



You have downloaded a document from
RE-BUŚ
repository of the University of Silesia in Katowice

Title: The problems of identity in Jeanette Winterson's *Why be happy when you could be normal? Oranges Are Not the Only Fruit* and *The Passion*

Author: Małgorzata Wronka

Citation style: Wronka Małgorzata. (2017). The problems of identity in Jeanette Winterson's *Why be happy when you could be normal? Oranges Are Not the Only Fruit* and *The Passion*. „The Grove” (Vol. 24, 2017, s. 195-206), DOI: 10.17561/grove.v24.a10



Uznanie autorstwa - Licencja ta pozwala na kopiowanie, zmienianie, rozprowadzanie, przedstawianie i wykonywanie utworu jedynie pod warunkiem oznaczenia autorstwa.

THE PROBLEMS OF IDENTITY IN JEANETTE WINTERSON'S *WHY BE HAPPY WHEN YOU COULD BE NORMAL? ORANGES ARE NOT THE ONLY FRUIT AND THE PASSION*

Malgorzata Wronka

Universidad de Salamanca

Abstract

This paper investigates identity problems following the life of Jeanette Winterson presented in her autobiography *Why Be Happy When You Could Be Normal?* and the characters of her works *Oranges Are Not The Only Fruit* and *The Passion*. The article seeks answers mainly scrutinizing Freud's accounts of conflict theory, childhood experiences, the significance of unconsciousness, and drives of libido, which find their reflection in the social, gender, and sexual identity inadequacies presented by Winterson. The discussion centers on the issue of the true self and the attempt at (re)stabilizing the self-image, whose construction is hindered by both personal indeterminacy and conformity to the norms standardized by the orthodox society. Literary analysis of chosen examples aims at regulating whether there is a possibility of (re)defining one's own identity despite past influences.

Keywords: Jeanette Winterson, identity, psychoanalysis, *Why Be Happy When You Could Be Normal?* *Oranges Are Not The Only Fruit*, *The Passion*

Resumen

El objetivo del estudio es analizar la problemática de identidad en base a las experiencias de vida de Jeanette Winterson presentados en su autobiografía *Why Be Happy When You Could Be Normal?* y las protagonistas de su obras *Oranges Are Not The Only Fruit* y *The Passion* poniendo énfasis en la teoría del psicoanálisis de Freud. En líneas generales, una suma de factores, tanto internos como externos, tiene influencia en la formación de la personalidad y el "yo" del individuo, basado en la mayoría de los casos en las relaciones familiares y sociales. Finalmente, el análisis de las vivencias de Winterson y Villanelle así como la observación de sus relaciones interpersonales tienen como objetivo responder al interrogante de si es posible aislarse de la normatividad social impuesta y así encontrar una identidad propia.

Palabras clave: Jeanette Winterson, la identidad, sicoanálisis, *Why Be Happy When You Could Be Normal?*, *Oranges Are Not The Only Fruit*, *The Passion*

In her novels Jeanette Winterson very often touches upon the concept of lost identity which is triggered by the author's own personal experience. As a lesbian and an adopted child, Winterson was struggling with antagonistic family members, a prejudiced society, and most importantly, with her own self, which tried to conform to imposed standards, on the one hand, and wanted to follow personal desires, on the other. The crisis of identity may be caused by social, religious or sexual reasons, which becomes clearly visible while investigating Winterson's works such as *Why Be Happy When You Could Be Normal?*, *Oranges Are Not The Only Fruit*, and *The Passion*. I have decided to choose those three books since, although they represent different literary genres – autobiography, Bildungsroman with semi-autobiographical elements and historical fiction, respectively – they coalesce to find the common denominator in the pursuit of one's own self. While *Why Be Happy When You Could Be Normal?* unveils facts about Winterson's actual psychological condition, her problems with self-acceptance and social rejection, *Oranges* is a bridge between cruel reality and a soothing fantasy. It can be said that *Oranges* was written to falsify reality and discard demons of the past. The novel both coincides with the author's autobiography and mitigates memories. *Why To Be Happy* and *Oranges* show the process of purification and disengagement from the personal traumas; the latter is a shy cry to notice the problem of minorities while the former, written after the years, is an explicit story about the life of an adopted homosexual person brought up in a conservative community. *The Passion*, although may seem to be disentangled from *Why To Be Happy* and *Oranges* by its form and genre, is strictly related to the subject of identity. Villanelle's difference caused by her webbed feet, her unidentified identity, a struggle for its recognition and the final regaining of it seems to be nothing else but the copy of Winterson's life, namely, the writer's otherness caused by the fact of being an adopted child, her unknown self, the battle for its understanding and its eventual discovery. It indicates that *The Passion* tells the same story as *Why To Be Happy* and *Oranges*, just "disguised" differently. To support this claim, Onega also sees Winterson "as constantly approaching the same subjects and ideas from different perspectives while trying everything to a single central vision" (Onega, *Jeanette* 223). What is more, she notices that appearing in *Oranges* words "I'm lying to you but I am also telling you the truth. Trust me" (Winterson, *Oranges* viii) resemble Villanelle's repeated phrase "I'm telling you stories. Trust me" (Winterson, *The Passion* 13). "The paradox both statements convey synthesizes Winterson's conviction that literature, and

