Written on the Body

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

Jeanette Winterson's complete oeuvre, offering detailed analysis of her nine novels as well as addressing her non-fiction and minor fictional work. Susana Onega combines the study of formal issues such as narrative structure, perspective and point of view with thematic analyses approached from a variety of theoretical perspectives, from narratology and feminist theory to Hermetic and Kabalistic symbolism, to provide a comprehensive 'vertical' analysis of Winterson’s novels. Onega reveals the books as complex linguistic artefacts, crammed with intertextual echoes. She demonstrates the inseparability of form and meaning within Winterson's work, and positions her within the wider context of contemporary British fiction alongside fellow visionaries such as Peter Ackroyd, Maureen Duffy and Marina Warner.

Excess and Embodiment in Contemporary Women's Writing

Die Adoptivmutter, eine Pfingstlerin, hatte Jeanette Winterson zur Missionarin bestimmt. Doch mit 16 verliebt sie sich. In eine Frau. Als Jeanette auszieht, um mit ihrer Geliebten glücklich zu werden, stellt die Mutter ihr die Frage: „Warum glücklich statt einfach nur normal?“ Viele Jahre später trifft Jeanette Winterson auf ihre leibliche Mutter und fragt sich, was aus ihr geworden wäre ohne die hungrigen Stunden im Kohlenkeller, ohne die stets dräuende Apokalypse, vor allem aber ohne das allgegenwärtige Wort der King-James-Bibel. Wintersons scharfer Witz und die kraftvolle poetische Sprache machten bereits ihren autobiographischen Debütroman zum Bestseller - hier übertrifft sie sich selbst.

Orangen sind nicht die einzige Frucht
Das Haus der Wölfe

A Gentle Plea for Chaos [microform] : New, Complex Wholeness in Jeanette Winterson's Sexing the Cherry Since the publication of her first novel, Oranges Are Not the Only Fruit, Jeanette Winterson quickly established herself as a powerful and insightful writer on sexuality and gender. However, the profound and persistent religious themes of her work have received much less critical attention. Jeanette Winterson and Religion is the first in-depth study of the ways in which Winterson navigates the sacred and the profane in the full range of her writing, from her first novel to later works such as The PowerBook and The Stone Gods. This book reads the author's work alongside the theological turn in the thought of such theorists as Alain Badiou, John D. Caputo and Julia Kristeva as well as feminist and queer theologians such as Catherine Keller and Marcella Althaus-Reid. In this way, Jeanette Winterson and Religion reveals how Jeanette Winterson stakes out a unique and intriguing post-secular literary form of the sacred.

Carson McCullers'ın the Ballad of the Sad Cafe Ve Jeanette Winterson'ın Sexing the Cherry Adlı Yapıtlarında Rabelaıs'deki Grotesk Anlayışı Zeittornados fegen über die Stadt. Die Zeit löst sich auf. Ein kleines Mädchen tritt gegen dunkle Mächte an, die alles daran setzen, die Kontrolle über die Zeit zu gewinnen.

Engendering Realism and Postmodernism The New York Times–bestselling author's Whitbread Prize–winning debut—“Winterson has mastered both comedy and tragedy in this rich little novel” (The Washington Post Book World). When it first appeared, Jeanette Winterson’s extraordinary debut novel received unanimous international praise, including the prestigious Whitbread Prize for best first fiction. Winterson went on to fulfill that promise, producing some of the most dazzling fiction and nonfiction of the past decade, including her celebrated memoir Why Be Happy When You Can Be Normal?. Now required reading in contemporary literature, Oranges Are Not the Only Fruit is a funny, poignant exploration of a young girl's adolescence. Jeanette is a bright and rebellious orphan who is adopted into an evangelical household in the dour, industrial North of England and finds herself embroidering grim religious mottoes and shaking her little tambourine for Jesus. But as this budding missionary comes of age, and comes to terms with her unorthodox sexuality, the peculiar balance of her God-fearing household dissolves. Jeanette’s insistence on listening to truths of her own heart and mind—and on reporting them with wit and passion—makes for an unforgettable chronicle of an eccentric, moving passage into adulthood. “If Flannery O’Connor and Rita Mae Brown had collaborated on the coming-out story of a young British girl in the 1960s, maybe they would have approached the quirky and subtle hilarity of Jeanette Winterson’s autobiographical first novel. . . . Winterson’s voice, with its idiosyncratic wit and sensitivity, is one you’ve never heard before.” —Ms. Magazine

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

'I'm Telling You Stories' Set in 17th-century England this is a novel of magical fantasy that celebrates the power of imagination as it juggles the readers perception of history and reality. A novel about love and sex; lies and truths; and 12 dancing princesses who lived happily ever after, but not with their husbands.

