His absence in the household is the most important thing that demonstrates that Jeanette grew up in a primarily matriarchal household. Her mother complains that all the men she met were wayward and that she had a difficult time enough to find one that was only a gambler. Her husband used to be a card player,

after the marriage she reformed him into religion and he did not dare to answer anything back (Winterson, 2001, p. 35). With reference to Hausmann, this can be the example of the father who is downtrodden in his family (2002, p. 13). This just reflects Jeanette's father's low position in the family as her mother has a really low concept of men. From reading this story it can be understood that Jeanette's mother thinks that there are no wise men in the world. She says about her husband that he is not one to push himself. Jeanette's reaction to her mother's comment on her father was "Poor Dad, he was never quite good enough" (Winterson, 2001, p. 11). The way her mother treats Jeanette's father caused Jeanette to not have experienced a male authority in the family. Thank to her mother's dominate role at home; she did not have the feeling that under a man's caresses she will find the same security as in her mother's arms. She does not feel male superiority at home.

Her adoptive parents have no love for each other. Sex of any kind is anathema to her religious mother. Jeanette does not see the relationship between her mother and father. She can not see any touches, emotions or feelings between them. For her entire life Jeanette has been mostly in touch with her mother, surrounded by women from the church and her father plays a secondary role in her life. To look at this situation from the patriarchy and matriarchy point of view, it can be said that in Jeanette's family there was the rule of mother. The thoughts of Hausmann are met here as he points out that children who are brought up in an incomplete family will have problem with their sexuality in their adulthood (2002, p. 7). The passage quoted below records a conversation between Jeanette and Melanie talking about mother and fathers.

She talked about the weather and her mother, that she had no father. "I haven't either," I said, to make her feel better. "Well, not much" (Winterson, 2001, p. 81).

This example shows that Jeanette's father plays no role in her life. It confirms Mr. Hausmann's statement about the incomplete family and its consequences. Melanie and Jeanette both come from incomplete families. Melanie has no father. Jeanette has a father but her mother's attitude towards him and her thinking about men, causes Jeanette to feel like she has no father as well.

Her mother's and her female friend's attitude to men leads Jeanette to see men differently. It is shown in the next example where she thinks about Pastor Finch and

about testicles while she is going through Deuteronomy. The examples below foreshadow how she starts to see men, and that she puts up with not getting married once in her life.

I lagged behind, thinking about Pastor Finch and how horrible he was. His teeth stuck out, and his voice was squeaky, even though he tried to make it deep and stern. Poor Mrs Finch. How did she live with him? Then I remember the gypsy. “You will never marry.” That might not be such a bad thing after all (Winterson, 2001, p. 13).

I was glad I did not have testicles. They sounded like intestines only on the outside, and the men in the Bible were always having them cut off and not being able to go to church. Horrid (Winterson, 2001, p. 41).

There is a moment in the story where Jeanette dreams about her marriage. It makes her think about the relationship between men and women. Many women’s perspectives on the marital state carry a feminist subtext. As women around her call men pigs, she begins to worry if there are any men who are not pigs out there. She is investigating the quality of men in the world and assuming whether there will be any benefit in a heterosexual relationship. The following example carrying the feminist subtext describes how Jeanette sees men around her.

It was hard to tell he was a pig. He was clever, but his eyes were close together, and his skin bright pink. I tried to imagine him without his clothes on. Horrid. Other men I knew weren’t much better. And what about my Uncle Bill, he was horrible, and hairy (Winterson, 2001, pp. 69-70).

She thinks about men as if they were animals. She wonders whether all innocence women marry beasts. According to her, the only exception is the minister as he was a man, but he wears a skirt. As an example of a woman marrying a beast she provides her own family, which gives the opinion that she finds her own father a beast.

I reassured myself as best I could. The minister was a man, but he wore a skirt, so that made him special. There must be others, but were there enough? That wasn’t the worry. There were a lot of women, and most of them got married. If they couldn’t marry each other, and I didn’t think they could, because of having babies some of them would inevitably have to marry beast. My own family had done quite badly, I thought. (Winterson, 2001 p. 71)

When Jeanette asked her aunt why men were animals, her Uncle Bill came to her and said “You wouldn’t love us any other way” and he rubbed his spiky chin against her face. She hated it and him (Winterson, 2001, p. 71). This expresses her hate for the

male and how uncomfortable she feels when a man touches her. After these kinds of feelings she admits she does not want to have a boyfriend, even once. The example below shows what Jeanette's aunt says about men and marriage. Even though the quotation is short it really expresses well that marriage is not anything pleasant or anything that would make Jeanette's life happy. All this influences adolescent Jeanette and her sexuality.

“Leave off Bill” my auntie pushed him away. “Don't worry love, she soothed, “you'll get used to it. When I got married, I laughed for a week, cried for a month and settled down for life” (Winterson, 2001, p. 71).

