RELIGIOUS AND SOCIAL SATIRE IN JEANETTE WINTERSON'S ORANGES ARE NOT THE ONLY FRUIT

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ABSTRACT

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The aim of this study is to examine the religious and social satire in Jeanette Winterson's Oranges Are Not The Only Fruit. The novel explores the life of a young girl named Jeanette, who faces the struggles of her religious and oppressive environment. To be able to deal with her struggles, she creates her own coping mechanism by creating stories that proposes alternative realities. While doing so, she deconstructs the traditional and social values. Chapter one presents a theoretical background to the terms related to the novel. Second chapter proposes the postmodern elements that is used to deconstruct the values. Third chapter of the thesis deals with the alternative realities created by the narrator of the novel. This thesis will apply postmodern theory in order to unfold the religious and social satire in the novel. Terms such as parody, intertextuality, and metafiction will be applied when analysing the text. Additionally, the characters, plotline and the narrative structure of the novel will closely be examined in accordance with the postmodern elements.

Key words: Jeanette Winterson, Oranges Are Not The Only Fruit, satire, parody, metafiction.

ÖZET

JEANETTE WINTERSON'IN TEK MEYVE PORTAKALLAR DEĞİLDİR ADLI ROMANINDAKİ DİNİ VE SOSYAL HİCİV

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Bu çalışmanın amacı Jeanette Winterson'ın Tek Meyve Portakallar Değildir adlı eserindeki dinî ve toplumsal hicivleri incelemektir. Roman, dini ve baskıcı bir çevre ile mücadele etmek durumunda kalan Jeanette adında bir genç kızın hayatını araştırır. Problemleriyle başa çıkabilmek için alternatif gerçeklikler inşaa eden hikâyeler yaratarak kendi başa çıkma mekanizmasını yaratır. Bunu yaparken de geleneksel ve toplumsal değerleri yapıbozuma uğratır. Birinci bölüm, ilgili terimlere teorik bir arka plan sunar. İkinci bölüm, değerleri yıkmak için kullanılan postmodern unsurları ele alır. Tezin üçüncü bölümü, romanın anlatıcısının yarattığı alternatif gerçeklikleri inceler. Bu tez, romandaki dinî ve sosyal hicvi ortaya çıkarmak için postmodern teoriyi uygulayacaktır. Metni analiz ederken parodi, metinlerarasılık, ve üstkurmaca gibi terimler uygulanacaktır. Ayrıca romanın karakterleri, olay örgüsü ve anlatı yapısı postmodern unsurlara uygun olarak yakından incelenecektir.

Anahtar kelimeler: Jeanette Winterson, Portakallar Tek Meyve Değildir, hiciv, parodi, üstkurmaca.

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INTRODUCTION

Satire has been the literary genre of literature, politics, cartoons, and various arts for centuries. A genre that is widely applicable to every piece of art, manifests itself in the product through a high level of ridicule. Satire's popularity emerges from one's desire to express criticism towards the ideas against their beliefs. For this reason, many writers, politicians, and artists use satire as a means to demolish the opposite point of view by demonstrating their point of view. While doing so, they create a criticism that produces comedy to the extent that the audience's perception of the work changes dramatically, in the sense that the audience feels more sympathetic towards the artists regardless of their opinion.

One example of this sympathetic attitude of the audience can be found in the novel; Oranges Are Not The Only Fruit (1985). Born in Manchester, United Kingdom in 1959, the author Jeanette Winterson is an award-winning writer who deals with the subjects such as the issue of women, oppression of patriarchy, and homosexuality within her novels. The novel [1]Oranges is Winterson's first novel in which she questions the traditional values of society by subverting them. She holds a critical view of society and reflects her opposition through a complex narrative style.

> Winterson's Oranges was published at a significant moment for the women's movement; in the mid-eighties, after the defeat of the miners' strike, during the consolidation of Thatcher's right-wing rule over Britain. The book would not have been published at all without the 1970s revolution in feminist writing and the demand for women's books. (Duncker, 1998: 77)

Given the complexity of the time, the discussion of certain ideas was limited in the 1980s. Margaret Thatcher, known as the "Iron Lady" was the prime minister of the United Kingdom. Since Thatcher was a Tory, supporter of traditional values and conservatism, her victory over the miners' strike triggered the left-wing supporters in a way that the leftists wanted to revolutionize such traditional and conservative attitudes of Tories. As a consequence, the sexual revolution was the motivation behind left-wing supporters to demand for sexual and women writing that challenges the very traditional and conservative thoughts. Nevertheless, Winterson, as a revolutionary writer in terms of presenting a taboo-breaking novel, achieved to articulate such subjects and succeeded in bringing a commentary on the demanded topics.

[1] Starting with this page, the novel's title will be abbreviated to Oranges.

In the novel, along with the theme of homosexuality, Winterson makes the reader question the institution of the church through her unique narrative style. The semi-autobiographical novel reflects her struggle with her mother and her conservative environment in which she feels trapped. The novel, which is a satire of traditional values, focuses on her escape from the social, religious, and physical restrictions that the patriarchy puts upon her.

The aim of this thesis is to examine the religious and social satire in Oranges by holding a postmodern approach. Postmodern elements such as parody, intertextuality, and metafiction will be applied in the analysis. Furthermore, these elements will be convenient when deconstructing the religious and social satire in the novel. Through a postmodern lens, religious and social satirical factors will be examined with quotations from the novel.

Oranges is a novel that offers a different taste to the literary world with its postmodern traits. With its unique plotline, it is possible to find the themes of comedy, romance, or religion. Although the text offers lots of free interpretations, the main interpretation of this thesis will be through a postmodern perspective. The novel's narrative style will be shown as a primary source to find the religious and social satire in the novel. Thus, the novel's characters and plotline will also be supportive in terms of associating the novel to its postmodern extent.

This thesis has two main parts and three chapters. The two main parts of the thesis are theoretical and analytical. In the theoretical part of the thesis, information about the background of satire and its types and key characteristics of postmodern literature will be discussed. Postmodern elements such as parody, intertextuality, and metafiction will be defined in order to demonstrate the satire that is achieved in the novel. The analytical part will include my attempt to shed light upon the illustration of the deconstruction of traditional values. The application of the listed postmodern elements will be presented with an analytical interpretation.

Chapter One of the thesis will be about the theoretical background information. Firstly, satire and its types Horatian, Juvenalian, and Menippean will briefly be defined and quoted. After defining satire and its types, chapter one will continue with the postmodern phenomenon and its narrative techniques. Next, a brief summary of Jean-François Lyotard's idea of rejection of the grand narratives will be discussed in order to

enlighten the ongoing struggle in the novel. Then, the chapter will focus on the postmodern elements such as parody, intertextuality, and metafiction. Linda Hutcheon, Julia Kristeva, and Patricia Waugh will be referenced when exploring these terms.

Chapter Two, the starting chapter of the analytical part of the thesis, will analyse the biblical parody in order to show the satire that is achieved in the novel. The novel's chapters include names such as Genesis, Exodus, Leviticus, Numbers, Deuteronomy, Joshua, Judges, and Ruth. These names are the names of the chapters in the Old Testament, Bible. As a matter of fact, this parodying of the Bible chapters is one of the obvious examples that demonstrates Winterson's aim at deconstructing religious values. Each chapter in Oranges focuses upon the narrator's life and her struggle with her environment through the mother's indoctrination. In parallel with this, the subjects of each chapter in the Bible are reflected through Jeanette's perspective. The obvious interpretation of this mimicking can be accounted for Winterson's attempt to revolutionize the norms and traditions. Such mimicking of the stories and the narrative style will be evaluated by giving quotations from the book and literary critics.

The chapter will then go on to explore the intertextual relations between the novel and other works. Oranges contains certain intertextual references from different works. Goblin Market (1862) by Christina Rossetti, being one of the intertextual references in the novel, is a poem that explores the theme of homosexuality. Oranges also explores the theme of homosexuality through the symbolization of oranges. Both works propose the theme of sexuality through the use of different fruits. The intertextual relationship will be analysed by illustrating the symbolization of fruits in both works. The novel also makes a reference to Charlotte Bronte's Jane Eyre (1847) to ridicule the narrator's mother and to deconstruct the traditional values such as marriage. As the narrator's mother is a fundamental religious personality, she changes the ending of Jane Eyre so that the narrator thinks that the protagonist of the novel marries to a missionary. The intertextual relationship between the two novels will be examined by displaying the thematic similarity between novels. Another intertextual relationship can be seen between Marry Shelley's Frankenstein (1818), and Oranges. The intertextual relationship between the two novels will be discussed by regarding the idea of perfection.

Chapter Three will evaluate the term metafiction and explore the metafictional stories in the novel. The novel contains pseudo fairy tales, dreams and myths between the realist narration of the narrator. This series of stories are, in a way, a representation of the narrator's imagination. They are created by the narrator in order to cope with her struggles within her realist narration. These stories are to be examined closely in order to bring a commentary about their function as metafictions within the novel.

Lastly, the conclusion part will summarize the findings of the theoretical and analytical part of the thesis. Chapter one's definitions and its relation to its analytical part will be presented with the analytical interpretation. Then the conclusion will go on with chapter two and chapter three's analytical findings and explore the religious and social satire in the novel.

CHAPTER I

THEORETICAL FRAMEWORK

1.1 SATIRE

1.1.1 Definition and History

Throughout history, the necessity for people to express themselves has expanded dramatically. This necessity has allowed specific genres to arise in accordance with people's creativity. Satire, being one of the genres, has contributed to the representation of individual's creative expression of criticism from ancient times to up until this day. Although the word criticism gives the sense of direct detraction, satire has enhanced the term criticism and turned it into a field of playful ridicule. This, of course, has allowed artists to produce art that addresses the corruption in society in a ridiculing, and witty way.

Although satire is a variable term that changes depending on the context, it can generally be defined as a literary genre that aims to bring social criticism on what is considered to be corrupt and wrong through the use of ridicule and witty language. Most satirical works are ironic, and it is hard to separate satire from irony. However, Northrop Frye puts the difference as:

> The chief distinction between irony and satire is that satire is militant irony: its moral norms are relatively clear, and it assumes standards against which the grotesque and absurd are measured. Sheer invective or name-calling ("flyting") is satire in which there is relatively little irony: on the other hand, whenever a reader is not sure what the author's attitude is or what his own is supposed to be, we have irony with relatively little satire (1973: 223).

While satire is the genre of the act of irony, irony is the act of achieving satire. That is the reason why Frye defines satire as "militant irony". Similar to Frye, Ihab Hassan in his work The Postmodern Turn: Essays in Postmodern Theory and Culture (1987) also asserts that "irony becomes radical, self-consuming play, entropy of meaning" (1987: 41). The radical and militant appearance of irony creates the connection between irony and satire. Therefore, it is almost impossible to find a work that achieves the criticism without irony in satire. Although irony is crucial for satires, it is not the only tool that is used in satires. Exaggeration, parody, juxtaposition of two different things and various other techniques are used in satires to achieve the criticism in the work. Such techniques

are used to comment on the corruption of the satirized. While doing so, satires produce humour as a consequence of subverting the ideas and values of the corrupted.

The history of satire can be traced back to ancient Greece. The first examples of satire can be found in the works of playwright Aristophanes. His play The Knights (424 BC), which deals with political corruption, displays a satiric tone towards the politician of its time, Cleon. Through his satire, Aristophanes was able to bring a commentary on the political corruption of the time, contributing to the change in society. In fact, it was common for playwrights to affect the public through their plays. Stephen Halliwell demonstrates the power of Aristophanes' satire by drawing a picture that depicts the power of the poet over politicians:

> As in the parabasis of Wasps, there is a pretence of real political achievement in the poet's career. Aristophanes describes how he had struck Cleon in the stomach and knocked him to the ground, but had then forborne to jump on him. This image, taken from Greek wrestling, implies that in his major satire, Knights, on the political leader, Aristophanes had won a victory over Cleon, and also that he had been too condescending to finish off the fight (1984: 19).

Considering that the roots of democracy are found in ancient Greece, Aristophanes's harsh criticism of Cleon, demonstrates the power of the poet within a democracy. The fact that he is able to criticize and ridicule the politicians without fear, shows Aristophanes's ability to affect society. His political satire displays a possibility for societal change through his work.

Another essential era for satire was Middle ages. Geoffrey Chaucer who is considered to be the father of vernacular literature, is one of the most important satirists of the time. His masterpiece, The Canterbury Tales (1392), follows the tales of 31 pilgrims in a poetic way on their journey to visit Thomas a Beckett's tomb. The tale is constructed with the stories of each pilgrim. The host, named Harry Bailey, asks each pilgrim to tell a story on their way to Canterbury. Chaucer reflects his satire on each estate through these stories. His main attack is on the Clergy, the church estate. Each estate is criticized by Chaucer, but his reason for mainly attacking the church estate lies in the fact that he believes that the church fails to do its job. Chaucer's satire of the church is later considered to be unchristian. However, his moral satire through different tales is appreciated. Although he criticizes society and the members of the church, he also does not hesitate to criticize himself as well. For this reason, his satire was not considered biting but rather appropriate for Middle ages because of his establishment of

the sense of morality through his work. In fact, the whole book is dedicated to establishing a sense of ideal morality within the reader:

> When Chaucer claims that a monk out of his cloister is like a fish out of water (CT, General Prologue, 177-80), he reminds the audience of the ideals of cloistered life, and secondly, he confirms the notion that the real monks in society, many of whom ignore such ideals, are still subject to such ideals and can be judged by them (Dane, 1984: 11).