Oranges Are Not the Only Fruit >

Das Powerbook In this comprehensive introduction to Winterson's work, Sonya Andermahr considers its significance in the context of contemporary British culture and literary history. Including an interview with the author, this guide offers an accessible reading of all Winterson's work and an overview of the varied critical reception this has received.

Jeanette Winterson’s Narratives of Desire Putting forward a new theory of fetishism - alternative fetishism - this book provides an up-to-date examination of the work of Jeanette Winterson, offering fresh perspectives and new insights on the topics of gender, sexuality, and identity in her writing. Combining contemporary theories in psychoanalytical and cultural studies, it proposes that a rethinking of fetishism allows Winterson's works to be brought into sharper critical focus by repositioning fetishism as a daily practice in society. In so doing, it argues that Winterson's work challenges orthodox, normative, and contemporary views of fetishism to reveal her own alternative version. Containing the transcript of an email Q&A with Winterson herself and covering the majority of Winterson's oeuvre, from her first novel, Oranges Are Not the Only Fruit (1985), up to the most recent, Frankissstein (2019), the book is divided into three main chapters that each discuss a particular theme in Winterson's fiction: bodily fetishism, food fetishism, and sexual fetishism. While the book's focus is on Winterson, the theoretical framework it proposes can be applied to other authors and disciplines in the Arts and Humanities, such as theatre and film, offering new ways of thinking about topics such as fetishism, feminism, psychoanalytical theory, postmodernism, gender, and sexuality.

Das Schwesteruniversum The 'obese' female body has often been portrayed as the 'other' to the slender body. However, this process of 'othering', or viewing as different, has created a repressive discourse, where 'excess' has increasingly come to be studied as a 'physical abnormality' or a signifier of a 'personality defect' in contemporary Western society. This book engages with the multifarious re-imaginings of the 'excessive' embodiment in contemporary women's writing, drawing specifically on the construction of this form of embodiment in the works of Fay Weldon, Jeanette Winterson, Margaret Atwood, Claude Tardat, and Judith Moore, whose texts offer a distinct literary response to the rigidly homogeneous and limiting representations of fatness, while prompting heterogeneous approaches to reading the 'excessive' female embodiment.

Gender and Writing

Auf den Körper geschrieben 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 reenvisaging
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.

Magical Realism and Deleuze

Jeanette Winterson This is a jubilant and rewarding collection of Winterson scholarship—a superb
group of essays from a host of fine authors.

"How Hideous Am I?" Feminine Monstrosity in Jeanette Winterson's Sexing the Cherry Eine junge
Schriftstellerin sitzt an ihrem Computer. Unter dem Namen Ali sendet sie Geschichten hinaus in die
Weite der virtuellen Welt und lauert als Spinne im Netz auf elektronische Beute. Sie wartet auf E-
Mails ihrer Geliebten, von der sie in der realen Welt für die schnöde Realität einer Ehe verlassen
wurde. So wird Ali zur Scheherazade, die in einer einzigen Nacht versucht, schreibend den tragischen
Ausgang ihrer Liebesgeschichte zu verändern. Jeanette Winterson vollbringt ein Virtuosenstück; aus
der Unverbindlichkeit der Cyberworld fördert sie mit alchemistischer Gabe zu Tage, was Raum, Zeit
und Identität überwinden und dadurch Dauer erlangen kann.

Authority and Molestation in Jeanette Winterson's Sexing the Cherry Eine namlose Erzählerin –
Nur wenig später erkrankt Luise schwer. Damit sie zu ihrem Mann zurückkehrt – ein angesehener Arzt
und der Einzige, der sie heilen kann –, beendet sie die Beziehung und verlässt die Stadt. Dieses kurze
Glück wird zum Gegenstand einer einzigartigen Erkundung des Phänomens der Liebe, seiner
Intensität, seiner Unvergänglichkeit und seiner Erotik. In einer präzisen und unverbrauchten Sprache
erzählt Winterson vom Erkennen des anderen, das tiefer geht als das Bewusstsein und mehr im Körper
sitzt als im Kopf.