The passage cited below records a conversation of two women that Jeanette secretly overhears. The women talk about their men, husbands and marriage. Again from this passage, marriage can be understood as something unpleasant. This conversation just gives Jeanette support in her thinking about men and marriage. In the second part of this passage male dominance is seen in the marriage.

“My Frank's up to no good...”
“You should not ever have married him,” scolded Natalie....
“I didn't know what he was when I married him did I?”
“Course children helped. I ignored him for fifteen years...”
“Still,” Nellie reassured her, “you're not as bad as Hilda across the road, her one drinks every penny, and she daren't go to the police.”
“If mine touched me I'd have him put away,” said Doreen grimly (Winterson, 2001, p. 74).

Through the gypsy's prediction in the story, Winterson foreshadows Jeanette's future lesbianism (Winterson, 2001, p. 7). The prediction that Jeanette will never marry eventually turns out to be true. The first time Winterson foreshadows lesbianism is when she writes about two women who run the paper shop. They are obviously lesbians, although Jeanette does not understand it at that time (Winterson, 2001, p. 7). The dualist world, in which Jeanette has been brought up, with either enemies or friends, does not accept lesbianism at all. This will bring difficulties that Jeanette has to face in the future when she starts to attend school. In the school she is ostracized by teachers and students mainly because of her evangelic Christianity. This situation also foreshadows her future transformation into a lesbian, since as a lesbian she will not fit into the normal dualistic, heterosexual world. Another example showing how Jeanette is

taught to see the world is the choice of colors at school. When they got the task to do some needlework, Jeanette chooses the color black. Her teacher finds her use of colors limited, reproaches her for not exploiting the potential of the thread (Winterson, 2001, p. 43). This shows Jeanette's initial limited view on the world, which she is taught by her mother; only friends or enemies, white or black, dualism. The quote below also indicates Jeanette's initial lesbianism, and it is an example of biblical language used by Jeanette to describe the growing of hyacinths.

My hyacinths were pink. Two of them. I called them the ensemble "The Annunciation". This was because the blooms were huddled up close, and reminded me of Mary and Elizabeth soon after the visit by the angle (Winterson, 2001, p. 45).

Another reference to Jeanette future homosexuality is when her mother excluded a picture of a woman in her photo album. It is also an example of Jeanette's mother's hypocrisy. The sudden disappearance of this picture and comments of Miss Jewsbury on Jeanette's mother's experiences with women suggest that Jeanette's mother may have experienced a same sex romantic love in one point of her life which she now hypocritically tries to hide.

... right at the bottom of the page was a yellowy picture of a pretty woman holding a cat.
"Who's that?" I pointed.
"That?" On just Eddy's sister, I don't know why I put it there, and she turned the page. Next time we looked, it had gone (Winterson, 2001, p. 36).

"She's a woman of the world, even though she would never admit it to me. She knows about feelings, especially women's feelings" (Winterson, 2001, p. 104).

There are many examples of lesbians in the story. Jeanette is not the only one who has this kind of feeling. Firstly, Jeanette's mother is supposed to have an experience with woman, then the two ladies who run the shop are said to be lesbians, Mrs Jewsbury, Jeanette, Melanie, Katy and also two young girls in the city who are suspected of having this kind of feelings as well.

"If she did not get a boyfriend folks will talk. She spend all her time at that Susan's doing homework, or so she tells me. If they are not careful folk will think they're like them two at the paper shop." "I like them two", said Natalie firmly, "and who's to say they do anything" (Winterson, 2001, p. 74).

At school Jeanette becomes exposed to ideas that are not those of her mother.

She realizes that she may not always agree with her mother's ideas. She admits that her mother can be partly incorrect. This is the beginning of eventual ideological separatism from her mother. Jeanette also notices that her mother is more interested in helping the church than in helping her, when she is sick. Her indifference builds in Jeanette the feeling of rejection. She feels her mother loves her less. With reference to Beauvoir's statement, it can be said that Jeanette starts to feel a lack of maternal affection which will later grow as Jeanette fails in being a missionary (1993, p. 437).

Jeanette also found her first theological disagreement with the church during the sermon concerning perfection, the same sex incorrectness and that woman should not take responsibility in the church. The church claims to be perfect means to be flawless.

Perfection, the man said, was a thing to aspire to. It was the condition of the Godhead, it was the condition of the man before the Fall. It could only be truly realized in the next world, but we had a sense of it, a maddening, impossible sense, which was both a blessing and a curse. "Perfection," he announced, "is flawlessness" (Winterson, 2001, p. 58).

Jeanette's disagreement with what the man said above foreshadows her inability to be the perfect person that her mother and community expect. As she listens she slips away into a fairytale story about perfection that separates her from her own world. It can be said that Jeanette creates these stories to understand her own existence. Whenever something significant happens she drifts off into fairytale story.

In the tale a prince is looking for a perfect woman. He holds the opinion of the need to produce a world full of perfect being. The prince holds the same opinion as the church and Jeanette's mother. However, the example cited below shows that even if the prince found the perfect woman, he realized that perfection does not mean being flawless. This can also refer to the moment at the end of *Oranges*, where Jeanette's mother threatens Jeanette as if nothing ever happened, and finally admits that oranges are not the only fruit.