Ultimately, the satire in Chaucer's The Canterbury Tales guides the readers towards ideal morality. The representatives of each estate are satirized in order to reach the ideals of society. Therefore, Chaucer's satire presents a humorous work that issues the corruption within society.

With the coming of the Age of Enlightenment, satire became more radical and attacking as opposed to satire in Medieval literature. Age of Enlightenment, which started at the end of the 17th century, is an intellectual and philosophical movement that places reason and science over emotion and religion. With the centring of human rather than religion, different approaches to perceiving the world had been established as a consequence in this era. For this reason, the era is also regarded as the Age of Reason. It is also regarded as the Neo-Classical Age because there was a tendency to imitate the great poets of ancient Rome and Greece in terms of writing by the era's poets. The mixture of this imitation and their empiricist approach towards life had influenced their work, marking their art to be considered as neoclassical.

Alexander Pope was presumably the greatest figure of literature of the Age of Enlightenment. He was also important in terms of enhancing the satirical genre in the 17th century. His famous work, The Rape of the Lock (1712), is considered to be one of the most valuable satiric poems of all times. Regarded as a mock-heroic poem, Pope intends to satirize human's absurdity, in which human is fated to make mistakes. Although the exaggerated description of Belinda might give an impression of Pope being misogynistic, he simply satirizes the hypocritical nature of humans. His epic descriptions of humane activities are a reference to the many other things, including the stereotypical poetry of the time:

> Pope, of course, did not write The Rape of the Lock because he was obsessed with the problem of Belinda's divinity. He shows, indeed, that he was interested in a great many things: in various kinds of social satire, in a playful treatment of the epic manner, in deflating some of the more vapid clichés that filled the love poetry of the period, and in a dozen other things (Brooks, 1943: 506).

As stated above, to bring a social satire, Pope uses various epic manners and attributes them to familiar human qualities. This type of satire does not necessarily mean that he attacks the individuals or constitutions, but rather shows the fact of comedy through exaggeration and ridicule.

Apart from Alexander Pope, Jonathan Swift was also accepted as one of the important satirists of neoclassical literature. Born in Dublin Ireland, Swift was a poet who was mostly known for his prose writing. His most satiric work, A Modest Proposal (1729), is known to be one of the earliest satiric prose examples. In his essay, Swift proposes Irish people to sell their children to the wealthy people in order to overcome their poverty. This kind of tone might seem cruel to the reader but what actually manages to convey the message is the directness in his tone. The attack on this essay, however, is not to the Irish people but rather to the wealthy and cruel people of England. His belief in the existence of social injustice is intermingled with his humorous tone. His novel, Gulliver's Travels (1726), poses as a children's book where he professionally satirizes the social injustice among people. His satire can be found in his comic tone. Unlike Alexander Pope, Swift's satire is more direct and biting. Their different approach to satire comes from their opposite political views. While Pope supported the Tories, a conservative political party that favours the royal power, Swift "was a High Churchman and a Whig" that supported the reformative political party that favours the progress and the parliament. (Higgins, 2012) Nevertheless, two different types of satirists are still appreciated with their differences today.

Towards the end of the 18th century, Romanticism came into existence as a response to the social and philosophical thoughts of the Age of Enlightenment. With its emotional and sentimental approach to nature and literature, Romanticism rejected scientific and rational proposals of the Enlightenment. Since the industrial revolution emerged as a consequence of the developments in the Age of Enlightenment, Romantics of the time represented their opposition to the industrial revolution through literature, painting and many other art forms. One instance of this opposition to the industrial revolution can be found in William Blake's collection of poems, titled Songs of Innocence and of Experience (1789). With his satiric poems, such as The Chimney Sweeper (1789) and London (1794), he criticizes child labour and social injustice within society. He reflects his humanitarian approach through his criticism of the industrial

revolution with these poems. Moreover, the poems become his tool to reveal the cruelty of the industrial revolution and explore the injustices it creates.

Apart from William Blake, Romantic poetry was also represented by William Wordsworth, Samuel Taylor Coleridge, Lord Byron and John Keats. These poets of the Romantic era reflected their rejection of rationalization through an individual approach to the literature. Unlike the neoclassical literature's embracing of Classicism of ancient Rome and Greece, these poets embraced the medievalism. As a consequence of this rejection, the satiric works in Romantic era were limited. Unlike Blake, due to the need of expressing individual or universal emotions, these poets in the Romantic era excludes the need of correcting the society through a satire. With its "vatic or prophetic, inward-turning, sentimental, idealizing, sublime" (Jones, 2000: 3) appearance, Romantic poetry, represented by these poets is considered to be "countersatiric" (Jones, 2000: 12). The satire in the romantic poetry then, was mostly represented by William Blake who issued the social injustices caused by the industrial revolution.

Satire in the Victorian era was as limited as in the Romantic era. However, there were certain motivations that allowed Victorian literature to criticize the corruption within society. With the developments of the Industrial revolution, the subjects of class differences, capitalism and individualism were becoming problematic in the Victorian era. William Makepeace Thackeray's Vanity Fair (1848) can be given as an example of this problematization. The novel presents a social satire where the terms such as individualism and capitalism are targeted. The novel's characters try to enter to Vanity Fair, a world filled with hypocrisy, cheating and corruption. While they try to do so, they dispose their morality. The desire to reach for the better is satirized by Thackeray's criticism of individualism.

Satire in modern literature has shown itself mainly through political satires. After experiencing consecutive World Wars where millions of people had passed away due to political decisions, the satire in modern literature has focused on satirizing the authoritarian regimes. With the development of the Enlightenment, knowledge had led people to invent weapons in order to attain power. Such ideas were recognized by modernist artists and were reflected in their works. One of the examples of a modernist satire can be given from George Orwell. With his books Animal Farm (1945) and 1984 (1949), he criticized the ideals of authoritarian regimes through this political satire. The

constant stress on the dangers of dictatorship is reflected in his both novels. These political satires then, became his weapon in making people politically conscious about the authoritarian regimes.

1.1.2. Different Categorizations of Satire

Like most of the literary genres, satire as a genre is also divided within itself. One of the satire types is Horatian satire, which is named after the satirical poet Horace. This type of satire is used in the works only to produce comedy. The main purpose of this type of satire is to bring laughter to the audience through a mocking tone. Laughter is a central term for Horatian satire since laughter is the ultimate goal to be achieved in this type of satire. Therefore, it is important to mention its function in order to reveal its connection with satire. Mikhail Bakhtin, in his famous work Rabelais and His World (1965), describes laughter as:

> Laughter has a deep philosophical meaning, it is one of the essential forms of the truth concerning the world as a whole, concerning history and man; it is a peculiar point of view relative to the world; the world is seen anew, no less (and perhaps more) profoundly than when seen from the serious stand point. Therefore, laughter is just as admissible in great literature, posing universal problems, as seriousness. Certain essential aspects of the world are accessible only to laughter (1984: 66).

Just as satire, laughter also deals with the universal problems. The similarity between satire and laughter lies in their dealing with universal problems in a mocking tone. Thus, as Bakhtin illustrates, it becomes admissible with its genuine approach to literature.

One of the most essential distinctions between Horatian satire and other types of satire is made through accepting Horatian satire as the gentlest satire because the poet brings the criticism only to produce laughter rather than biting the satirized. The poet or the speaker can be assumed to have a persona. Kirk Freudenburg, in his work The Walking Muse: Horace on the Theory of Satire (2016), stresses the impersonal role of the poet as: "the speaker who delivers his criticisms in the first person is not the poet himself but the poet in disguise" (2016: 3). The emphasis on the poet's impersonal role in satire defines the Horatian satire in its most authentic way because poet's impersonal approach is just a way of producing comedy in Horatian satire. Hence, the persona and the mask are needed to create a light and a humorous satire:

> The concept of the poet's mask, the persona, while generally accepted in theory, still suffers from much neglect in the actual practice of criticism. It troubles us, for it leads to the ironic realization that all personal poetry, such as satire, elegy, and lyric, is essentially impersonal, or at least personal only in a restricted sense, for the poet chooses to create and project a specific image of himself as speaker just as he would create any other character to play a role in his fictional poetic world (Freudenburg, 2016: 3).

It can be proposed that this type of light satire might be a way to prevent a possible direct physical assault to the poet by the politicians and authorities. However, in terms of producing a humorous work, Horatian satire achieves its aim. It does not seek to provoke social injustice by criticizing certain institutions. It does however comment on human folly and human absurdity by characterizing them with ridicule. Alexander Pope's Rape of the Lock and Jonathan Swift's Gulliver's Travels can be given as example works for Horatian satire.

Juvenalian satire which is named after satirist Juvenal, on the other hand, is harsher compared to the Horatian satire. Its main focus is on the need for societal change. Hence, any individual, government or religious figures who are considered corrupted in terms of politics are directly targeted in Juvenalian satire. Juvenalian satire is not concerned with producing comedy since unmasking the hypocrisy of society is more valued. Bernd Renner, in his article titled "From Satura to Satyre" (2014), puts the difference between Juvenalian and Horatian satire as:

> The contrast between various types of satire reflected in this programmatic discourse echoes the tension between blunt satire, on the one hand — incarnated by satyrs or tricksters such as Panurge, and which frequently favors ad hominem attacks and Juvenalian aggression (satyra illudens) — and more playful, gentler scolding in the Horatian tradition (satyra ludens), on the other (2014: 389).

The blunt satire, as mentioned above, has the tendency to be more aggressive. Therefore, this aggression in the tone manifests itself through various techniques such as over-exaggeration, overstatements, understatements, and harsh irony to bring a societal change whereas Horatian satire's playful and gentle way of criticism is presented with light mocking tone that has no intention to change anything but produce laughter. William Golding's Lord of the Flies (1954) and George Orwell's Animal Farm can be identified as the examples of Juvenalian satire.

Another important satire that has to be mentioned is Menippean satire, taking its name from the philosopher satirist Menippus. The main focus of the Menippean satire is

on the individual or a character's trait. Instead of focusing on the social level, Menippean satire is mainly concerned with the flaws in the human character. An obsessive, sexist or fundamental person might be the target of a Menippean satire.

It might arguably be appropriate to associate Menippean satire with Horatian satire. Both satires include gentleness and light mockery, although Menippean satire has a tendency to be more radical in its criticism. In fact, in that sense, it is also possible to locate Menippean satire in a middle point between Horatian and Juvenalian satires in terms of their intensity of criticism. However, the content of their criticism differs from each other. Menippean's way of criticism puts the emphasis on drawing a picture of a radical ideology, where the individual traits or human follies are put into question in order to make the satire.

1.2. Postmodernism

1.2.1. Rejection of the Metanarratives

Postmodernism is a literary movement that carries the traits of modernism. Although its first appearance dates back to the 19th century, it broadly became popular in the 1980s. The term has an obvious connotation with modernism, but this connotation has both positive and negative sides to it. Apart from its connotation with modernism, postmodernism can be defined as a literary phenomenon that embraces the high and low culture of both past and present as opposed to its predecessor.

Peter Barry, in his book Beginning Theory: An Introduction to Literary and Cultural Theory (1995), argues that "without an understanding of modernism, then, it is impossible to understand twentieth-century culture" (2007: 81). In fact, it is crucial to evaluate modernism first to be able to understand postmodernism. Modernity was an era that was shaped by The Enlightenment or the Age of Reason movement. With reason and human being at the centre, empiric knowledge was believed to be the source for human progress in the Age of Reason. Through human progress and reason, modern man believed to reach the capacity for the development of literature.

Moreover, positivist clear-cut understanding of the Age of Reason led modern man to regret about certain fixed ideas about the human progress. With the start of World War I and the economic collapse of the world, the positivist approach to the world started losing its popularity. Human progress and reason invented weapons,

which triggered the human's nature of greed. The realization of human progress leading to a worse scenario was a big turning point for the modern era.

The failure in critical thinking concerning the human progress, reflected itself in the modernist writers and artists. Barry demonstrates the reflection of the sense of loss in modernist writers as:

> In his poem 'Hugh Selwyn Mauberley' he speaks of the First World War being fought "For two gross of broken statues, For a few thousand battered books", and is evidently pained, in lines from the same poem like "a tawdry cheapness / Shall outlast our days" and "We see to kalon [beauty] /Decreed in the market place by the rise of commercialism at the expense of eternal verities". In The Waste Land, too, the persona says, as if despairingly of the poem, "These fragments I have shored against my ruins". In instances like this there is a tone of lament, pessimism, and despair about the world (2007: 82).

The tone and approach of the modernists seem to have a nostalgic tone. As Barry puts it: "The modernist features it in such a way as to register a deep nostalgia for an earlier age when faith was full and authority intact" (2007: 82). This nostalgic approach to the past is an evidence to the failure of the human progress.

The difference between modernism and postmodernism can be situated in their different moods. While modernism looks to the past with a nostalgic pessimism, postmodernism embraces the past by intermingling it with the present. This characteristic of postmodernism allows a better interpretation of their different evaluations. The differences of both modernism and postmodernism lie in their different approach to mutual qualities. Postmodernism's embracing of the past gives a positive idea about its rejection of preciseness as opposed to the precise faith in human progress promoted by positivism.