specifically fantasy literature can be more truth-revealing than history” (Onega, *Telling Histories* 142). These three books, though superficially completely different, share what is the most important – the main plot based on uncertainty, search and recognition. It should be also noted that the author of this paper deliberately treats Winterson’s fiction and non-fiction in similar terms in order to show the thin line between both of them, their dependence and interrelation as well as to present how strong was the influence of Winterson’s personal experiences on the creation of *Oranges* and *The Passion*. The analysis of the aforementioned books will allow to look closer at the process of molding one’s own identity in the conditions of constant disagreement between inner drives and external expectations.

The question of identity is an inseparable part of the human life. Since an individual cannot function properly in reality without knowing oneself, the process of discovering and molding one’s own identity plays a crucial role in understanding “who am I?” Although many people do not have problems with defining their own identity, there is a great number of those who struggle to find the answer on the question above. In her works, Jeanette Winterson emphasizes the difficult process of search, acceptance, and reconciliation with oneself, which is very often preceded by an unequal fight with society, family, and internal conflicts. The author of this article draws attention to the complexity of the problem and presents the portrayal of identity as multiple, unconventional, and ambiguous. Winterson pronounces that the route for finding the real self is a long one and that “every mirror you look into is a magic mirror of a kind because you hope to see a deeper reflection of yourself” (Winterson, Adopted).

As one of the most prominent postmodernist authors, Winterson explores territories of controversy and the unknown, she crosses boundaries and transgresses the sacred. Her writings are fraught with various solutions, hybridities, and the multiplicity of identities, which merged together, create a maze of unexpected events, idiosyncrasies, and peculiarities. Although Winterson touches upon a wide range of topics and juggles with different notions such as magical realism, intertextuality, the grotesque or fragmentation, her main research area concerns the subject of gender, social, and sexual identity. Since the writer craves for equality, she triggers the discussion about tolerance and freedom of choice, which so often appears to be repressed by the prejudiced voice of society. It is well known that Winterson herself struggled in accepting her own identity, therefore, her books are steeped in truth and authenticity that seem to appeal more than any other social theories.

As the set of features which construct one’s social, religious, gender or sexual preferences, identity can be understood as all the internal and external factors that

influence the level of individual's complacency, satisfaction, self-esteem, self-image as well as the feeling of affiliation. In order to fully comprehend human behavior, firstly, we have to analyse one's mental condition which acts as the background for all the foregoing and forthcoming actions. Freud's findings lend support to the claim that human actions are not driven by the conscious *I* but by unconsciousness hidden in the deepest layers of the brain; therefore, memories, experiences, and past events, which have been cumulated in the subconscious, have an enormous impact on the process of shaping one's own identity (Freud, Wstęp 188). This process may be compared to doing jigsaw puzzles where every piece has an influence on the creation of the final look of an individual. Thus, some critics have decided to examine the problem of human identity in the light of postmodern era – the period of time which “engages a double view, [where] sameness and difference, unity and rupture, filiation and revolt [go hand in hand]” (Hassan 3). Multiple perspectives of postmodernism demand looking at things multidimensionally, from different angles, from inside and outside; this practice allows to notice the human existence in a wider context. To quote Horrocks, who finds the connection between Freud's theories and postmodern ideas:

there seem to be connections between depth psychology and certain postmodern ideas... There is ... a sense of fragmentation and dissimulation in Freud's model of the psyche which seems sympathetic to postmodernism: the hypothesis of the unconscious suggests that we can never be sure about our motives. Freud also lays stress on the irrational and fantastic nature of our mental life: and this seems to match the postmodern emphasis on the representation of things rather than things themselves (4).