The woman was indeed perfect, there was no doubt about that, but she wasn't flawless. He, the prince, had been wrong. She was perfect because she was a perfect balance of qualities and strengths. She was symmetrical in every respect. The search for perfection, she had told him, was in fact the search for balance, for harmony (Winterson, 2001, p. 62).

A feminist feature found in this fairytale occurs when the woman is described as smarter and wiser than the prince. She has a different opinion on being perfect that the

prince. Her wisdom and independence add a feminist twist that contradicts the common heterosexual end to the tale.

Was she clever?

“Clever?” snorted one old man. “She’s perfect,”

Did you say perfect?” urged the advisor, shaking the old man by shoulders.

“Yes”, cried he, “I said perfect” (Winterson, 2001, p. 61).

Throughout the story, it is evident that Winterson is responding to the hypocrisy and outright lies of institutions like the church. She shows the hypocrisy of Jeanette’s mother and among the followers of God as they preach guidelines but do not follow them sincerely in their hearts. The church and Jeanette’s mother’s hypocrisy is shown when she appears very Christian by helping the church rather than her sick daughter (Winterson, 2001, pp. 32-34). Another example is the presence of a wine glass in Jeanette’s home, which appears hypocritical, since her mother deplores the consumption of the alcohol. The mother claims the wine glass is for medical consumption (Winterson, 2001, p. 51). Also the argument she has with her neighbors over fornication that she disdains, indicates the satisfaction she receives from fighting with other people (Winterson, 2001, p. 53). All this is in contradiction with the status of being a Christian. According to Rubinson, the central doctrine of Christianity is supposed to encourage love and forgiveness, but Jeanette’s mother and the church are devoid of those qualities (2005, p.114).

Jeanette’s only good friend is Elsie. Since Jeanette was born she had been taught that the world ran on very simple, straight lines, on dual lines, but Elsie introduces her to a different world, to a world of literature and imagination. She explains, that what looks like one thing, may well be another (Winterson, 2001, p. 30). Here it can be said Winterson intimates that even if this story seems to be autobiographical in fact it does not need to be. Elsie claims there is more to this world than meets the eye. There is an external world and an internal world and to make sense of either, both of them have to be noticed (Winterson, 2001, p. 32). Elsie advises Jeanette as Winterson advises readers to listen to her internal self as well as seeing the external world. This is the moment when Jeanette’s starts to see things differently as she thinks about her internal world (her own identity) and about her external world (the church, her mother). She begins to learn from her own life. The safety and sanctity that she felt at the beginning of the story begins to change as new emotions become unveiled.

Another feminist feature that influenced Jeanette's attitude to men was when her mother told her the story of Pierre. She describes it as an experience of unnatural passion. She once felt passion and followed her intuition. When she was with Pierre she felt tingly inside and she assumed it was love. However, after she visited a doctor because of her stomach pain she was found to have a stomach ulcer. Since then, she realized that her romantic feeling was a physical ailment only. She warns her daughter never let anybody touch her "down here" (Winterson, 2001, p. 85).

Although her mother told Jeanette this story to warn her against unnatural passion, Jeanette actually chooses the opposite route. A woman's sexual initiation, like a man's, begins in earliest childhood. Jeanette, a young girl without dedication into her sexuality, the whole life surrounded mainly by women from the church, most of who live without men, finds her feelings for the same sex normal. She does not find it unnatural passion. Jeanette is getting older, reaching her teen age. Her love of Melanie develops. They sleep together for the first time, experiencing an "unnatural passion". She does not think that she is doing anything wrong. Her life has changed when she confesses her love to her mother who brings her to the public court of the church. A revolution is starting as the purity of their affection stands in contrast with the rigid regulations of the church, which claims that to love the same sex is incorrect, it is a sin (Winterson, 2001, p. 127). Jeanette fights many battles during this story to understand and defend her homosexuality. Jeanette's lesbianism is not a threat to her soul but to the authority and integrity of the church. The church forces her to repent to preserve the heterosexual social structure that is advocated by the church and by Christianity in general. She is ordered to be locked up and starved for two days (Winterson, 2001, p-105). The church appears hypocritical when it cares more to sustain its masculine hegemony than it cares about Jeanette's insincerity. This demonstrates the hypocrisy, coldness and cruelty of her church family in exorcising the love she has for Melanie. This harsh treatment indicates the widespread and irrational prejudice against homosexuals and also testifies how homosexuals suffer in society.