Another difference between modernism and postmodernism can be seen in their attitude towards certain types of arts. While modernism had put an emphasis on the minimalism and its refined shape, postmodernism respected the ideal but also mixed what is considered 'high' and 'low' culture. Modernism's attempt of achieving high culture through the elimination of the unnecessary is contrasted with postmodernism's mixing of high and low culture in an attempt to create a unique piece. As Barry argues:

> By contrast, again, postmodernism rejects the distinction between high and popular art which was important in modernism, and believes in excess, in gaudiness, and in 'bad taste' mixtures of qualities. It disdains the modernist asceticism as elitist and cheerfully

mixes, in the same building, bits and pieces from different architectural periods - a mock-Georgian pediment here, a tongue-in-cheek classical portico there (2007: 83).

These two different moods and attitudes are what separate modernism from postmodernism. Since postmodernism has come into existence as both a response and as a continuation of modernism, it is hard to make the separation between them. However, once the attitudes and moods towards certain things are attained, it is clearer to see the difference between the two movements.

The first critic to use the word 'postmodern' in its philosophical and critical sense was Jean François Lyotard. Being one of the most influential philosophers of postmodern thinking, Lyotard had contributed to the literary world with his thoughts on postmodernism. His book, The Postmodern Condition (1979), is still considered to be a guideline for postmodern thinking today. In his book, Lyotard coins the term 'metanarrative' and defines postmodern as: "incredulity toward metanarratives" (2004: 24). Metanarrative, also known as grand narrative, can be put as the ultimate meaning of knowledge, truth and experience.

To exemplify, Karl Marx's idea concerning the Proletarian revolution can be given as an example for a metanarrative. Marx, in his book The Communist Manifesto (1848), argues that the overthrowing of the bourgeoisie by the proletariat would bring an end to history. Such certain discource can be considered to be a metanarrative. Any text, ideology, or being that talks about the beginnings and the endings can be considered a metanarrative in Lyotard's world. Lyotard illustrates the dangers of the metanarratives as:

Traditional theory is always in danger of being incorporated into the programming of the social whole as a simple tool for the optimization of its performance; this is because its desire for a unitary and totalizing truth lends itself to the unitary and totalizing practice of the system's managers (2004: 12).

As stated above, any attempt to bring an ultimate explanation on traditional theory would manifest itself through ending in totalitarian practices. Such totalizing attempts for Lyotard would only move individuals further away from the truth. Lyotard then goes on to ask the question under a totalitarian regime:

Narrative knowledge makes a resurgence in the West as a way of solving the problem of legitimating the new authorities. It is natural in a narrative problematic for such a question to solicit the name of a hero as its response: Who has the right to decide for

society? Who is the subject whose prescriptions are norms for those they obligate? (2004: 30).

The knowledge that is attained through metanarratives would only allow totalitarian authorities to arise. Totalitarians decide for the society, therefore, they do not leave a space for other voices to exist. Knowledge, truth, meaning and value are not conditioned to stand the same for others. Therefore, these values, which are found in metanarratives in unity, are different for each individual.

In his essay Modernity – An Incomplete Project (1980), Jurgen Habermas, a German philosopher, addresses to the power of faith in human progress in the Age of Reason where he believes that the progress in the Age of Reason can still be achieved. Habermas' wish for unity and order in arts in his essay leads Lyotard to ask the question:

my question is to determine what sort of unity Habermas has in mind. Is the aim of the project of modernity The Constitution of sociocultural unity within which all the elements of daily life and of thought would take their places as in an organic whole? (2004: 72).

A postmodern approach to the world always requires a rejection of the metanarratives. According to Lyotard, Habermas's ideal modernity has no place with its unity in our contemporary lives. Because such narratives, as in Christianity and Marxism, Lyotard suggests, are doomed to fail in search of the truth. In fact, the nature of postmodernity rejects all of the universal truths and embraces the 'chaotic' aspect of life. Barry emphasizes this as:

Grand Narratives of progress and human perfectability, then, are no longer tenable, and the best we can hope for is a series of mininarratives, which are provisional, contingent, temporary, and relative and which provide a basis for the actions of specific groups in particular local circumstances. Postmodernity thus deconstructs the basic aim of the Enlightenment, that is the idea of a unitary end of history and of a subject (2007: 84).

Lyotard's rejection of metanarratives can be applied to every aspect of life. Lyotard's questioning of the metanarratives interrogates concepts such as religion, tradition, culture and any other dogmas that have been in society throughout human history. This rejection of the universal truths as a trait of postmodernism allows everything to be interpreted differently for new possible meanings and truths.

1.2.2. Narrative Elements of Postmodernism

Postmodern literature, especially prose-fiction, poses a unique picture compared to other forms of literature. Numerous techniques are used in postmodernism to enrich the work. Unlike any other literary movement, postmodernism seeks to stand different and variable when it comes to representation. It is hard to find unity in a postmodern fiction. Through certain techniques such as metafiction, intertextuality, and parody, postmodernism achieves its aim by deconstructing the tradition, which mixes the high with low culture and mixing the past with the present to create a future.

Metafiction is an element of postmodern literature which aims to emphasize its fictionality to its readers. Its artificiality is always reminded throughout the work. As postmodernists reject the forms of universal truths, metafiction stands as an element that validates the rejection of the unities. Patricia Waugh, in her book titled Metafiction: The Theory and Practice of Self-Conscious Fiction (1984), defines metafiction as "a term given to fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality" (1984: 2). As Waugh puts it, metafiction appears as a self-reflexive technique that seeks to emphasize its artificiality. The purpose behind doing so is to remind the reader about the existence of the real world: "In providing a critique of their own methods of construction, such writings not only examine the fundamental structures of narrative fiction, they also explore the possible fictionality of the world outside the literary fictional text" (Waugh, 1984: 2). This reminding of the real world ultimately grants the reader the ability to see the similarity between the outside world and the fictional text. Moreover, the absurdity found in fiction, can also be found in the real world.

One of the discernible features of postmodernism is to give a disturbance, rather than satisfaction, chaos, instead of order. Metafiction can be considered to be a chaotic and disturbing element of postmodernism. The word for word translation for metafiction is 'fiction within a fiction'. Hence, through creating a fiction within fiction, the writer creates a disturbance within the minds of the reader by reminding them of the artificiality of the work and by reminding them of the existence of the outer world. The uncertainty within the work creates a chaotic world for the reader. Waugh exemplifies this as: "In a sense, metafiction rests on a version of the Heisenbergian uncertainty

principle: an awareness that 'for the smallest building blocks of matter, every process of observation causes a major disturbance'" (1984: 3). These uncertainties help the reader to understand the artificiality of the fiction by creating major disturbances through such techniques.

Along with metafiction, intertextuality is another term that has to be evaluated in terms of its contributions to the postmodern literature. Intertextuality can be defined as the influence of one text on another. The term intertextuality was coined by Julia Kristeva in 1966. Although the term intertextuality seems to be a new term in the literature, the ethics of debating the morality of intertextuality dates back to ancient Greek. Like metafiction, intertextuality also tries to evoke the existence of the other world within the reader's mind. Through mentioning of the other literary works, the reader is conscious of the artificiality of the work. As Zengin argues:

> Intertextuality is a theory which provides the reader with numberless ways of deciphering the texts including literary works because it considers a work of literature, as it views all texts, not as a closed network but as an open product containing the traces of other texts (2016: 300).

Literary fiction, by making use of these literary techniques, gains a great deal of authenticity in terms of deconstructing the metanarratives. One might suggest that regular fiction other than postmodern fiction establishes a sense of authenticity through its metanarrative appearance. However, with postmodern fiction, the reader always questions the fictionality of the work through these techniques. With intertextuality involved, the reader also questions the credibility of the mentioned fiction, therefore differentiates the textual from intertextual. As Waugh claims, "one way of reinforcing the notion of literary fiction as an alternative world is the use of literary and mythical allusion which reminds the reader of the existence of this world outside everyday time and space, of its thoroughgoing textuality and intertextuality" (1984: 112). The stress on the fictionality of fiction reminds the reader to differentiate the work from real life. Such stress on the subject does not allow metanarratives to operate within the work.

In addition to intertextuality, parody also serves as a tool for postmodernism to attack traditional values through satire and irony. The attack does not always refer to detraction, but it does include poking fun through an authentic representation at the parodied. Linda Hutcheon, in her book The Politics of Postmodernism (1989), argues that:

> The prevailing interpretation is that postmodernism offers a value-free, decorative, de-historicized quotation of past forms and that this is a most apt mode for a culture like our own that is oversaturated with images. Instead, I would want to argue that postmodernist parody is a value-problematizing, de-naturalizing form of acknowledging the history (and through irony, the politics) of representations (2002: 90).

Indeed parody, unlike the assumed, does not necessarily parody for the sake of satire. The aim of parody might as well be for the sake of comedy. With its de-centralizing view, the parody achieves its goals by subverting and mixing the elements of the old with the new. As Hutcheon clarifies: "instead, through a double process of installing and ironizing, parody signals how present representations come from past ones and what ideological consequences derive from both continuity and difference" (2002: 89). Thus, by mixing the past with the present, parody presents a new future for its audience. Therefore, the existence of the old within the new creates a future that is completely new from the mixture of two things. Such appearance of two different things in the same time frame reminds the reader of the artificiality of both existences.

To conclude, satire has been an important literary genre throughout history. Dating back to ancient Greece, satire has firstly shown itself in the works of Aristophanes. The satire on the political corruption in the works of Aristophanes shaped the way people think about certain politicians. The satire in his plays helped society in the sense that politicians became more honest to their people. Middle Ages was also an essential timeline for satire. Geoffrey Chaucer with The Canterbury Tales commented upon society's hypocrisy. With his humorous approach, he criticized the Clergy to reach for ideal morality. The Age of Enlightenment, which was a golden age for satires, was represented by the works of Alexander Pope and Jonathan Swift. They reflected their criticism of human nature and social injustice with their canonical satires. The Romantic era and the Victorian Age were limited in terms of satire. However, Blake's Songs of Innocence and of Experience and Thackeray's Vanity Fair were the works that criticized the developments of the industrial revolution with their satiric approach. With the experiencing of World Wars, the satire in modern literature became political. George Orwell, with his Animal Farm and 1984, brought criticism on the authoritarian regimes. On the other hand, postmodern literature has contributed a lot to the literary world with its de-centering approach to life and literature. With the intermingling of the old with the new or the past with the future, postmodern literature deconstructed the metanarratives. With the stress on the artificiality of fiction, postmodern literature

aimed to demonstrate the similarity between life and storytelling. Moreover, with its unique techniques, it proposed a new aspect to the literature, which is appreciated until this day.

CHAPTER II

RELIGIOUS PARODY AND INTERTEXTUAL RELATIONS

2.1. The Use of Biblical Parody

Jeanette Winterson's wisely written novel Oranges poses itself as a novel that embraces different interpretations. Readers and critics who read the novel assign different meanings to it. Although this issue is related to having different horizon of expectations, it attests Winterson's ability to produce a multi-layered work that uses a complex narrative. One point of view that advocates the reading of the novel from a feminist perspective bases its idea on the character's struggle and fight with the patriarchy. Paulina Palmer, being one of those advocators, defines the novel as a "lesbian 'coming out' novel" (1993: 101). The novel indeed poses a picture of an embraced homosexuality that emphasizes the possibility of being both religious and homosexual, in other terms, being normal and abnormal at the same time. The novel is also considered to be a semi-autobiographical bildungsroman by many critics in that it includes events from Winterson's real life with a mixture of her imagination.

In her introduction to the novel, Winterson defines her work as: "Oranges is an experimental novel: its interests are anti-linear. It offers a complicated narrative structure disguised as a simple one" (2001: xiii). She emphasizes the anti-linearity in order to be understood in terms of narrative structure:

> I really don't see the point of reading in straight lines. We don't think like that and we don't live like that. Our mental processes are closer to a maze than a motorway, every turning yields another turning, not symmetrical, not obvious. Not chaos either. A sophisticated mathematical equation made harder to unravel because X and Y have different values on different days (xiii).

The mentioned part above is shown to be an example of Winterson's postmodern approach to literature and life. As she makes it clear, people do not live or think in a straight line. This mentality, which Winterson celebrates proudly, allows her to inform the reader to read the work "in spirals" (xiii). In fact, this spiral reading can give readers a clue about the multi-layered nature of the novel.

Laurel Bollinger, in her article titled "Models of Female Loyalty" (1994) argues that the novel is more appropriate to be regarded as a bible parody rather than a bildungsroman. In the article, unlike Palmer, she argues the nature of bildungsroman as

being the production of masculinity in that it deals with the traditional male character's development. Therefore, for her, it is inappropriate for women to embrace the bildungsroman. Bollinger's view on the novel, which differs from other feminist critics, opens for a new perspective that contributes to the richness of the meaning of the novel. She argues that the subject of the novel is more compatible with being a bible parody rather than a bildungsroman. She puts it as:

> Winterson's parody interlaces Biblical materials with her fiction, using the history of the Israelites to explore Jeanette's experiences of maturation. Given the thematics of the novel, Winterson's choice of the Bible seems especially appropriate; besides being a relevant cultural document, it is a personal one as well since both Winterson and Jeanette were raised by Pentecostal evangelists. In this text, then, to parody the Bible is to place both personal and cultural history under scrutiny. (Bollinger, 1994: 364-365)

Although Bollinger accepts the existence of bildungsroman as a part of Jeanette's maturation, she believes that Winterson's narrative structure and the plotline fit more accurately to be regarded as a Bible parody.