Creating Reality

Jeanette Winterson The book presents a study of key issues in Winerson's oeuvre. The selected works
include Oranges are not the Only Fruit, art & Lies, The PowerBook, and Written on the Body, works
that are all concerned with the self in relation to the concepts of time, love gender, and the body.
Drawing on Jungian ideas of quest and individual and Queer theory, Marie Herholdt Jorgensen 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.

Jeanette Winterson: Sexing the Cherry

Das Geschlecht der Kirsche 'A book of innocence and bawdiness, fury and joyneeds to be read and re-
read' The Times On the banks of the Thames a baby is found floating. Rescued by the Dog-Woman, a
giant strong enough to fling an elephant into the air, their lives together will take them on a dizzying
journey through space and time. As past and present collapse and centuries overlap, love, sex, truth, lies
and twelve dancing princesses take centre stage. 'Entrancingfabulous Its language retains the clear
music of poetry' Sunday Telegraph 'Simple prose shows the subtlest of minds behind it, swift,
confident and dazzling' Financial Times 'Her stories and characters levitate off the page into dancing
life A bold, bizarre and timely book' Independent
Der weite Raum der Zeit This Reader's Guide brings together, in an approachable form, the range of review and critical material on the novels of Jeanette Winterson. Covering all of Winterson's work, from Oranges are Not the Only Fruit to The PowerBook, Merja Makinen traces the early review reception of each novel on its publication and considers it alongside the larger critical debates that have subsequently evolved. Makinen follows the controversial critical analysis of Winterson as a lesbian writer, and develops the examination of the postmodern aspects of her work, whether as postmodern or post-Modern. Including a brief discussion of Winterson's most recent novel, Lighthouse Keeping, this is an indispensable guide for anyone studying, or simply interested in, the work of one of Britain's most successful contemporary authors.

Jeanette Winterson and Religion A combined love story and philosophical meditation on the body as a physical phenomenon thrusts the reader into the life of a married woman and her erotic relationship with an unidentified lover who narrates the story

Anderswo

Sexing the Cherry

Multiplicity in Jeanette Winterson's Sexing the Cherry and The Powerbook Die temperamentvolle Jeanette wächst als Adoptivkind bei fanatischen Mitgliedern der Pfingstbewegung auf. Für ihre Stiefmutter ist sie eine »Auserwählte«, die mit ihr gegen die sündige Welt kämpft und eine Missionarin für die Kirche werden soll. Doch Jeanette erfährt einen unerwarteten Sinneswandel, als sie sich mit sechzehn in eine junge Frau verliebt. Von ihrer Gemeinde und ihrer Stiefmutter für diese Liebe geächtet und zunehmend unsicher, warum der Glaube über dem Verlangen stehen sollte, verlässt sie schließlich ihr Elternhaus und die Kirche, um selbstbestimmt ihr Glück zu finden.

The Subversive Potential of the Grotesque Body

Empty Space and Points of Light

Tanglewreck

Warum glücklich statt einfach nur normal?

The Novels of Jeanette Winterson Studienarbeit aus dem Jahr 2010 im Fachbereich Anglistik - Literatur, Note: 1,0, Christian-Albrechts-Universität Kiel, Sprache: Deutsch, Abstract: Jeanette Winterson herself does not want to be seen as a postmodernist writer. However, many of her works show significant features, which identify them to be postmodern, Sexing the Cherry2 being one of them. The title of the book refers to the art of grafting as utilized in agriculture and horticulture. It is mostly applied on fruit trees to produce plants which show a combination of desired characteristics. For example, a plant which may have roots that are resistant to cold is fused with a plant which grows a special kind of fruit or blossom but would otherwise perish in winter. In the process of grafting the bark is sliced open and a twig of another tree is inserted into the cut and fastened in place. The original tree provides the twig with nourishment and allows it to grow. ‘‘[S]o the two take advantage of each other and produce a third kind, without seed or parent.’’ [78]. Both trees become one. The motif of fusing things together in order to form something that is closer to perfection can be detected throughout the whole novel. []

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

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

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


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