At this moment when her mother brings her to public court of the church chorus, an orange demon of passion is jumping out of the orange and leads Jeannette to recognition of herself. Jeanette starts to fight with the external world as well as with the internal world. This recognition and realization of herself disjoints her from the secure

world of oranges and from her circle of friends. Gottwaldová says, in her epilogue in *Oranges*, that the orange demon shows Jeanette two roles of orange. First, it has the function of a straight jacket, the external world of her mother and the church. The second, it is a source of recognition, the internal world of her own identity, of her freedom (Winterson, 1998, p. 184). In all of the instances in which Jeanette converses with the orange demon, her identity can be seen building from the foundations of her altering faith and her developing sexuality. She finds that demons are not necessarily bad, but that they simply make each person different. She asks the orange demon “Demons are evil, aren’t they?” The demon answers “Not quite, they’re just different, and difficult (Winterson, 2001, p. 106). That is the moment, when Jeanette realizes that there is not just the binary world, but there is also another world she needs to explore. Winterson shows here that men and women are equal, but each of them is different in some way, but it does not mean that this difference should make them unequal. As Brož says women and men are really different but not better or worse (1999). Winterson expresses the gender equality through the gender avoidance of the orange demon. The orange demon stays gender-neutral. This gender avoidance is a typical feministic feature of Winterson, indicating the equality between men and women(Finney, 2000).

“What sex are you?”

“Doesn’t matter does it? After all that’s your problem.”

“If I keep you, what will happen?”

“You’ll have a difficult, different time.”

“Is it worth it?”

“That’s up to you” (Winterson, 2001, p. 107).

Most of Jeanette’s feelings are repressed by the church and her mother. Even if her feelings are repressed and her life is full of those trying to keep her in emotional stasis, she still is making important emotional discoveries. Both the church and her mother cannot prevent her from becoming herself. Ultimately she confronts the entire society in refusing to repent, stay and conform. This is the beginning of her successful conquest over her internal territory. She longs to liberate herself. She stands in a serious dilemma whether to free herself from the church and stay alone or to deny her feelings and identity and follow the church restriction. Finally she decides to be true to her desires. This is the key question that Winterson deals with in this story, whether to stay with a ready-made world that may be safe but which is also a limitation or to push

forward and pass the frontiers of common sense, into a personal place, unknown, and untried (Winterson, 2001, xiv). After Melanie left the city, Jeanette starts a new relationship with Katy, a girl from the church. After some time Jeanette's love affair with Katy came to light. Jeanette's love is found incorrect and she is accused of imitating a man.

It all seemed to hinge around the fact that I loved the wrong sort of people. Right sort of people in every respect expect this one; romantic love for another woman was a sin.

"Aping men" my mother had said with disgust. Now if I was aping men she'd have every reason to be disgusted. As far as I was concerned men were something you had around the place, not particularly interesting, but quite harmless. I had never shown the slightest feeling for them, and apart from my never wearing a skirt, I saw nothing else in common between us (Winterson, 2001, pp. 125-126).

In the example above, when Jeanette talks about men, it is seen that she has no relation to men. They exist around her but as she finds them as something uninteresting and harmless, she does not even perceive them. The only thing she finds in common with men is that she does not wear a skirt and they do not wear it as well. With reference to Beauvoir's statement, as Jeanette could be found as a type of lesbian who imitates the male because she does not wear skirts (Beauvoir, 1993, p. 429).

Another example below indicates that Jeanette perceives that there is femininity in every man and masculinity in every woman. Winterson proposes that the concept of gender is socially constructed not biologically inherent. The world generally and the world described in the book are constructed in binary systems limits. They exclude those people who exceed the social construct such as being homosexual. Winterson, in Finney's essay, holds the opinion that there is not a clear biological role for men and women. They act instead as society decrees that they should (Finney, 2000).

Then I remembered the famous incident of the man who'd come to our church with his boyfriend. At least, they were holding hands. "Should have been a woman that one," my mother had remarked. This was clearly not true. There are shades of meaning, but man is a man, wherever you find it (Winterson, 2001, p. 126).

The following passage quoted below indicates a moment when the pastor asserts that Jeanette is confused as shown by her acting beyond her gender's limitations. He has a strongly sexist belief that women are biologically inferior to men. Winterson uses this

example to challenge the idea that men and women have set biological roles, or that they exist in a biological binary. This is an example of patriarchy in the story. The pastor and the church decide that Jeanette has experienced sexual confusion because of her many church responsibilities that made her believe that she belongs in a man's role. This scandal of her homosexuality forces the church to reevaluate their policies. Jeanette's mother and the church community reasserted the gender hierarchy. The right to preach, to lead, to make rulings and other expressions of power are solely masculine privileges. It keeps the masculine hegemony intact. The quoted passage also exemplifies a moment when Jeanette's mother turns on the narrator. She recedes and affirms the Church's patriarchal belief that the message belongs to the men. Jeanette is assumed to have taken on a man's world not just in a social but in a sexual form. In their opinion, her adoption of the male role of a preacher led her to adopt the equally unnatural role of a lesbian lover. This example also indicates existing norms and expectations about men and women in the society. By defending her sexuality, Jeanette wants to change these existing norms.

The real problem, it seemed, was going against the teachings of St Paul, and allowing women power in the church. Our branch of the church had never thought about it, we'd always had strong women, and the women organized everything. Some of us could preach, and quite plainly, in my case, the church was full because of it.