To explore the term parody, one has to examine Hutcheon's evaluation of postmodern parody. According to her, "Parody – often called ironic quotation, pastiche, appropriation, or intertextuality – is usually considered central to postmodernism, both by its detractors and its defenders" (Hutcheon, 2002: 89). Being a central term to postmodernism, postmodern parody seeks out to make fun of the parodied work through irony. Hutcheon's explanation of postmodern parody is similar to Frederic Jameson's understanding of pastiche. Unlike Hutcheon, Jameson refers to postmodern parody as "blank parody" (1991: 17) due to its lack of political satire. Nevertheless, with its stress on the representation of both the past and the present, postmodern parody "is doubly coded in political terms: it both legitimizes and subverts that which it parodies" (Hutcheon, 2002: 97). Through this representation, postmodern parody aims at challenging the metanarratives. In this sense, postmodern parody can also be situated in the novel with its disapproving of metanarratives through challenging religious values.

Postmodern thinking, which rejects the metanarratives, certainties, universal thoughts, has contributed a lot to people in terms of evaluating the literature and life. The exclusion of clear-cut ideas, thoughts and certainties has changed the world. An example of this elimination of fixed believes and narratives can be found in Winterson's Oranges. The novel's narrative style, plot and characters are a great instance of a postmodern approach to literature and life. Winterson, who intentionally names the

narrator of the novel ‘Jeannette’, creates a sense of autobiography by giving examples from her real life. However, this perception of autobiography is later destroyed with the appearance of fairy tales and myths that function as a part of narrative style and plotline. The chapter titles in the novel, which duplicate the chapters of the Old Testament, serve as the parodied elements of the Bible. Moreover, the mixture of make-up stories with metanarratives such as the Bible presents a parodical work that aims to satirize certain institutions and values through producing humour.

The first eight chapters of the Old Testament, respectively titled as Genesis, Exodus, Leviticus, Numbers, Deuteronomy, Joshua, Judges, and Ruth are intentionally used in Oranges in order to reflect the narrator’s maturation through a biblical parody. In the first chapter, Genesis, Jeanette the narrator, presents her normal life with her family in which she is quite happy. However, when she portrays her mother, the reader gets a glimpse of a warrior-woman like figure: “Like most people I lived for a long time with my mother and father. My father liked to watch the wrestling, my mother liked to wrestle; it didn’t matter what. She was in the white corner and that was that” (3). Her mother’s religious fanaticism, in other words, evangelist thoughts, made her a wrestler in the eyes of young Jeannette. The fact that she depicts her mother as a wrestler and her father as an audience masculinizes the mother, and therefore undermines the masculinity performed by men. Such depiction of the mother subverts the norms of society and marks her as the performer of masculinity. Jeannette goes on to describe her mother and makes it possible for readers to see the mother’s inability to escape from one way of seeing life:

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 Novels of Charlotte Bronte
Slug Pellets (3).

Through the brainwashing of Jeanette, the mother shapes her daughter’s ideology in a way that Jeanette sees the world between friends and enemies. Considering that the mother does not have any mixed feelings, she is unable to feel any emotion other than

love and hate. Thus, the mother's depiction of enemies and friends suggests that sex is the most dangerous enemy that has to be feared:

> Slug pellets destroy slugs and the dog attacks Next door. The devil and sex are singled out as especially pernicious for either can appear in 'many forms'. While God promises to be a powerful force for the righteous, a monolithic construct available to repel the devil's onslaught, nothing in this scheme offers protection from what is most dangerous and wicked: sex (Doan, 1994: 142).

This quotation, which sums up the mother's fixed attitude towards life, also illustrates Winterson's ability to mix the religion with daily occurrences of life in order to produce humour. The mother's literal belief in the devil as a being and the fixed dualities she creates in her life put her into a position where she is forced to live by the religious rules and impose them to Jeanette. Her fear of sex, where she cannot find protection for it creates most of the problems and humour in the novel.

Although there are a lot of sections concerning Genesis, the first chapter of the Old Testament firstly talks about the creation of the world and sin. It also declares the creation of day and night in seven days. Seven, being a symbolic number, is deliberately mentioned in the first chapter of the novel. In fact, it is the age of Jeanette who is believed to be blessed:

> Then he turned to me and said, 'How old are you, little girl?'
> 'Seven.' I replied.
> 'Ah, seven,' he muttered. 'How blessed, the seven days of creation, the seven branched candlestick, the seven seals.'
> (Seven seals? I had not yet reached Revelation in my directed reading, and I thought he meant some Old Testament amphibians I had overlooked. I spent weeks trying to find them, in case they came up as a quiz question) (11).

It is reasonable to think that Winterson by mentioning the number seven and by making several references to the Old Testament mimic the Old Testament. The fact that the number seven is considered to be a 'blessing', and that the first chapter of the novel describes the beginning of Jeanette's life at the age of seven as an adopted kid creates the sense of parodying of the Bible. Thus, the novel also makes a reference to the idea of seven deadly sins in the Bible. Jeanette eats the forbidden fruit by exploring her identity and is expelled from her environment. Winterson, who was adopted, reflects her real-life condition to the character Jeanette, who is raised by her mother to be a missionary. Moreover, Winterson's narrative style, which parodies the structure and the themes of the Old Testament shows thematic compatibility with the Bible.

The second chapter of the novel continues to parody the Bible thematically. Exodus, which etymologically refers to "exile", is the second chapter of the Old Testament, remarks on the journey of Israeli men from Egypt. Israeli men, who were slaves in Egypt, escape slavery with the help of Moses. Jeanette's escape from her environment, however, occurs with her new life in the school. Her home is where her mother dictates the life for herself, to which she obeys voluntarily up until she starts to go to school. This chapter mainly focuses on Jeanette's school life, in which she encounters opinions and experiences that are different from the theological bombardments of the mother.

This chapter also reveals the two main disagreements and disappointment with her mother. These are important in Jeanette's life since they are the disagreements that lead Jeanette to her maturation and her separation from the mother. When Jeanette and the mother listen to the radio, they hear about a documentary regarding the life of snails. Due to the mother's limited worldview, she pokes fun at the documentary. Moreover, the mother does not have any knowledge about the evolution, and she narrows the theory of evolution to descending from monkeys, which creates a comic effect within the reader's mind:

'Did you hear that?' she demanded, and poked her head round the kitchen door. 'The family life of snails, it's an Abomination, it's like saying we come from monkeys.'
I thought about it. Mr and Mrs Snail at home on a wet Wednesday night; Mr Snail dozing quietly, Mrs Snail reading a book about difficult children. '*I'm so worried doctor. He's so quiet, won't come out of his shell.'*
'No mum', I replied, 'it's not like that at all' (22).

Up until this point, Jeanette has never disagreed with her mother. However, her mother's exaggeration of accepting the idea of 'life of snails' forces her to speak her mind against her mother for the first time. Thus, her ability to create an imaginary scenario with the snails in her mind presents the development of her imagination as a child. Her disappointment occurs as her mother and church fail to realize that she has gone deaf:

So unknown to me, word spread about our church that I was in a state of rapture, and no one should speak to me. […] 'Oh, it's surprising, she's seven you know,' May paused for effect, 'It's a holy number, strange things happen in sevens, look at Elsie Norris' (23).

When Jeanette goes deaf, her religious environment including her mother associates it with being in a state of rapture: “Once I went deaf for three months with my adenoids; no one noticed that either” (22). Jeanette’s disappointment also continues as she is in the hospital and her mother sends her a letter saying she would come soon. Stressed by the hospital, and feared by possible death, Jeanette accepts that her mother and community lied to her and left her alone.

Exodus, in this sense, serves as a symbol for Jeanette’s starting point of escaping from her mother and community. Her evangelical community associates her illness with being at the age of seven, which makes her exodus even more meaningful. Her mother, whom she has listened throughout her life leaves her alone when she needs the most. Israeli men who were being tortured escaped from Egypt with the help of Moses. Jeanette, who is mentally being tortured, escapes from her environment with the help of Elsie Norris, one of the church members who supports Jeanette throughout the novel. Winterson, by thematically mimicking the Exodus, puts Jeanette into Israeli men’s position who were slaves.

Leviticus deals with the laws and the rules of the Bible, which the Israeli men are required to comply with. Leviticus in the novel refers to the laws and the rules that Jeanette has to comply with. Her mother, who has been quite strict and fanatic in her religion, puts some rules that she should obey. One of the rules she should obey is to avoid fornicating, although Jeanette is incapable of understanding what fornicating is as a result of her age: “I ran off. I didn’t know quite what fornicating was, but I had read about it in Deuteronomy, and I knew it was a sin. But why was it so noisy? Most sins you did quietly so as not to get caught” (52). After hearing the neighbours’ sexual intercourse, Jeanette’s mother uses a wine glass to hear what is happening in their house. Upon hearing the intercourse, the mother immediately commands her to go outside to buy ice cream. The message of the mother is clear: She shall not hear or experience anything related to this world that is considered sinful. The aggressive act of hovering her ear with her hands symbolizes the mother’s obsessive behaviour in not committing a sin. Therefore, it is important for Jeanette not to be sinful. Moreover, the mother’s limited point of view restricts Jeanette’s world as well.

Chapter four, Numbers, discusses the importance of love and relationships in the novel. Numbers in the Bible, on the other hand, discusses the travels of Israeli men in

fields. The corresponding theme message in this chapter is that a person may inevitably encounter love in his/her life, just like Israeli men's possibility of encountering richness along the way. The richness, which might make Israeli men happy, can turn out to be a great trap for them. Jeanette in this chapter experiences a series of bad dreams in which she feels disgusted:

> Somehow I made it to the altar. The priest was very fay 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 (69).

Through these dreams, Jeanette seems to be on the edge of discovering her sexuality. Her confused state of mind also suggests that her homosexual nature rejects any heterosexual pressure that is created by her environment. Her mother, whose performance is that of masculine, terrifies her. The oppression she faces leads her to perceive "the notion of men as animals and as physically grotesque" (Griffin, 1994: 83). This is also the point where she realizes her own nature. This series of bad dreams foreshadow the homosexual identity of Jeanette. She understands that marrying a man is like marrying her mother or a pig. She is disgusted because of the heteronormative behaviours of her environment. The bible, which rejects any sort of homosexual relationship, restricts her in a way that she feels captured.

Deuteronomy, the last book of the law, is the only chapter that the narrator speaks directly to the reader. Deuteronomy in the Bible tells the story of the Israeli men going back to their land from Egypt. Moses, just like the narrator of this chapter, speaks directly to the Israeli men and sets the laws that they should obey. However, Jeanette in this chapter, challenges the very existence of laws and history: "Very often history is a means of denying the past. Denying the past is to refuse to recognise its integrity. To fit it, force it, function it, to suck out the spirit until it looks the way you think it should. We are all historians in our small way" (92). Through a philosophical approach, she displays a pessimistic tone towards the unreliability of history. She believes that everyone has their own story, and they create their story by excluding or manipulating the actual facts. She resents people's desire to believe in made-up stories under the name of history:

> How is it that no one will believe that the whale swallowed Jonah when every day Jonah is swallowing the whale? I can see them now, stuffing down the fishiest of fish

tales, and why? Because it is history. Knowing what to believe had its advantages. It built an empire and kept people where they belonged, in the bright realm of the wallet… (92).

By displaying the unreliable nature of the histories through a direct call to the reader, Jeanette argues that meaning, value, and truth are dependent on the context and the position one occupies. The fairy tales and myths that involve Jeanette and other fictional characters in the novel validate her opinion about the laws and history. Therefore, Jeanette demythologizes traditional stories by creating stories that involve history. Moreover, she stresses the fictionality of both history and storytelling through an honest narration. Thus, her "equation of history and storytelling is presented as liberating" (French, 1999: 233). This equation allows her to tell stories within a historical context.

Joshua, which demonstrates the story of Israeli's victory under Joshua's leadership, gives lessons about obedience to God. Joshua, who was respecting the laws of God, was rewarded with the city of Jericho. Israeli's, who followed God in order to ensure victory, blow their trumpets for seven days. They destroy the walls of Jericho as a consequence. The biblical reference here is that Jeanette, who is having trouble finding her true identity, demolishes the walls around herself:

Soon afterwards I decided to tell her how I felt. I explained how much I wanted to be with Melanie, that I could talk to her, that I needed that kind of friend. And… And… But I never managed to talk about and… My mother had been very quiet, nodding her head from time to time, so that I thought she understood some of it. When I finished I gave her a little kiss, which I think surprised her a bit; we never usually touched except in anger. 'Go to bed now,' she said, picking up her bible (100).

Jeanette, who falls in love with Melanie, finally finds her true self. However, the patriarchal society confines her in the sense that she is unable to express her feelings freely. After coming out to her mother, Jeanette is set to be exorcised by the church. Melanie, who repents the moment she is about to be exorcised leaves Jeanette disappointed. They prevent Jeanette from getting any source of food or water by locking her in a room. She repents just to be able to get food and water in order to survive. She believes that she loves both God and Melanie. This merciless act leaves Jeanette weak, causing her to hallucinate the orange demon. The demon tells her that "Everyone has a demon as you so rightly observed" (106). The orange demon appears only when Jeanette has to make a choice between her religion and her sexuality. When Jeanette is in doubt, the orange demon is there to remind her that she has to make a choice. The orange demon in this context, helps her find her true self. On the other hand, the oranges

given by her mother symbolize her inability to make a choice. Every time Jeanette is confronted with a problem, she is offered an orange as a consolation. However, the orange demon, in this sense, represents her ability to make a choice that will let her find her true self. Therefore, the fall of the walls of Jericho symbolizes the fall of the walls around Jeanette, which represents Jeanette's embracing of her homosexuality over her religion.

