

Winterson Oranges Are Not The Only Fruit

Laurie Clancy

Oranges are Not the Only Fruit Jeanette Winterson, 1985 Winner of the Whitbread Prize for best first fiction, *Oranges Are Not the Only Fruit* is a coming-out novel from Winterson, the acclaimed author of *The Passion* and *Sexing the Cherry*. The narrator, Jeanette, cuts her teeth on the knowledge that she is one of God's elect, but as this budding evangelical comes of age, and comes to terms with her preference for her own sex, the peculiar balance of her God-fearing household crumbles. -- BOOK JACKET.

Oranges are Not the Only Fruit Kathryn Simpson, 2001

Discussion Notes on Jeanette Winterson's *Oranges are Not the Only Fruit* Laurie Clancy, 1994

"Oranges are Not the Only Fruit" by Jeanette Winterson Cécile Fontaine, 2001

Telling Histories Susana Onega Jaén, 1995 Team research project (undertaken at Zaragoza University), designed to explore the origins and development of contemporary, historiographic metafiction in Britain.

Transgressing Boundaries in Jeanette Winterson's Fiction Sonia Front, 2009 The subsequent chapters of the book deal with selected questions from Jeanette Winterson's fiction, such as gender issues, love and eroticism, language and time, constituting areas within which Winterson's characters seek their identity. As they contest and repudiate clichés, stereotypes and patterns, their journey of self-discovery is accomplished through transgression. The book analyzes how the subversion of phallogocentric narrative and scenarios entails the reenvisioning of relations between the genders and reconceptualization of female desire. The author attempts to determine the consequences of Winterson's manipulations with gender, sexuality and time, and her disruption of the binary system.

Quest and Storytelling in Jeanette Winterson's "Oranges Are Not the Only Fruit" and "Lighthousekeeping". Cecilie Skov Græsholt, 2009

'I'm Telling You Stories' Helena Grice, Tim Woods, 1998 This is a jubilant and rewarding collection of Winterson scholarship--a superb group of essays from a host of fine authors.

Oranges are Not the Only Fruit (SparkNotes Literature Guide) SparkNotes, 2014-08-12 *Oranges are Not the Only Fruit* (SparkNotes Literature Guide) by Jeanette Winterson Making the reading experience fun! Created by Harvard students for students everywhere, SparkNotes is a new breed of study guide: smarter, better, faster. Geared to what today's students

need to know, SparkNotes provides: *Chapter-by-chapter analysis *Explanations of key themes, motifs, and symbols *A review quiz and essay topics Lively and accessible, these guides are perfect for late-night studying and writing papers

Jeanette Winterson Margaret Reynolds, Jonathan Noakes, 2003 In *Vintage Living Texts*, teachers and students will find the essential guide to the writer's works, together with an in-depth interview relating specifically to the texts under discussion. Each guide deals with the writer's themes, genre and narrative technique and a close reading will provide a rich source of ideas for intelligent and inventive ways of approaching the novels. Texts: *Oranges Are Not the Only Fruit* *The Passion* *Sexing the Cherry* *The Powerbook*

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

Fifty Years of English Studies in Spain (1952-2002) Asociación Española de Estudios Anglo-Americanos. Congreso, Ignacio M. Palacios Martínez, 2003

Weight Jeanette Winterson, 2010-11-05 The story of Atlas and Heracles Atlas knows how it feels to carry the weight of the world; but why, he asks himself, does it have to be carried at all? In *Weight* — visionary and inventive, yet completely believable and relevant to the questions we ask ourselves every day — Winterson's skill in turning the familiar on its head to show us a different truth is put to stunning effect. When I was asked to choose a myth to write about, I realized I had chosen already. The story of Atlas holding up the world was in my mind before the telephone call had ended. If the call had not come, perhaps I would never have written the story, but when the call did come, that story was waiting to be written. Rewritten. The recurring language motif of *Weight* is "I want to tell the story again." My work is full of Cover Versions. I like to take stories we think we know and record them differently. In the retelling comes a new emphasis or bias, and the new arrangement of the key elements demands that fresh material be injected into the existing text. *Weight* moves far away from the simple story of Atlas's punishment and his temporary relief when Hercules takes the world off his shoulders. I wanted to explore loneliness, isolation, responsibility, burden, and freedom too, because my version has a very particular end not found elsewhere. —from Jeanette Winterson's Foreword to *Weight*

Quest and Storytelling in Jeanette Winterson's "Oranges Are Not the Only Fruit" and "Lighthousekeeping"

Cecilie Skov Græsholt, 2009

Why Be Happy When You Could Be Normal? Jeanette Winterson, 2011-10-25 Heartbreaking and funny: the true story behind Jeanette's bestselling and most beloved novel, *Oranges Are Not the Only Fruit*. In 1985, at twenty-five, Jeanette published *Oranges*, the story of a girl adopted by Pentecostal parents, supposed to grow up to be a missionary. Instead, she falls in love with a woman. Disaster. *Oranges* became an international bestseller, inspired an award-winning BBC adaptation, and was semi-autobiographical. Mrs. Winterson, a thwarted giantess, loomed over the novel and the author's life: when Jeanette left home at sixteen because she was in love with a woman, Mrs. Winterson asked her: Why be happy when you could be normal? This is Jeanette's story--acute, fierce, celebratory--of a life's work to find happiness: a search for belonging, love, identity, a home. About a young girl locked out of her home, sitting on the doorstep all night, and a mother waiting for Armageddon with two sets of false teeth and a revolver in the duster drawer; about growing up in a northern industrial town; about the Universe as a Cosmic Dustbin. She thought she had written over the painful past until it returned to haunt her and sent her on a journey into madness and out again, in search of her biological mother. It is also about other people's stories, showing how fiction and poetry can form a string of guiding lights, a life raft that supports us when we are sinking.