My mother said: that women had specific circumstances for their ministry, that the Sunday School was one of them, the Sisterhood another, but the message belonged to the men. Until this moment my life had still made some kind of sense. Now it was making no sense at all. My mother droned on about the importance of missionary work for a woman, that I was clearly such a woman, but had spurned my call in order to wield power on the home front, where it was inappropriate. She ended by saying that having taken on a man's world in other ways I had flouted God's law and tried to do it sexually (Winterson, 2001, p. 131).

The next cited passage indicates that it is not Jeanette's refusal to conform to sexual convention that Winterson emphasizes but her inability to do that.

So there I was, my success in the pulpit being the reason for my downfall. The devil had attacked me at my weakest point: my inability to realize the limitations of my sex (Winterson, 2002, p. 132).

Not being accepted by her mother, minister or the church as a lesbian, Jeanette has to give up her teaching and preaching and she decides to quit the church. Her

mother told her to move out of the house. She moves and starts to work. She is independent. This willed isolation of Jeanette from the beliefs of her mother and the church is the essential feature of her existence. At the end of the book, she retells her story as a myth. The protagonist's name Winnet (respelled Jeanette Winterson) experiences the same life stories as Jeanette. Jeanette expresses the exile through Winnet's story. The key difference between Jeanette's and Winnet story is the gender of the main characters. In Winnet story, a male sorcerer plays the role of Jeanette's mother. Winnet is also in love with a male character, not a female as was Jeanette. This gender inversion relates again to Winterson attempt to unfold the notion that gender exists as a fixed phenomenon. In the example below Jeanette describes through Winnet story the moment when her love for Melanie was brought to the public court and they were described as being full of demons.

"I'm frightened," said the boy. "No need," said Winnet, kissing him.
"This boy has spoiled my daughter." "No," shouted Winnet, jumping up in alarm.
"He's my friend. "Daughter, you have disgraced me," said the sorcerer, "and I have no more use for you. You must leave" (Winterson, 2001, pp. 142-143).

x

"These children of God have fallen foul of their lusts." "Just a minute..., I began" but he took no notice. "These children are full of demons," "I'm not," I shouted, "neither is she." "Listen to Satan's voice," said the pastor to the church, pointing at me. "How are the best become the worst" (Winterson, 2001, p. 102).

Conclusion

Jeanette Winterson, a British contemporary writer, wrote her first famous story of *Oranges Are Not the Only Fruit* in 1985, in the time of development of the second wave of feminism. In her work, she deals with feminist and lesbian themes and with issue of gender and sexuality. This chapter tells readers why Winterson wrote her first famous story of *Oranges* and summarizes her attitude towards feminism through lesbianism, gender, sexuality as well as through patriarchy and religion. The story of *Oranges* can be viewed by readers as a lesbian feminist text, a piece of fiction, an autobiography, a love story or a combination of all of them. It is an interesting story as it plays within the certain expectations about how and whether a lesbian author must or should write a lesbian text. Finney writes about Winterson that, even if her text is full of lesbian themes, she does not find herself a lesbian writer but a woman writer who happens to love women (2000).

The theoretical part of this work, describes feminism as the quest for women to achieve equality with men in all levels of society. Its purpose is to eliminate gender inequality, predestined roles for women and a man's dominancy so that women could play equal roles in society. As a revolt to the patriarchal system Winterson twists the story with lesbian themes. To resist this patriarchy, she sets and depicts the world of women into the patriarchal world of the Christian Church. In *Oranges*, the women characters have the dominate roles in the family as well as in the church. Winterson uses her lesbianism not only as a refusal of the woman's role, but also as the complete rejection of patriarchal society, which she shows by allowing women to rule the patriarchal church. She also uses her lesbianism as a result of feminism that she, similar to fictional Jeanette, was led to by her mother and her women friends. In this context, patriarchy can be understood as a system that goes against feminism and lesbianism. It is a dominant ideology against which feminism stands. Even if Winterson wants equality between men and women, women's dominancy is obvious in this story. It can be supposed that she uses it to show men how it is to be the inferior person. Also the way in which the female protagonist presents herself from a first person narrator perspective can be understood as a criticism to the existing patriarchal structures.

Zafian writes in *SparkNotes* that Winterson wants to reach equality by creating a gender neutral society. She does not think that one's sexuality is fixed. According to her the concept of gender is socially constructed not biologically inherent. She claims that there is not a clear biological role for men and women, but that they act instead as society decrees that they should (Zafian, 2006). An example of gender elimination is the avoidance of gender of the orange demon in the story. The orange demon is gender-neutral. An example of her claim that there is not a clear biological role for men and women, she shows herself and Jeanette as they do not follow biologically predestinated role of women by accepting her lesbianism.