The seventh chapter of the Bible concerns the leaders, or in other words, the judges who controlled the Israeli men throughout the years. The Bible connects the failure of the leaders to their unfaithfulness to God. It also correlates the success with Judges being faithful to God. Jeanette in this chapter, however, struggles with her mother and the church, who are the Judges of her life. Fallen apart by the thought of Jeanette being possessed, the mother and the church think that she should leave home and the neighbourhood: "'You'll have to leave,' she said. 'I'm not havin' demons here'" (134). Although Jeanette follows what she believes by staying in the church, she does not obey the Judges and repent because of her homosexuality. The judges, who have troubled her during her childhood, cause her to do things she does not want to. Her theological disagreement occurs because of the existence of such Judges. She still believes that loving Katy and God at the same time is not wrong. The limited point of view of the church is stressed by Winterson through reflecting their cruelty against the marginalized other. Their imposition of what they consider it to be 'true', does not fit with the understanding of Jeanette, who believes things are more than black and white, or good or evil.

The chapter Ruth tells the story of a woman named 'Ruth', and explores the themes of "exile and return, female bonding, mother/daughter relations, loss and loneliness, female autonomy" in the Bible (Cosslett, 1998: 17). Unlike the other chapters of the Bible, Ruth is the only chapter that prioritizes woman as a subject. Ruth's stepmother, Naomi, leaves for Israel after the death of her husband. Ruth, who is Naomi's stepdaughter, follows her along the way. Unlike the thematic correlation observed in the previous chapters, Winterson subverts the theme of Ruth and puts Jeanette into a position where she is alone. The re-union of the mother-daughter in the Bible is deconstructed by Winterson in order to show the cruelty of evangelic people. Jeanette, who leaves home to work as an ice cream truck driver, abandons her mother and the people in her community. To be able to live her homosexual life, she feels the

need for change. Her mother and community do not accept her the way she is, which leaves no choice for Jeanette:

> […] Sir Perceval finds himself in a room made entirely of oak. The dwarf bids him rest till sundown. Sir Perceval curses himself for leaving the Round Table, leaving the kind, and the king's sorrowing face. On his last night at Camelot, he found Arthur walking in the garden, and Arthur had cried like a child, and said there was nothing (161).

Feeling hopeless, Jeannette narrates different myths and stories that suggest homosexual relationship between historical figures. Her association of Sir Perceval with King Arthur and King Arthur's crying on the arrival of Perceval imply a homosexual relationship. Winterson problematizes traditional historical figures by creating stories related to history. She attempts to draw attention by including historical figures with heroic attributions. Moreover, by attributing them homosexual identities, she questions the subjectivity of history. Jeanette on the other hand, is unable to cope with her mother, and is surprised when she comes home back to find her mother soften after the big scandal in the community. The mother, who is a member of a charity group called Society for the Lost, informs Jeanette that one of the secretaries of the charity took money for his personal interest. The charity, which is created by the church, leaves a bad mark upon the mother's reputation. Unlike the traditional endings, Winterson presents an ending that challenges realist narratives with an intend to end the novel either happy or sad.

2.2. Deconstruction of Religious Values Through Satire

The battle between science and religion is one particular instance that demonstrates the deconstruction of religious values in the novel. This battle, however, is presented with a satiric tone aiming at mainly producing comedy. The fight between religion and science displays a playful resonance that goes throughout the novel. Jeanette challenges the representatives of religion by ridiculing them with their simple approach to scientific truths. For instance, when her mother expresses her feelings towards Pierre, the man who used to have a crush on her, she describes her feelings as "a fizzing and a buzzing and a certain giddiness. … 'Well, I thought it must be love'" (85). It is later revealed that the reason for the fizzing and buzzing is the ulcer in her stomach. Although the mother does not have any romantic feelings for Pierre, she sentimentalizes the situation to justify the heterosexual relationships. This situation where the mother confuses the ulcer in the stomach with the feeling of love produces

comedy for the readers. Mother's desire to sentimentalize heterosexual relationship results in her illiterate appearance, where she becomes the subject of comedy as a religious person. By subverting the feeling of love to a matter of physiology, Winterson satirizes the stereotypical falling in love scenes to demolish the clichés. Jago Morrison, in his work Contemporary Fiction (2003), illustrates this as:

> Destiny, within the matriarchal community of Jeanette's mother, is to be found in a rejection of biology. The novel uses this ideological schism to mount a witty satire on the culture of compulsory heterosexuality, and on the whole popular discourse of romantic love (2003: 98).

The mother's refusal of science and her limited view of scientific occurrences present a naive woman who lives according to the rules of religion. Religious values are represented by the mother and the evangelical community in the novel. The ridicule of the mother and the community, then, becomes ridicule on the religion itself.

The ideological clash between religion and science continues to exist as the mother and her community associate Jeanette's deafness with being in a state of rapture rather than associating it with a possible illness. The mother's attitude towards Jeanette is appalling, considering the fact that she offers her orange as a consolation to her deafness. When Jeanette writes a note to her mother claiming that "'the world is very quiet'" (24), her mother does not take any action but keeps giving her oranges, thinking it should solve Jeanette's problem. Jeanette, who trusted her mother throughout her childhood, loses the sense of credibility towards her mother for the first time with her mother's careless outlook. Miss Jewsburry, another member of the church, who also happens to be a lesbian, realizes Jeanette's situation and takes her to the hospital. Once in hospital, Jeanette expects her mom to be with her, but her mother sends her a letter and a bag of oranges, which disappoints Jeanette dramatically.

The mother's simplified views, which tend to be cruel, draw a clear picture of her lack of compassion. Winterson reveals the fixed point of view of the mother by clashing simplistic views of religion with the scientific facts. She does not consider taking her to the hospital, instead, she attends church and listens to her community, believing that she is in the state of rapture due to her sacred age of seven. Their rejection of science illustrates their blindness to scientific facts. The acceptance of religion in every aspect of life leads them to make mistakes. Jeanette, who realizes that she could go deaf, changes her perspective towards her mother and her community. On the other

hand, Miss Jewsburry, who is stuck between her homosexual identity and religious beliefs, is the only one that helps Jeanette recover from her deafness. One might conclude that she is the saviour of Jeanette. In this sense, Miss Jewsburry's humane behaviour towards Jeanette is symbolic due to her homosexual nature. Along with Elsie Norris, Miss Jewsburry is another lesbian character that helps Jeanette in the novel. The help of Miss Jewsburry, then, represents the solidarity between the lesbian characters. The mother's and community's religious approach towards Jeanette's condition indicates the satire that produces comedy. Their disregarding of science makes them to be perceived as bigots. Winterson attributes these qualities to them in order to point the mockery. Moreover, her main intention in illustrating the clash between religion and science is to produce comedy through satirizing religion and its representatives.

Another way of viewing the deconstruction of religion can be done by inspecting the hypocrisy of the characters, mainly the mother. As the antagonist of the novel, the mother displays a hypocritical nature due to the contradictions between her actions and her religious beliefs. Her belief in the Bible as a historical text creates most of the dilemmas in the novel. For instance, she becomes upset with Virgin Mary for implausible reasons:

> I had been brought in to join her in a tag match against the Rest of the World. 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 the Virgin Mary getting there first. So she did the next best thing and arranged for a foundling. That was me (3-4).

The mother desires her children to be the servant of God. She adopts her to make her a missionary. She does not have any compassion towards children. Her only concern is to ideologically shape Jeanette to be there with her against the 'Rest of the World'. Her rejection of biology can also be seen in her refusal to give birth. The idea of having a child without having sex because the Virgin Mary was able to do so forces her to adopt Jeanette. The actions of the mother in this sense, do not comply with the ideas of Christianity, in that there is no sincerity in her actions. The fact that she gets jealous because Virgin Mary was the first to have children without having sex portrays her true intentions. This hypocritical intention is presented to demonstrate the fundamental nature of the mother characterized by her hypocrisy.

In chapter II, Exodus, the mother shows Jeanette her album called ‘Old Flames’, referring to her romantic love past. When the mother shows her the picture of Pierre, Jeanette realizes the picture of a woman holding a cat: “’Who’s that?’ I pointed. ‘That? Oh 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” (36). Although her mother shows her ‘Old Flames,’ the existence of the picture of a woman puts a question in her mother’s sexual identity. The fact that she removes the picture of the woman suggests that she might also have had a homosexual relationship in the past. When her mother finds out that Jeanette has slept with a girl, she immediately disowns Jeanette, whereas seeing a picture of a woman in her album forces her to burn the images. The suggestion of the mother having a homosexual relationship in the past reveals her hypocritical nature. Her lack of compassion and attitude towards Jeanette does not validate her Christian values. This approach towards Jeanette’s homosexuality allows the reader to observe the mother’s hypocrisy.

The hypocrisy of the religious characters determines the deconstruction of religious values. Being obsessed with religion, they are expected to devote themselves to God. However, in chapter III, Leviticus, Mrs White asks to the mother, “Have you got a wine glass?” (51) in order to listen to their fornicating neighbours through the wall. The explanation of the mother, reasoning the existence of the wine glass for medical purposes depicts her hypocrisy. It is easy for Mrs White and the mother to name-tag their neighbours as ‘fornicators’. Winterson wisely plays with these character’s unstable nature in order to satirize the hypocrisy of the religious. Their obsession with religion does not match with their behaviours. Their inconsistent behaviours create most of the dilemmas, producing comedy for the readers. Satire of the religious group through humour decreases their reliability and sympathy as characters towards the reader.

2.3. Intertextual Relations in the Novel

Julia Kristeva, in her book Desire in Language (1980), defines intertextuality as “permutation of texts, an intertextuality: in the space of a given text, several utterances, taken from other texts, intersect and neutralize one another” (1980: 36). Her definition of intertextuality proposes the idea that any text, is in fact lacks originality. Indeed, each text is produced with the inspiration of other texts. Therefore, as there are no original

texts, there are no original authors either. Each text is constructed with the inspiration of other texts. This idea of the construction of the text based on inspiration can be seen in Oranges as the novel makes various references to other literary works.

Given Kristeva's idea about the impossibility of originality within a text, Oranges is a novel that has numerous intertextual references. These references are the indicators of Winterson's writing creativeness, which functions to shape her unique narrative style. The Bible is the most evidential and apparent reference in the novel; however other references to Goblin Market by Christina Rosetti, Jane Eyre by Charlotte Bronte, and Frankenstein by Marry Shelley are the ones that Winterson uses to satirize individuals and institutions in the novel. Considering they are the works of pre-twentieth century, they transcend their time in terms of their theme.

Goblin Market is a narrative poem that tells the story of two young sisters who are tempted by delicious fruits. Laura and Lizzie go by the river to get water every day. Laura, who is younger than Lizzie, hears the calls of goblin men trying to sell their fruit. Tempted by the descriptions of fruits by goblin men, Laura goes to buy the fruits when she is not with her sister. Because she does not have any money, she proposes to give them a piece of her hair. After eating the fruit, she becomes addicted and tells the story to her sister. Lizzie, who is wiser than her, warns her to be careful. Unable to buy further fruit, Laura becomes extremely sick, unable to do simple works in the household. Lizzie realizing the situation, goes to goblin men to buy fruits for her sister and pays them with silver penny. Goblin men, who symbolize evilness, force fruits into Lizzie's mouth as they are not happy with Lizzie paying them a silver penny. Lizzie escapes from them and her face is covered in juices from the fruits that are forced into her mouth. Laura sucks the juice from her sister's face and the next morning she is recovered from her extreme situation.

The poem offers many interpretations due to its multi-themed nature. It is possible to read Goblin Market as both religious and a sexual poem. One way of reading the poem can be achieved by acknowledging the religious allusions in the poem. The fruit that makes Laura sick is a reference to Adam and Eve and their violation of God's rules by eating the forbidden fruit. She becomes sick as a consequence of her weakness against temptation. She suffers as she violates God's rules. And Jesus, in this case her sister Lizzie, sacrifices herself for her sister to goblin men. She suffers for her sister's

sin by being sexually harassed by goblin men. Laura's recovery from her illness implies her resurrection.

It is possible to look at Goblin Market as a sexual poem as well. The existence of goblin men who try to seduce sisters suggests a sexual implication. They try to tempt Laura with overly descriptive fruits. They force Lizzie to taste their fruits. The fact that Laura can have fruits in exchange of piece of her hair has a sexual connotation that indicates intercourse. There are also references to homosexuality in the poem. Laura's sucking her sister's face can be associated with homosexuality. Various different listings of the fruits suggest the existence of different sexual identities.

Intertextual relation between Goblin Market and Oranges can be seen in the part where Elsie Norris, reads Jeanette the poems of William Butler Yeats, William Blake, and Christina Rosetti. Elsie Norris is one of the kindest characters within the religious group. She is the only character that devotes herself to God and shows signs of sanity among others. When Jeanette loses her hearing, she is the one who stays and consoles her by reading poems.

The children have a tendency to repeat things after adults, so when Elsie Norris reads her the poem, Jeanette responds to the list of fruits in Goblin Market as: "Fruit salad, fruit pie, fruit for fools, fruited punch. Demon fruit, passion fruit, rotten fruit, fruit on Sunday" (29). Although the list of the fruits seems quite similar, Jeanette actually indicates her disgust towards fruits. Her mother, who only gives her oranges puts her into a position where Jeanette does not want to have any more fruit since the oranges represent the compulsory heterosexuality. She has no option to pick other than oranges. Moreover, the rejection of the oranges becomes the rejection of heterosexuality. On the other hand, the listings of the fruits in the poem have a sexual connotation. Different kind of fruits symbolizes the different kinds of sexual experiments. The fact that it involves two sisters sucking the pieces of fruit from their faces also implies a lesbian relationship. Winterson makes this reference in order to put sexuality into the question. She also foreshadows the narrator's future lesbianism by making these references. She will eventually become an individual that will defend her homosexual nature.