The PowerBook Jeanette Winterson, 2013-04-17 Winterson enfolds her seventh novel within the world of computers, and transforms the signal development of our time into a wholly human medium. The story is simple: an e-mail writer called Ali will compose anything you like, on order, provided you're prepared to enter the story as yourself and risk leaving it as someone else. You can be the hero of your own life. You can have freedom just for one night. But there is a price, and Ali discovers that she, too, will have to pay it. *The PowerBook* reinvents itself as it travels from London to Paris, Capri, and Cyberspace, using fairy tales, contemporary myths, and popular culture to weave a story of failed but requited love.

A Breath of Fresh Eyre Margarete Rubik, Elke Mettinger-Schartmann, 2007 Contributions review a diverse range of works, from postcolonial revision to postmodern fantasy, from imaginary after-lives to science fiction, from plays and Hollywood movies to opera, from lithographs and illustrated editions to comics and graphic novels.

Gut Symmetries Jeanette Winterson, 2013-04-17 The highwire artist of the English novel redraws the romantic triangle for the post-Einsteinian universe, where gender is as elastic as matter, and any accurate Grand Unified Theory (GUT) must encompass desire alongside electromagnetism and gravity. One starry night on a boat in the mid-Atlantic, Alice, a brilliant English theoretical physicist, begins an affair with Jove, her remorselessly seductive American counterpart. But Jove is married. When Alice confronts his wife, Stella, she swiftly falls in love with her, with consequences that are by turns horrifying, comic, and arousing. Vaulting from Liverpool to New York, from alchemy to string theory, and from the spirit to the flesh, *Gut Symmetries* is a thrillingly original novel by England's most flamboyantly gifted young writer. Winterson is unmatched among contemporary writers in her ability to conjure up new-world wonder...A beautiful, stirring and brilliant

story.--Times Literary Supplement Dazzling for [its] intelligence and inventiveness...[Winterson] is possessed of a masterly command of the language and a truly pliant imagination.--Elle One of our most brilliant, visionary storytellers.--San Francisco Chronicle

The Novels of Jeanette Winterson Merja Makinen, 2005-04-20 This Reader's Guide brings together, in an approachable form, the range of review and critical material on the novels of Jeanette Winterson. Covering all of Winterson's work, from *Oranges are Not the Only Fruit* to *The PowerBook*, Merja Makinen traces the early review reception of each novel on its publication and considers it alongside the larger critical debates that have subsequently evolved. Makinen follows the controversial critical analysis of Winterson as a lesbian writer, and develops the examination of the postmodern aspects of her work, whether as postmodern or post-Modern. Including a brief discussion of Winterson's most recent novel, *Lighthouse Keeping*, this is an indispensable guide for anyone studying, or simply interested in, the work of one of Britain's most successful contemporary authors.

The Function of Fairy Tales in Jeanette Winterson's *Oranges Are Not the Only Fruit* Anonym, 2010-12 Seminar paper from the year 2005 in the subject English - Literature, Works, grade: 1,0, Johannes Gutenberg University Mainz, language: English, abstract: In terms of genre, Jeanette Winterson's 1985 novel *Oranges are not the Only Fruit* is definitely groundbreaking. The author uses autobiographical elements, elements of the female Bildungsroman but also of the typical coming out novel. Furthermore, besides many allusions to other literary works and an enormous use of intertextuality, Winterson constructs girlhood through fantasy, myth, and fairy tales which challenge the expectations about any conventional novel. As Paulina Palmer describes, in *Oranges* Examples of realism, fantasy and anti-realism flourish side by side, co-exist and intermingle with each other (2). By mixing all these different genres in her novel, Jeanette Winterson destabilizes the possibility of a single authoritative reading of her fiction. Definitely intriguing is her use of fairy tales within *Oranges*. Because traditional fairy tales have often been subject of feminist criticism, it seems curious that especially Winterson, as a lesbian author, interweaves many, seemingly traditional fairy tales into her plot. After the 20th century suffrage and liberation movements, feminists such as K.E. Rowe argue that these domestic fictions have encouraged women throughout centuries to blindly await Prince Charming in order to fulfil their primary goal in life: marriage (237). These tales picture women as subdued to men, first to their fathers, then to their husbands, as dependent heroines who need to be rescued from the dangers the world bares. It is furthermore well known that By virtue of the beautiful simplicity that folk tales have, by virtue of their single context, they become ideal vehicles for incorporating elements of the cultures which produce them (Rabkin 100). Yet, I argue that the fairy-tale episodes in *Oranges* are not as traditiona

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