Throughout *Oranges* Winterson disputes lies related to sex and gender roles. She goes against patriarchal society by attacking various sources of sexism such as religious and heterosexual politics which disseminate and perpetuate lies about what is natural behavior for men and women. In *Oranges*, which breaks down many cultural barriers, she goes against convention and refuses conventional thinking. She challenges the norm of heterosexual love and breaks gender expectation. She wants to transgress gender boundaries. Jeanette's future sexual orientation is influenced by her mother who brought her up in the matriarchal world and taught her only women's values. This may be the reason why she struggles in her adulthood to find her sexual identity. Her refusal to conform to the sexual convention given by society based on the binary system and her isolation from her mother's and the church's beliefs are the essential feature of her existence as none of them can prevent her from becoming herself. This is a turning point in her psyche because people who become members of the church need to belong somewhere and to believe in something and Jeanette, like one of them, wants to believe as well. However, Jeanette finds out that to fight against the society that rejects her, nobody, not even God could help her because every member of the church who does not follow the rules will be ostracized.

Winterson is aware of the fact that the general readership is familiar with the idea that there is an appropriate look and behavior for women. The appropriate behavior for the stereotypical woman is known as passive, weak, non-aggressive and man-dependent. Jeanette wants to be independent and as a lesbian, she ignores what framework of adequate behavioral patterns the patriarchal society and the church have allocated to women. Jeanette does not allow herself to be limited by the heterosexual

ideologies of her fundamentalist mother and church. She decides to live outside those limited gender boundaries. Therefore, Winterson's female characters are no longer presented as the inferior, subordinate women but as self-sufficient, mentally strong women who do not need men's support. At the end of the story when Jeanette leaves home and is independent, she is shown as a strong-willed young woman who sees through this hypocritical world and can not take it anymore. She has her own opinions which she is ready to defend. Through this women's strength, independence and lesbianism Winterson indicates that men are no longer the final destination of women's romance. Women can either be independent or seek the same sex for love. Thus, Winterson reverses the traditional concept that women would rather sacrifice their goals, plans and lives for men who want to settle down with them. This story can be considered partly autobiographical because the reader can perceive that Winterson, through the main protagonist Jeanette, defends her own homosexuality and shows how she had to struggle to defend her existence as a lesbian.

Oranges can be found as a threatening novel because it exposes the hypocrisy of the Christian Church that is based on a patriarchal system. In the story, Winterson illustrates that what the church calls love can be unnatural for Jeanette and for homosexuals. She shows that Christians who are supposed to be God followers and preach guideline do not follow them in their heart. Jeanette is depicted like the one who wants to follow her heart. Therefore, she is not able to be the perfect person that her mother and community expect and it causes her rejection by the church and by the patriarchal society. Her lesbianism is not a threat to her soul but mainly to the authority and integrity of the church. The story shows that the world is based on the binary system that does not accept variations like being homosexual. Jeanette is accused of being a lesbian because she does the man's job in the church. This shows the limitations of the patriarchal system and indicates existing norms that causes the expected behavior from men and women in society. Winterson violates these norms by putting woman into the man's role.

Winterson's motivation and major concern in writing this story was to sex and gender. She wants people to understand that she is a lesbian and to accept her that way. All the literary devises, such as different time frames, the orange demon, inserted fairy tales, she uses to justify her action, her love for women, to justify herself to herself

because people want to feel good about who they are. She wants to validate that what she does and who she is, is natural and correct for her. Through the story, she tries to say how she feels about being a lesbian. The reason why she wrote this story was to understand her identity, her mother, her church, her father, her friends and her lovers. Therefore it is apparent that Winterson expresses her own feelings and experiences through this story and she tries to communicate them to the readers. Through the reaction and attitude of the society to Jeanette's sexual orientation, she points out that homosexuals are not accepted by society, and suggests no separatism for homosexuals.

Oranges helps readers to find solution to their troubles to understand the situation they are in or the feeling they have. With this story Winterson raises the question for everyone who has to decide whether to stay safe or whether to follow their heart; whether to accept the fact of being a lesbian and defend this sexual orientation or whether to hide it and stay conforming. Through the life story of Jeanette, the author encourages readers to follow their heart. Winterson claims, in the introduction of this book that if people are able to talk about what troubles them, they are further towards handling it. She also says that she knows from her post bag that *Oranges* has given a voice to many people's unspoken burdens. And when people have found their voice, they will be heard (Winterson, 2001, xiv). Although Winterson supports homosexuality, it is necessary to consider that heterosexual love has a purpose that homosexual love does not have, namely, the reproduction of mankind without which the human race would die out. Winterson uses an orange as a symbol of heterosexuality. The Orange is the only allowed fruit, the other kinds of fruit are considered evil and filthy.

The story of *Oranges* influences the reader as it compels them to feel that people need to find themselves, to love themselves the way they are and show people who they really are. Since people do not look alike, there is no reason why they should think alike. The society should be a place where women and men can live a full-value life. Throughout this story, the reader should realize that people should respect themselves as well as others. This is the point where everything comes from. If people do not respect themselves, then they can not respect others, if people do not love themselves then they can not love others.