Jane Eyre is a romance novel about an orphaned girl named Jane. Like Goblin Market, it also features the Victorian age values. Jane, who was raised by her aunt, Mrs Reed, tries to escape her environment because of the oppression she faces. She is sent to

an orphanage school Lowood, where she successfully graduates and becomes a teacher. Her dissatisfaction in school extends and she accepts the position of a governess in a wealthy family. Her duty in the house is to educate the young girl named Adele. After meeting with the owner of the manor, Mr Rochester, Jane develops a romantic love towards him due to his mysterious and cold appearance. Through time, their relationship expands into something intimate. One day, Mr Rochester proposes to her as a consequence of their relationship. She does not accept his proposal after learning that he is already a married man. Disturbed by this fact, Jane leaves the manor and experiences difficult times. Three siblings named Diana, Mary and St. John take Jane to their home. St John, who by chance happens to be the cousin of Jane, proposes to her and asks her to come with him to India as he is a missionary. Jane does not accept St. John's proposal because she does not love him. After some time, Jane starts to hear the strange screams of Mr Rochester. She goes back to the manor to see all place burned down to ashes. Bertha, the mentally ill wife of Mr Rochester was responsible for the fire. Mr Rochester lost one of his eyes and hand in an effort to save his servants. He proposes to Jane again, which results in Jane's acceptance, and they start a new life together at the end of the novel.

The novel proposes some of the stereotypical values of the Victorian era. As the protagonist of the novel, Jane is in constant search of her belonging. First, she does not feel comfortable with her environment; she goes to school to be educated and be an educator later. Then she feels entrapped and decides to become a governess for a little girl. Unable to fit in because of the disappointment with her lover, she searches for new possibilities. This search of Jane can be associated with Victorian individualism. Her devotion to her love also illustrates some of the values of Victorian morality. She does not marry St. John just because she had the opportunity to do so. Furthermore, her devotion to her love portrays her virtuous nature, which refers to Victorian morality.

First of all, both novels show some similarities in terms of the characters and narrative style: "Like Charlotte Brontë's novel, Oranges is a Bildungsroman, and the main protagonist in each is an orphan who is placed within a harsh (though at times loving in the case of Oranges) environment" (Bentley, 2008: 108). Indeed, the reader confronts the maturation of two orphans who are oppressed by their environment. These similarities between the two novels reveal their intertextual relationship. The intertextual relationship between Jane Eyre and Oranges also displays the hypocrisy of

the mother. Throughout Jeanette's childhood, the mother reads one of her favourite novels, Jane Eyre to Jeannette. But every time she reads it, she concludes the novel in the part where St. John proposes to Jane. In the original work, Jane does not accept St. John's proposal, but the mother changes the ending of the novel so that Jeanette believes that Jane marries the missionary St John. Jeanette realizes the situation when she is able to read and starts changing her approach towards her mother.

It is important to emphasize that the mother's devotion to her religion creates most of the conflicts in the novel. Her obsession with religion starts with Jeanette's adoption. In the name of becoming a figure like the Virgin Mary, she adopts Jeanette without any emotions so that she could also have a child without intercourse. This ridiculousness in the mother's action continues with her manipulation abilities. Because she wants Jeanette to be a missionary, she changes the end of Jane Eyre by attributing a happy ending between Jane and the missionary St John. In the original story, Jane does not accept her proposal, but the mother changes the ending so that Jeanette could, in a way, embrace being a missionary. She also idealizes the institution of marriage in order to shape Jeanette's ideology from an early age. Winterson creates these intertextual relations in order to underscore the hypocrisy of the mother.

Frankenstein is a Victorian novel that questions the attainability of perfection. The story revolves around the protagonist Victor Frankenstein and his creation, the monster. The novel begins with Robert Walton, a ship captain wandering in the depths of the North Pole. He comes across with an exhausted Victor Frankenstein, chasing a being. They begin their conversation with Victor telling his life story to Walton. Victor firstly mentions his childhood in Geneva. Soon after his childhood, he attends university in the fields of philosophy and chemistry. Through his education, he starts to question the meaning of life and dedicates most of his studies to answer it. He finds the answer in creating a being, which eventually comes back to haunt himself. Unable to understand the impossibility of perfection, the created being, referred as the monster, kills Victor's relatives and loved ones. Victor understands that instead of creating perfection, he created a disaster that will eventually lead to his own death.

Victorian values in Frankenstein are mostly visible through the character Victor Frankenstein. One can see the values of self-education, experiment in science, and individualism in Victor's attempt at finding a meaning in life. Although his desire to

find a meaning in life results in a disaster, his attempt at achieving his dreams reflects his dedication to his goal. As his name indicates, Victor carries the characteristics of Victorian era values.

The intertextual relation between Frankenstein and Oranges can be situated in the thematic similarity of both novels. The search for perfection has always existed in human nature. Although many people attempt to achieve perfection, the result has also always been the same. This search for perfection can also be seen in Marry Shelley's Frankenstein through the questioning of the attainability of perfection. Victor Frankenstein dedicates most of his life to see the attainability of perfection only to see the impossibility of it. Along with perfection, the theme of obsession is also an important term to describe the novel. Each failed attempt of Frankenstein forces him to push himself to the limit. Unable to do so, he causes disaster in chasing perfection. The thematic similarity appears between the two novels when one of the pastors of the church sermons about perfection and its relation to flawlessness. The narrator of the novel deconstructs the idea of perfection by narrating a comic myth, which explores a prince's obsession with perfection. The attempt at achieving perfection results in failure, and the prince is offered a book about a perfect man who ends up dying. That book is, Marry Shelley's Frankenstein, exploring the dangers of searching for perfection.

In brief, biblical parody in the novel presents itself through the duplication of the chapter names of the Old Testament. Winterson, by putting Jeanette into Israeli men's position, presents a biblical parody that illustrates the struggle of Jeanette within the religious group. The exaggerated fear of sex and literal belief in the devil adds a comic tone to the novel that emphasizes the ridiculousness of religious fanaticism. Thus, through the ridiculing of the religious people, Winterson deconstructs the religious values of Evangelism. As Merja Makinen puts it in her work The Novels of Jeanette Winterson (2005): "the oppressors are the evangelical sect and, by implication, the whole institution of Religion" (2005: 6). Winterson does not hesitate to satirize religious values. On the other hand, the intertextual references in the novel serve as a way to demolish the traditional social values through reflecting thematic similarity. With reference to Goblin Market, Winterson challenges the heteronormative behaviours of society and proposes for a lesbian existence. With the inclusion of the poem, she consciously breaks the taboos of society where sex is mentioned freely. The reference to Jane Eyre ultimately subverts the idealization of marriage. The mother's act of changing

the ending of the novel so that Jeanette would think that Jane is married to St John is later discovered by Jeanette. Upon discovery, Jeanette's refusal of the marriage is reflected in her dreams. Frankenstein, which interrogates the attainability of perfection, is referenced as a source for the impossibility of perfection. Through the creation of myth about it, Winterson invalidates the religion's obsession with perfection. These intertextual references, then, become the ultimate sources for the deconstruction of both religious and social values.

CHAPTER III

METAFICTIONAL ESCAPES AND ITS RELATION TO FRAGMENTATION

3.1. The Functions of Pseudo Fairy Tales, Dreams and Myths

As stated in the first chapter of this thesis, metafiction can be defined as a postmodern feature that seeks to emphasize the artificiality of fiction. This stress on the artificiality of fiction is achieved through the inclusion of a fiction within a fiction. When situating metafiction within a work, it is perhaps best to consider looking into Patricia Waugh's study of metafiction. In her book, Metafiction: The Theory and Practice of Self-Conscious Fiction (1984), she asserts that "the lowest common denominator of metafiction is simultaneously to create a fiction and to make a statement about the creation of that fiction" (Waugh, 1984: 6). Such statements, in fact, can be found in Oranges by looking at the stories that the narrator creates. The novel presents fairy tales, dreams and myths in between the narrator's realist narration. However, these fairy tales, dreams and myths present themselves as the consequences of the narrator's experiences. Thus, there are also stories that are not connected to the narrator's life either. However, the inclusion of both related and unrelated stories demonstrates the fictionality of fiction throughout the novel. The reader confronts made-up fairy tales, dreams, and personalized re-written myths that draw attention to the similarity between storytelling and real life. Moreover, the addition of these stories, which reflects the narrator's life struggles, creates metafictional traits in the novel. The narrator, then, uses these stories in order to create alternative realities for herself where she can survive as opposed to her real-life situation. She satirizes the social and religious values through these metafictional stories. The realist narrative, then, also becomes the target of the criticism with the embracing of different narratives. As Waugh argues, "metafiction thus converts what it sees as the negative values of outworn literary conventions into the basis of a potentially constructive social criticism" (1984: 12).

Metafiction in Oranges is used for the narrator's escape from her toxic environment. The novel follows a realist narration of Jeanette's struggle, however, through the incorporation of fairy tales, dreams, and myths, Jeanette opens a world of opportunities where she is able to survive. This series of metafictions, in fact, help her escape from her oppressive surroundings. As the novel is a bildungsroman, the reader does not confront Jeanette's radical escapism initially. As Jeanette's theological

disagreement grows, so does the radicality of the stories that she narrates as a means to escape from her environment. Moreover, the narrative structure of the novel constantly stresses the fictionality of fiction through these stories. The stories, which are Jeanette's expression of her inner voice, direct the satire towards individuals, institutions, and history itself. Therefore, this chapter aims at exploring the metafictional stories that fragment the unity of the novel.

In Oranges, the narrator creates different types of stories in order to cope with her struggles. These stories constantly change from fairy tales to dreams and myths. In introducing her life and community in chapter I, Genesis, the narration switches to a fairy tale. The fairy tale explores the problematical life of a beautiful princess, who is "so sensitive that the death of a moth could distress her for weeks on end" (9). The princess never finds a solution to her sensitivity until she comes across an old hunchback who appears as a wise, cheerful woman that knows the solution to her problem. She offers princess to take care of her responsibilities which are;

> (1) To milk the goats
> (2) To educate the people
> (3)To compose songs for their festival (9).

After giving her duties to the princess, the hunchback dies peacefully. The princess promises to forget about the moths and continues her life according to the hunchback's duties. As a solution to her sensitivity, the princess accepts the duties of the hunchback. The story is connected with Jeanette's life when the mother dreams of adopting a child:

> a missionary child,
> a servant of God
> a blessing (10).

There is a correlation between the fairy tale and Jeanette's life in that Jeanette accepts her mother's duties just like the princess accepts the hunchback's duties without question. However, Winterson's aim in likening both listings does not necessarily exemplify the satire of religion or her mother. It exemplifies Jeanette's devotion to her mother in the sense that she loves her mother and religion without questioning. As she is at the age of seven, she does not question her mother and accepts every duty and responsibility that her mother orders. Winterson creates this fairy tale in order to provide consistency in terms of bildungsroman, which grants authenticity to the novel.

Jeanette's imagination plays a crucial role in constructing the metafictional escapes in the novel. As a part of bildungsroman, her imagination develops as she advances in her education. Her knowledge and experiences allow her to construct more complex stories that emphasize the fictionality of fiction. The reader confronts the change in Jeanette's attitude towards religion and her mother as a consequence of her maturation. She escapes from restraining mentalities by creating alternative stories that refute the limited points of view. For instance, when Jeanette starts going to school, she is not accepted by the students and teachers because of her religious approach towards any subject. When asked about writing an essay, Jeanette proposes a title "'THE SUMMER IS ENDED AND WE ARE NOT YET SAVED'" (38) which upsets everyone. Upon receiving negative comments from her teachers and frightful looks from her friends, she decides to relinquish her religious approach towards every subject. To deal with her alienation, she tries to comply with the teachers, but her attempt in normalization ends in failure due to the prejudice of the teachers since "[they] were equally incapable of accepting her divergent outlook on things" (Onega, 2006: 51). To escape from her situation, she combines the geometrical terms that she learns at school with her imagination and tells a story that represents her maturation.

The story of Tetrahedron and Isosceles, which is narrated through Jeanette's imagination, symbolizes her development as a character. In the story, Jeanette visualizes the geometrical shapes Tetrahedron and Isosceles and personifies them as enemies. Tetrahedron, the protagonist of Jeanette's imagination, receives a "revolving circus" (48) that allows midgets to perform tragedies and comedies at the same time. Because of Tetrahedron's shape, he is able to see all of the plays performed by the midgets. After seeing both tragedies and comedies, Tetrahedron deduces that "no emotion is the final one" (48), referring to the possibilities of different emotions occurring at the same. Thus, this embracing of the diversity of Tetrahedron exemplifies the change and development in Jeanette's point of view.

Jeanette's story-telling and imagination abilities are one way of examining the change and development in Jeanette's character. Her imagining and personification of two geometrical shapes indicate the progress in her education and her ability in story-telling. At the beginning of the novel, Jeanette appears as an innocent girl who follows her mother's orders. However, as she encounters new people through school, she begins to develop a sense of self-improvement. Her views on certain subjects begin to change

as she is ostracized in school because of her religious approach to every subject. The story of Tetrahedron reflects Jeanette's own thoughts, allowing her to exist through stories. The fact that Tetrahedron believes that there are multiple emotions none of which are the "final emotion" mirrors Jeanette's changing emotions towards her mother. Her unconditional love towards her mother starts to change as she feels alone in the hospital. The story of Tetrahedron, in this sense, becomes her way of expressing herself. The only way she can express herself in her oppressive situation is through stories that she makes up and visualizes. She escapes from her environment through these stories. And her protagonists in her stories become her voice. Just like Tetrahedron is able to survive by having many faces, Jeanette is also able to survive by having different personas. Zaydun Al-Shara, in his article titled "Deconstructing Religion in Jeanette Winterson's Oranges Are Not The Only Fruit: A Metacritical Study" (2015), emphasizes the similarity between Jeanette and Tetrahedron:

> This story can be related to Jeanette's situation since she has to have different faces in order to avoid the sever[e] threat that is imposed on her by her society due to her homosexuality. Often she is forced to hide her sexual identity in front of her mother and the church until she can depend on herself (2015: 242).

Through the narration of the story of Tetrahedron, the reader realizes that for Jeanette, loving her mother is not a final emotion. The reader understands the real feelings of Jeanette with these stories that allow Jeanette to express herself. Because the stories that she creates relate to her sufferings, the reader welcomes the fragmented nature of the novel with sympathy.

In the novel, the derisive tone towards religion increases as Jeanette begins to oppose the church's fixed ideas. Having been educated in the school, she develops her own ideas and finds it difficult to believe in those fixed ideas. For this reason, the radicality in her narration increases in accordance with the church's questionable ideas. To cope with the church and the mother, she creates these semi-mythical stories that describe the state of her community. These stories also reflect her own thoughts about the fixed ideas. Through these myths, she allows herself to exist in such a community that has a limited worldview.

The theological disagreement with the church starts with the pastor's sermon about the subject of flawlessness. On a Sunday gathering, the pastor preaches a sermon about perfection, which he comments as: "Perfection is flawlessness" (58). Religious

teachings and representatives of religion emphasize the flawlessness of God and God's creations. The devotion to God requires complete obedience to his laws. Therefore, his laws and himself become 'perfect' and 'flawless' in the eyes of his believers. However, Jeanette, who has been questioning her mother and her community after she has felt betrayed, opposes the idea of flawlessness and writes a myth that represents her own thoughts about perfection.

The myth involves a royal prince, a goose and a beautiful maid whose "mere sight of her [heals] the sick and [gives] a good omen to the crops" (59). The prince seeks for a perfect woman to marry. He wanders around in the forest along with his company, a goose. Unable to find the perfect woman, the goose explains to the prince that it is not possible to find the perfect woman because it does not exist. The prince gets angry and chops off the goose's head. After killing the goose, he writes the book called "The Holy Mystery of Perfection" to reflect his thoughts on the possibility of finding the perfect woman. The book consists of three parts, where he explains the "philosophy of perfection, the impossibility of perfection, and need to produce a world full of perfect beings" (60). One day, while searching for the perfect woman, the prince comes across with a beautiful lady. Stunned by her sewing skills and her look, he gives the book to her and asks her to marry. The maid does not agree with the prince and rejects his proposal claiming that perfection is not equal to flawlessness but rather, it is the combination of balance and harmony. Appalled by the maid's reaction, the prince proposes to his advisors to write another book declaring that he was wrong. His advisors oppose the idea of admitting that he was wrong and tell him the impossibility of being seen as wrong since he is the prince. After discussing the situation with his advisors, the prince gathers his people to give a speech about the subject of perfection and the maid he fell in love with. He declares that perfection is not flawlessness and the maid made him believe that they are not equal to each other. The maid shouts out loud that "'What you want, does not exist'" (64) and angers the prince. The maid argues that the prince will die soon because of his thoughts, which provokes and leads the prince to kill the maid the same way he killed the goose. The blood coming from the maid forms a lake that causes everyone to drown. Only the prince survives by climbing up a tree. Frustrated with the situation, the prince looks for an advisor and encounters a man who sells oranges. He buys a lot of oranges and asks for something to read. The moment the

old man offers him a book about the creation of a perfect man, he runs away immediately.

The reader confronts the dreams, fairy tales and myths just after Jeanette confronts her conflicts and disagreements with her mother and her community. The underlying message in her attempt to create these stories and myths lies in her desire to rebel against religion. The religion's desire to elucidate bothers her in a way that she feels the need to put her own explanation. This represents the coping mechanism that she develops as a means to escape from the restraints of religion. That is the reason why, instead of fighting with them, she creates alternative realities by establishing myths that contain her life. By doing so, she challenges the traditional conservative thoughts that advocate the idea of perfection. Even though Jeanette is prohibited by the church in real life, with the myth, Jeanette undermines the religious certainty on the subject of perfection.

Although the story carries some stereotypical qualities of a myth, the intermingling of such qualities with comical elements depicts the derisive tone towards classical myths. The story includes a hero on a quest, searching for the perfect woman. However, his companion on the quest is a goose, which immediately breaks the reader's perception about the plausibility of the story. Moreover, the rejection of the proposal of the maid and the fact that she appears to be wiser than the prince displays the subversion of the traditional myth values. The fact that a hero spends time on writing a book creates a sense of absurdity within the mind of the reader. In myths, it is expected from a hero to be the wisest among his people, but in this story, the goose, the maid and his advisors appear wiser than the prince. The subversion of the mythical values then, produces comedy for the reader through Jeanette's different characterizations in her myth.

Jeanette creates these characters as a response to her real-life conflicts. The goose and the maid represent herself, and the prince and his advisors represent her religious community whose "search for a flawless woman examines male ideas of femininity and exposes their oppressive effect on flesh-and-blood women" (Palmer, 1993: 102). Even though she creates this myth as a way to cope with her real-life struggle, she still does not succeed in surviving in the story. The goose and the maid are beheaded by the prince the same way. Whenever they try to tell the impossibility of

flawlessness, the prince loses against his anger and kills both. The deaths of the goose and the maid ultimately become the death of Jeanette. The strictness of both the religion and the prince causes the execution of both the maid and Jeanette. The deaths of the goose and the maid are symbolic in the sense that they represent Jeanette's inner voice. It can be argued that the deaths might represent Jeanette's submission to patriarchy and heterosexuality. However, Catherine Stimpson argues that "Lesbian novels in English have responded judgmentally to the perversion that has made homosexuality perverse by developing two repetitive patterns: the dying fall, a narrative of damnation, of the lesbian's suffering as a lonely outcast (1981: 364). The lesbian novels have developed this pattern of "the dying fall" in order to create an awareness about the lesbian's suffering. In this case, it can be asserted that the same deaths exist in the story in order to create an awareness that will make the reader feel sympathetic towards the "lonely outcast".

This myth is an ultimate response to the pastor who preaches a sermon about perfection. The religious teachings tend to emphasize the omnipotent and flawless nature of God; therefore, followers of God believe in the existence of perfection. However, Jeanette challenges the idea of perfection by giving voice to her inner thoughts through the maiden:

> 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. And she showed him Libra, the scales, and Pisces, the fish, and last of all put out her two hands. 'Here is the clue,' she said. 'Here in this first and personal balance' (62).

Jeanette believes that idealized perfection only exists in the minds of the religious. She believes that perfection does not necessarily stand for flawlessness. Indeed, it is almost impossible to find flawlessness within people, objects or even ideas. It is however possible to idealize perfection through balance and harmony. The maid demonstrates examples from the astrological signs, such as Libra and Pisces, and the justice symbol, such as the scales, in order to symbolize perfection. The shapes of the signs are not straight, but the combination of the lines makes them appear in harmony. They are not perfect and equal in every way, but their symmetrical balance makes them seem as close to perfect.

Throughout the novel, the narrator's dreams foreshadow the state of her mind and express her struggle within herself. Unlike the myths in the novel, the dreams are in a serious tone that explore Jeanette's identity crisis. For instance, in chapter 4, Jeanette experiences a feverish dream where she is getting married to "sometimes a pig, sometimes my mother, sometimes the man from the post office" (69). Although she sees herself getting married to different personalities and an animal, she is actually getting married to the same ideology, heteronormativity. Her association of a pig, a man and her mother show her hatred towards the same ideology. The mother's heteronormative behaviours, and her masculine traits make Jeanette associate her mother with the men. The inclusion of a pig in this sense is an insult towards both men and her mother. She feels disgusted because a pig, a man or her mother ultimately represent the same thing for her. Because she realizes that her homosexuality flourishes after meeting with Melanie, any religious prohibition or the practice of the heterosexuality starts to bother her. As a consequence, this discomfort manifests itself in her dreams. Jeanette stresses her disgust towards the institution of marriage by referring to a fairy tale, "Beauty and The Beast". The tale explores the beast and his transformation to become a prince the day he gets married. Jeanette questions the tale and wonders if pigs can turn into princes. The fact that she does not visualize any positivity and she becomes sick after the dream suggests her discomfort towards heterosexuality.

Although the dreams of Jeanette explore her sexual identity crisis, she finds the solution by just creating another mythical story that counters her problem. Within her dream narrative, she is unable to fight back. In order to overcome her concerns, she uses her ability to create mythical stories. Thus, these stories become her weapon against heterosexuality and her oppressive environment. The myth revolves around a group of people who are "arguing about the best recipe for goose" (86-87). They are in a cold castle that affects the women more than it affects the men. Outside of the castle, an army waits to storm the castle. The narrator informs the reader that their lifestyle has always been the same, "getting old, dying, starting again. Not noticing" (87). In a moment of not noticing, the army attacks the castle, storming the place.

This mythical tale is symbolic in the sense that it counters Jeanette's awful dream. In her dream, she is the one getting stormed by the pressures of heterosexuality. However, in this myth, the army represents her views that attacks the norms while the people in the castle represent "the members of the Pentecostal Evangelist congregation"

(Onega, 2006: 24). The people in the castle are doing the same thing over and over again every day. They do not change, and they follow the same pattern as everyone until they die. This group of people represent the heterosexuality that holds the power. They are so conservative in their behaviours that they do not move away from the freezing castle. On the other hand, the army outside is there to light the place. Their dedication to storming the castle ends with the success that allows them to capture the castle. The army, then, represents Jeanette and homosexuality. It also foreshadows her victory over heterosexuality in the future. It is possible to associate this myth with the change in Jeanette's sexual identity. After falling in love with Melanie, she starts to develop her own coping mechanism by creating the myths. In doing so, she creates alternative realities for her thoughts that parallels her real life. The solution for her struggle is creating myths that gain victory over heteronormativity.

In addition to her previous dreams, Jeanette experiences another feverish dream that remarks upon her struggle between her sexual identity and her religion. After she has fallen in love with Melanie, she questions the possibility of loving both Melanie and God at the same time. Moreover, after she explains to her mother how she feels about Melanie, her mother assumes that the devil has captured Jeanette's soul. Along with the church, they try to exorcise Jeanette and at some point, leave her locked in a room just so the devil would be out of her soul. Such cruel experiences lead Jeanette to experience a dream where she feels guilty of herself:

'Where am I?'
'Where everyone is who can't make the ultimate decision, this is the city of Lost Chances, and this, the Room of the Final Disappointment. You see, you can climb as high as you like, but if you've already made the Fundamental Mistake, you end up here, in this room. You can change your role, but never your circumstance. It's too late for all that now, toodle-ooo, I'm about to become a buyer' (109).

Jeanette's dreams haunt herself as they reflect her fears and crises. The fundamental mistake that Jeanette makes is choosing to have a relationship with Melanie over following missionary duties. She loses her chances by not obeying the laws of God, which makes her arrive at the room of the Final Disappointment. It is impossible for her to escape from that room as she has committed a mistake. This dream symbolizes the cruelty of religious laws. Even though Jeanette loves both God and Melanie, she is not accepted in her community. Her sexual difference puts a mark upon her in the eyes of her community. The fact that they exorcise her and leave her in a room with no food or

water displays their intolerance towards mistakes. Their claim that Jeanette is devil-possessed gives them a reason to torture her. This torture ultimately causes her to have dreams where the cruelty of religion is revealed.

With her exorcism and all of the torture, Jeanette continues to have these feverish dreams. As a consequence of her torture, she is in a psychological trauma that does not allow her to escape from her condition. In this dream, she finds herself in a city called The Forbidden City. The city is full of stone walls that protect the city from the attacks. Nevertheless, the stones are also capable of destroying anything. Once Humpty Dumpty tried to sit on the wall, and no one was able to "put Humpty together again" (110). Jeanette believes that one can be protected by the fatality of the wall by drawing a circle with a chalk. Then she questions the necessity of certain things:

Is it necessary to live without a home?
It is necessary to distinguish physics from metaphysics.
They are, but in the cities of the interior all things are changed
A wall for the body, a circle for the soul (111).

These stone walls in her dream are the representation of her community and her mother. The walls are protective, but at the same time, they are deadly. Her community, just like the walls, becomes deadly while they try to protect her. Humpty Dumpty figure is a representation of Miss Jewsburry. Just like the figure, she also tried to stay between her homosexuality and her church. Humpty Dumpty also "represents a belief system that cannot be put back together once it is broken" (Reisman, 2011: 25). That belief system is her religion, where she has to make a decision between her identity and her community. Jeanette finds the solution by drawing a chalk circle around her. This chalk circle represents her desire to be separated from her community. Moreover, she does not want to be protected by the walls anymore. She takes the risk of becoming homeless and questions the necessity of living in a home. This refers to her courage to take actions against her community's cruelty. The change inside of Jeanette foreshadows the radical choices that she will take in the future.