Résumé

Jeanette Winterson, současná britská spisovatelka 20. století, se svým prvním románem *Oranges Are Not the Only Fruit* proslavila v roce 1985, v době rozvoje druhé vlny feminismu. Ve své práci se zabývá feministickou a lesbickou tematikou a dále také problematikou genderu a sexuality. Tato práce analyzuje její první román *Oranges Are Not the Only Fruit*. Tento příběh může působit na čtenáře jako lesbicko-feministický text, román, autobiografie, milostný příběh nebo kombinace všeho. Je to velice zajímavý příběh, jelikož si pohrává s myšlenkou, zda lesbický autor musí, či by měl psát lesbické texty. Finney píše o Winterson, přestože jsou její texty plné lesbismu, nepovažuje se za lesbickou spisovatelku, ale za ženskou spisovatelku, která miluje ženy (2000).

Teoretická část této práce představuje feminismus, jako požadavek o rovnocenném postavení mužů a žen, ve všech sférách společenského života. Účel feminismu je eliminovat mužskou nadvládu, nerovnost v pohlaví a v rolích, které byly v dnešním patriarchálním světě ženám předurčeny. Wintersonová ukazuje svůj přístup k v feminismu skrze vzpouru tomuto patriarchálnímu systému. Ve svém díle používá lesbickou tematiku a zobrazuje ženský svět v patriarchálním světě křesťanského kostela. Hrdinky tohoto příběhu mají dominantní postavení jak v kostele, tak i v rodinách. Muži mají žádné či podřadné role. V tomto příběhu, je otec zcela vynechán z výchovy své dcery Jeanette, proto je hlavní hrdinka ovlivněna matkou a svými kamarádkami. V tomto kontextu, je patriarchát chápán jako systém, který stojí proti feminismu a lesbismu. Přestože Winterson požaduje rovnost mezi ženami a muži, ženská nadvláda, skrz kterou Winterson ukazuje mužům, jaké to je být podřadnou osobou, je v tomto díle zřejmá. Také způsob, kterým se hlavní hrdinka prezentuje z pohledu první osoby vypravěče, může být chápán jako kritika patriarchátu.

Zafian píše na *SparkNotes*, že podle Wintersonové lidská sexualita není fixní, a že pojem gender je společensky vybudovaný a ne biologicky vrozený. Wintersonová tvrdí, že neexistuje daná biologická role pro ženy a muže, ale že ženy a muži se chovají dle toho co společnost nařizuje (Zafian, 2006). Je pro ni typické nezmiňovat gender jejich postav. Příklad, v tomto díle je, pomerančový démon, který je neutrálního pohlaví.

Winterson tímto příběhem diskutuje o lžích týkajících se sexu a pohlaví. Staví se proti patriarchální společnosti tím, že útočí na zdroje sexismu jako je náboženská a heterosexuální politika, která šíří a zvětšuje lži o tom, jaké je přirozené chování pro muže a ženy. *Oranges* prolomily mnoho bariér, tím že odmítají tradiční společenské chápání. Pomocí *Oranges*, Wintersonová odmítá normy heterosexuální lásky a prolamuje tak očekávané pohlaví jejich charakterů. Budoucí sexuální orientace vypravěčky Jeanette je ovlivněna její matkou, která ji vychovala v matriarchálním světě a učila ji pouze ženský systém hodnot. Toto může být důvod, proč Jeanette v dospělosti bojuje se svou sexualitou a nenechá se omezit jak její konzervativní matkou, tak ani křesťanským kostelem. Jeanette se odmítá přizpůsobit sexuálním konvencím určených společností. Její izolace od matky a náboženské víry, je základním rysem její existence, jelikož nikdo ji nemůže zabránit, aby byla sama sebou. Toto je zlomový okamžik, protože každý kdo se stane členem kostela, chce někam patřit a v něco věřit, stejně jako Jeanette. Avšak nakonec si Jeanette uvědomuje, že v boji proti společnosti, která ji zavrhal, ji nikdo, ani Bůh nepomůže, jelikož každý člen kostela musí následovat jeho pravidla, jinak bude vyloučen jak z kostela tak ze společnosti.

Wintersonová si je vědoma toho, že čtenář je obeznámen s tím, že existuje dané chování, které je typické pro ženy. Typické ženské chování je pasivní, slabé, neagresivní a závislé na mužích. Jeanette chce být nezávislá a ignoruje tyto vzorce chování, které patriarchální společnost ženám přidělila. Proto Wintersonová hrdinky svého románu neprezentuje jako slabší, podřízené ženy, ale jako soběstačné, psychicky silné ženy. Na konci příběhu, kdy Jeanette opouští domov, je zobrazena jako žena se silnou vůlí, která vnímá svět pokrytců kolem sebe a nechce už dále být jeho součástí. Je ochotna bojovat za svou identitu.

Wintersonová pomocí ženské dominance, nezávislosti a lesbismu naznačuje, že nejen muži jsou konečnou destinací žen. Tímto Wintersonová převrací tradiční pojetí role žen, které raději obětují své cíle, plány a životy pro muže. Tento příběh působí jako autobiografie, jelikož čtenář může chápat, že Wintersonová pomocí hlavní hrdinky Jeanette, brání svou vlastní identitu a ukazuje, jak sama bojovala za svou existenci jako lesbička.

Wintersonová svým dílem může také nahánět lidem strach, jelikož v něm odhaluje pokrytectví křesťanského náboženství. Winterson znázorňuje, že to co kostel

nazývá láskou, je pro ni a pro homosexuály, a tudíž i pro Jeanette, nepřírozené. Poukazuje na křesťany, kteří káží pravidla, ale přitom je v srdci nenásledují. Jeanette následuje své srdce, ve kterém cítí lásku ke stejnému pohlaví, a tím ukazuje na neschopnost být perfektním člověkem, kterého její matka a veřejnost očekává. Její lesbismus není hrozbou její duše, ale především hrozbou pro moc a integritu křesťanství. Wintersonová ve svém díle znázorňuje svět, který je postaven pouze na dvojím systému, akceptujícím pouze heterosexuály, ne homosexuály. Jeanette je obviněna z lesbismu díky tomu, že v kostele vykonávala mužskou práci. Toto obvinění znázorňuje omezení patriarchálního systému a existujících norem, které předepisují očekávané chování žen a mužů ve společnosti. Winterson porušuje tyto normy tím, že obsazuje hrdinky do mužských rolí.

Je tedy zřejmé, že hlavním záměrem autorky při psaní této knihy byl sex a gender. Tato spisovatelka chce, aby lidi rozuměli tomu, že je lesbička a přijali ji takovou jaká je. Odlišné časové rámce, pomerančový démon, vložené pohádky, jsou literární prostředky, které Wintersonová používá, aby ospravedlnila samu sebe, své jednání a svou lásku k ženám, protože lidé se chtějí cítit dobře takoví jakí jsou. Tímto příběhem chce potvrdit, že to co dělá je pro ni přirozené a správné. Proto hlavní záměr této knihy byl, aby porozuměla své identitě, své matce, kostelu, otci, kamarádkám a milenkám. Je více než zřejmé, že Wintersonová v této knize, vyjadřuje své vlastní pocity a zkušenosti a snaží se je předat čtenáři. Reakce a přístup společnosti k Jeanette sexuální orientaci, poukazuje na to, že homosexuálové nejsou přijati společností. Winterson se tímto dílem staví proti homosexuálnímu separatismu.

Příběh *Oranges Are Not the Only Fruit* pomáhá čtenářům najít řešení k jejím problémům, aby porozuměli situaci, ve které se nacházejí a pocitům, které prožívají. Tímto příběhem Wintersonová vznáší otázku pro každého, kdo se musí v určitém momentu svého života rozhodnout, jestli zůstat v bezpečném světě, který sebou nese určitá omezení a očekávání nebo zda se pustit do neznámého světa. Tato otázka je nepřímou položena čtenářům tohoto příběhu, jelikož se táže, zda raději zůstat v tomto bezpečném světě nebo následovat své srdce, zda přijmout sebe samu jako lesbičku nebo svou sexualitu skrýt a přizpůsobit se patriarchální společnosti. Životním příběhem Jeanette autorka povzbuzuje čtenáře, aby následovali své srdce. V úvodu své knihy Wintersonová tvrdí, že jakmile můžeme o svém trápení mluvit, je to jako bychom se

s ním malinko vypořádali. Dále říká, že tato kniha darovala hlas mnohým nevysloveným trápením a že ten, kdo našel hlas, může být vyslyšen (Winterson, 1998, s. 174).

Přestože Wintersonová podporuje homosexualitu, je však potřeba zvážit, že heterosexuální láska a vztah mají svůj účel, který homosexuální láska a vztah nemá. Tímto účelem, je reprodukce lidstva, bez které by došlo k vyhynutí lidské rasy. Symbol, který v tomto příběhu reprezentuje heterosexuální vztah je pomeranč, který je dle její fanaticky nábožné matky jediným povoleným ovocem. Ostatní druhy ovoce jsou v této knize označeny za špatné a hříšné.

Autorka svým příběhem o Jeanette ovlivňuje čtenáře, jelikož je nutí k zamyšlení, že lidé potřebují najít sami sebe, milovat sami sebe takový jací jsou a podporuje je, aby ukázali lidem, kdo opravdu jsou. Jelikož lidé nejsou stejní, proto není důvod, aby všichni přemýšleli stejně. Společnost by měla být místem, kde muži a ženy a všichni bez rozdílu, mohou žít plnohodnotný a rovnocenný život. Čtením tohoto příběhu, by si čtenář měl uvědomit, že lidé by měli respektovat sebe i ostatní. Toto je bod, ze kterého vše vychází. Protože, jestliže lidé nerespektují sami sebe, potom nemohou respektovat ostatní a jestliže nemilují sami sebe, potom nemohou milovat ostatní.

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