Jeanette's nightmare-like dreams eventually appal her and direct her to establish an escape. Both the city of Lost Chances and The Forbidden City explore Jeanette's inability to escape from her environment. The settings of these dreams are quite symbolic because they establish a sense of prison within the reader's mind. Jeanette is stuck between the walls and the stones. She is aware of her imprisonment and tries to

liberate herself by excluding herself from her society. The stones and the walls represent her community that prohibits Jeanette from liberating herself. But at the end of the dreams, she chooses to liberate herself instead of being limited. Furthermore, she accepts the danger of not being accepted by her community by embracing her homosexuality. Thus, this acceptance ultimately represents her rebirth as an individual. Susana Onega puts this as: "Jeanette's climactic struggle to preserve her self-identity is comparable to the mythical hero's ritual death and rebirth" (2006: 25). Upon embracing her true self, she begins her own quest.

All of the stories that are created by Jeanette mirror the issues that she has in her life. The way she copes with her problems is by creating other stories that involve the solutions. After her relationship with Melanie is revealed, she is considered to be an unchristian among her community. Therefore, she has to leave the house and the church as she is ostracized within the religious group. She leaves the house and expresses the situation she is in by recreating the myth of Sir Perceval.

While Jeanette's re-creation of the myth of Sir Perceval forces the reader to have empathy towards her, it also produces comedy with the combination of homosexual tendencies with legendary traits. Sir Perceval is known for his courage and strength in the myths, but Jeanette draws a picture of Sir Perceval in a way that the masculine traits are deconstructed through her narration. As in the myths, he is also on a quest for Holy Grail in her narration. But his behaviours and emotions towards his quest are capitalized in order to add a twist to her narration. Jeanette creates this linkage between herself and Sir Perceval because she observes herself in the position of him. When Jeanette is forced to leave the house, she is immediately on a quest just like Perceval. Perceval is out searching for the Grail, just like Jeanette is out searching for her true identity. They both are out of their comfort zone and on their way to complete their quest successfully. The difficulties Perceval experiences mirror the difficulties that Jeanette is experiencing.

The linkage between the narrator and Perceval, however, is constructed by the deconstruction of the genders. For instance, Sir Perceval is one of the favourite knights of King Arthur, but Jeanette creates an image that indicates intimacy between the two: "Tonight, bitten and bruised, he dreams of Arthur's court, where he was the darling, the favourite" (132-133). Perceval perceives himself as the darling of Arthur and wishes to

be in the court. In the mythical narratives, he is addressed as one of the bravest, yet Jeanette situates him in a way that he carries unheroic traits. Jeanette's narration creates a sense of empathy and humour within the reader. By attributing gay connotations, Jeanette creates her own Sir Perceval, who is capable of having affection for the same sex.

The intention in subverting the traits of a hero lies in Jeanette's desire to deconstruct social values. She does this so by including a myth that is familiar to everyone. By putting the gender issue into question, she aims at establishing the idea of the fictionality of fiction. For instance:

> He dreams of his hounds and his falcon, his stable and his faithful friends. His friends are dead now. Dead or dying. He dreams of Arthur sitting on a wide stone step, holding his head in his hands. Sir Perceval falls to his knees to clasp his lord, but his lord is a tree covered in ivy. He wakes, his face bright with tears (133).

A hero is expected to be strong, emotionally stable and powerful in the stories. We, as the readers, think in this way due to the way history reflects myths. Throughout history, heroes are portrayed as strong characters that achieve their goals. However, Jeanette breaks this perception in the story by narrating Sir Perceval in a way that the reader becomes more interested in his comic appearance. He does not seem to be either strong or emotionally stable. He thinks of King Arthur holding him, only to realize that he is holding a tree. He cries as he is not able to reach Arthur. He has a sentimental approach rather than a heroic one towards his quest. Jeanette subverts the traits of Sir Perceval by attributing feminine characteristics to him. Through the subversion of genders, she "adds a mythical and archetypal dimension to [her] autobiography" (Onega, 2006: 26). At the same time, she also narrates her quest to find her true identity. While doing so, she poses a masculine characteristic as opposed to Sir Perceval. She accepts that she will no longer be protected within her community, and she has to overcome her problems by herself. She also has to stay strong in order to survive. Even though the love of God within her still exists, she decides to leave the church by herself. When they ask her to repent, she confidently rejects. Her upright attitude towards her community represents Jeanette's ability to become an individual. By subverting the genders, she tries to demonstrate the fictionality of her myth and questions whether the myths are actually true.

Jeanette's desperate situation forces her to dive more into the myths. As she has left her home, the church, and her neighbourhood, her life becomes ruined. Because of her loneliness, instead of narrating her life story, she starts to narrate more myths that sum up her real life. She mythicizes her life story in order to exist in such a condition. As a consequence of her maturation, the reader encounters a serious tone rather than a comical one in her mythicized story.

The myth follows the story of Winnet Stonejar. When she is wandering in the forest, she encounters a sorcerer who impresses her by performing different magic shows. Impressed by the sorcerer's magic, she agrees to become his companion. The time passes so fast in this magical world that she thinks that she is the daughter of the sorcerer. On one of the occasional visits to the village, she invites a boy to the castle. She performs different kinds of magic in order to impress him. Seeing Winnet with a boy, the sorcerer becomes angry and asks her to leave. Wandering in the forest, a woman detects her and feels her sorrow. She takes Winnet to her village, where everyone seems to be "simple and kind, not questioning the world" (149). Winnet tries to adapt to the village by attempting to learn their language. However, her attempt fails when villagers treat her nice because she is a foreigner. Upon hearing from the villagers about a charming city, which is protected by the tigers, she dares to go there. Learning that the city is in a river, she makes plans about how to get there because of her fright of water. One day, she falls asleep and dreams that "her eyebrows became two bridges that ran to a bore-hole between her eyes. The hole has no cover, and a spiral staircase starts, and runs down and down into the gut" (155). After experiencing this dream, she decides that there is no turning back.

The myth's serious tone foreshadows to the reader that the narrator is taking a step back from satirizing the religious and social values. When closely examined, one can see that the narrator is actually re-telling her life in a mythical form. The name Winnet Stonejar is one example that suggests the similarity between the myth and Jeanette. In her myth, she changes her name so that it sounds more plausible. Furthermore, the events in the myth also duplicate the events in Jeanette's life:

> 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. She believed she had always been in the castle, and that she was the sorcerer's daughter. He told her she was. That she had no mother, but had been specially entrusted

to his care by a powerful spirit. Winnet felt this to be true, and besides, where else could she possibly wish to live? (141-142).

At the beginning of Jeanette's story, the reader is not aware of her adoption. As the novel progresses, it is revealed that her mother has adopted her for missionary duties. The myth in this story parallels Jeanette's adoption. The sorcerer, who does not want the art of magic to die, wants to become Winnet's father so that the art of magic could continue to exist. Both Jeanette's mother and Winnet's father adopt their children to serve a purpose for their self-satisfaction. Just like in Jeanette's exile after her love affair with Melanie is revealed, Winnet in this story is also forced to exile after the sorcerer caught their affair with the boy. Both Jeanette and Winnet become alone on their path, and both have to overcome their problems by finding their true identity through diving into their inner selves. Onega stresses the similarities as:

Like Jeannette, Winnet uses her occult knowledge to teach the villagers and, like her, leads a happy life with her adoptive parent until she falls in love with the wrong person, causing the wizard's apocalyptic rage and her expulsion from the paradisal hortus conclusus [enclosed garden] where they lived. Yet again, as with Jeanette after her estrangement from the parental home, parent and daughter continue to be inextricably tied by an invisible magic (1995: 143).

The most important subversion in this myth is that the genders of the mirrored characters are replaced. Instead of having a mother, Winnet has a father that has the same limited point of view. Furthermore, instead of having a female lover, she has a male one. Such subversions of the genders suggest that the inability to escape from her real-life conflicts forces her to re-write her conflict. By subverting the genders, Winterson aims at demonstrating the fluidity of the gender issue.

To sum up, the fairy tales, dreams, and myths are all purposely used to satirize the religion and its representatives and to create an alternative reality for Jeanette to survive. Throughout the novel, the cruelty towards Jeanette is capitalized and the moment she experiences the cruelties, she implements these stories as her way of coping. The inclusion of mythical characters, or the made-up characters, ultimately comments upon the situation Jeanette is in. As Béatrice Bijon puts it in her article titled "Voices Under Water (2008): "false stories, fables and myths are interspersed in the narrative to provide a contrast to Jeanette's life-story and expose the constructed nature of all stories" (2008: 326). The fictionality of fiction is stressed with this series of stories throughout the novel. Winterson does this by questioning and subverting gender

issues. Through attributing Sir Perceval and King Arthur gay connotations, or by attributing unheroic traits, she forces the reader to question the plausibility of the myths and stories in general. The fairy tales appear when Jeanette is younger and they reflect her imagination as a child. Unlike the myths, the dreams are in a more serious tone that foreshadows Jeanette's future. The myths, on the other hand, have a comic tone that aims to deconstruct religious and social values by producing comedy. The narration of all these stories also reveals the bildungsroman nature of the novel. Although the stories are narrated separately from each other, all of them reflect Jeanette's maturation as time passes. In the early parts of the novel, she is only able to tell fairy tales, but as time passes, she becomes skilled in story-telling and creates her own myths. Therefore, apart from the actual storyline, which deals with Jeanette's maturation, the stories that she creates also have a bildungsroman tendency that reflects Jeanette's maturation. Thus, they create metafictions that fragment the unity of the novel.

CONCLUSION

This study has attempted to examine the satire in Oranges in order to present the deconstruction of religious and social values in the novel. As the title suggests the possibility of having different ways of seeing life, Oranges is a novel that challenges conservative thoughts by satirizing religious and social values. Satire of such values is most visible when they are situated within the postmodern narrative elements. Therefore, these elements, such as parody, intertextuality, and metafiction have been analysed in order to reveal the satirical connections in the novel. They have also been examined closely to shed light upon Winterson's aim at subverting the traditional values.

The first chapter of the thesis has explained the terms related to the novel. Firstly, the roots of satire have been explored in order to situate the importance of the term. Then, postmodernism and its elements are further elaborated to discuss its characteristics. Moreover, different quotations from different sources have been given and interpreted in order to place their meaning within the analysis part. The terms have been expanded to be scrutinized within the novel.

The second chapter of the thesis has pointed out the religious satire achieved through the use of biblical parody. The novel's chapter names duplicate the chapter names of the Old Testament. The narrator and the protagonist of the novel, Jeanette, follows her fundamental mother, who lives by the laws of religion and God. This religious attitude is reflected in the novel by the chapter names. Each chapter of the novel presents a biblical reference in a parodic way. The events that occurred in the Old Testament are mixed with Jeanette's daily life conflicts. Her struggle within her community is displayed through biblical parody. The chapter names have closely been analysed in order to interpret the relationship between the Bible and the novel. Biblical references are explored and quoted in order to place the satire within the novel. Deconstruction of religious values has been shown through these religious references. The satire that has been made towards religion is presented by demonstrating the hypocrisy of the church and its representatives. The use of parody is explained within the novel's context.

Furthermore, this thesis has also investigated the intertextual relationships in the second chapter. The novel has numerous intertextual references that emphasize

Winterson's literary repertoire. From William Butler Yeats to William Blake, Winterson constantly refers to the literary canons by stressing the fictionality of fiction. Nevertheless, the novel uses three main intertextual grounds to satirize religious and social values. Firstly, Christina Rosetti's Goblin Market is referenced in order to imply the subject of homosexuality. Throughout the novel, Jeanette is forced to have oranges, which symbolically refers to the subject of sexuality, but the poem Goblin Market explores the possibility of having different fruits. Therefore, the implication of different fruits symbolizes the possibility of different sexualities. The thematic similarity between the two works is stressed in order to deconstruct the social norms. Jane Eyre is another reference that Winterson uses as a means to satirize the hypocrisy of the religious and the institution of marriage. The mother reads the novel to Jeanette up until the point where Jane and the missionary St. John meet each other. She changes the ending by telling Jeanette that Jane and St. John get married at the end of the novel. The idealization of marriage and the mother's obsession with missionary duties have been illustrated by showing the thematic similarities between the two works. The last intertextual reference made in the novel is Marry Shelley's Frankenstein. The thematic similarity between the two novels lies in the theme of perfection. The pastor's sermon about perfection leads Jeanette to write a myth that stresses the impossibility of perfection. Similarly, Frankenstein also deals with the impossibility of perfection in a more serious way. By referring to Frankenstein, Winterson opposes the religion's obsession with perfection.

This thesis has also evaluated the metafictional elements and their relation to fragmentation in the novel. Throughout the novel, the narrative shifts to series of unrelated stories that comment upon the narrator's life. These elements are fairy tales, dreams, and myths that help the narrator create her alternative realities. To be able to escape from the oppressive and limiting attitude of the religion and the mother, she creates these metafictional escapes in order to survive in such an atmosphere. Through these narrations, Winterson emphasizes the fictionality of fiction. The mixing of traditional mythical traits with sentimental characteristics implies Winterson's aim at deconstructing history. Ultimately, these metafictional stories demolish the unity within the novel.

To conclude, this thesis has attempted to illustrate the religious and social satire within the novel. In this thesis, it has been suggested that the illustration of these values

is most visible through a postmodern approach. Postmodern elements such as parody, intertextuality, and metafiction have been explained in order to situate the religious and social satire in the novel. Winterson's attempt at subverting the social norms and challenging the patriarchy has been issued throughout the thesis. Moreover, her fight with the traditions has been explored through a postmodern approach.

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