Also, Theodore Von Laue invokes identity in appealing for postmodern philosophy: “Only by looking at ourselves from the outside, ... can we see how deeply enmeshed we are in the network of hidden factors that constitute our ... identity. In that enlarged perspective we become aware that our actions are determined by an almost infinite number of forces beyond the range of our consciousness” (xvii). This look leads to another postmodernist theory which says that since a man is not a simple linear structure but the product of various and numerous experiences, his identity may also assume multidimensional forms. It must be noticed that Winterson conforms to the postulates of ontological dominant that accepts multiplicity of identities and questions “Which world is it? What is to be done in it? Which of my selves is to do it?” (McHale 8). As Makinen (52) notes in her own discussion, Winterson “demonstrates the multiplicity of selves within the postmodern fragmented identity”, which may refer to some of her protagonists or directly to herself. Since the writer neither puts limits nor establishes

boundaries, she can accept self-plurality. Based on the ontological dominant, we may presume that, firstly, human identity is multifold and it can exist simultaneously in unrelated dimensions and, secondly, that various identities can blur, interweave, and overlap. Thus, to determine and establish one's own self is to discover the variety of possible identities and follow the one in conformity with personal convictions and feelings.

By presenting different faces of identity, Jeanette Winterson triggers the discussion about otherness, disparity, and inadequacy. As an adopted child, she knows best what it means to be excluded from society and search for one's own self; therefore, the writer decides to share her own experience and tell the story about gender, sexual, and social identity problems. Her autobiography *Why Be Happy When You Could Be Normal?* can be analysed in the light of psychoanalytical theories, which facilitate understanding of an identity creation. The first stage of molding the self-concerns the period of an early childhood; awareness of being "unwanted" engenders in a child the feeling of devastation, incongruity, and guilt as well as it causes the loss of identity (Freud, Poza 150). Rejection is the factor responsible for weakening the child's ego and it prohibits the proper functioning in the succeeding stages of life. Winterson's beliefs rest on the assumption that "[I]ove is not the problem. Adoption isn't a love problem; it is an identity issue. Who are you? Where are you from? Where do you belong?" (Winterson, "Adopted"). Winterson propounds the view that it is not the loss of love but rather the loss of identity that interferes in achieving emotional and personal stability. The sense of not belonging is not a temporary state but a long-lasting struggle to become somebody. Although the consciousness of the child may be dormant, his/her subconscious constantly acquires emotions and external stimuli, which are stored and, as Paweł Dybel implies, using Freud's concept of *Nachträglichkeit*, released with delay after many years from the moment of their emergence (36). In such circumstances, identity cannot be formed and it remains inchoate till the moment of *catharsis* (Breuer, Freud 21–48).¹ However, before it occurs, the child enters the stage of adolescent development with the sense of "an absence, a void, a question mark" (Winterson, *Why Be Happy*).

During the puberty period, juvenile identity disorders related to the rejection by biological parents and the fear of abandonment by the adoptive family become extended by one more factor, namely, sexuality. At that moment, the adolescent should reach the point where s/he recognizes his/her own sexual drives, needs, and desires and treats the body as a passage and integral part of identity. Nevertheless,

¹ The cathartic method is widely discussed as the case study of Anna O. in Breuer and Freud's *Studies on Hysteria*, pp. 21–48

at this point it is worth posing the question what if the juvenile “pervert[s] God’s plan for normal sexual relationships?” (Winterson, *Why Be Happy*). As we may observe, and as Winterson does, the problem occurs in the traditional sexually oriented societies which oppose, or even reject, any kind of love that is different from heterosexuality. Only when Winterson realizes that it is a female body that attracts and fascinates her, does she generate tension between her desires and superego. Since lesbian love in orthodox communities is perceived as “perversity, inflection and possession by demons” (Front 110), Winterson endeavors to repudiate her sexual orientation, yet over time an ideal ego caves in to the pressure of libido. At this point, sexual identity is restricted by commonly accepted norms and values. Consequently, a conflict between the individual’s motives and the expectations of the family and society takes place; this phenomenon is known as a conflict theory, which assumes that satisfying one’s own vicious and immoral desires, like homosexual love, leads to numerous conflicts with the external world (Freud, Poza 174). The feeling of constant ambivalence and antithetic attitudes cause individual’s needs to be suppressed and identity has no opportunity to be formed. Hence, years are needed for a person, who as a child was rejected by his/her family and later by society, to find his/her own true core. The best support for theories presented above are the words of Winterson, who in an interview promoting her autobiography, says that:

[*Why Be Happy*] was a painful book but it was also an exhilarating book for me ... [Some things] needed to be washed away so I had a cathartic effect which is different to a therapy effect. It wasn’t a therapy but it was a kind of ending or at least a kind of culmination [...] with the self after all these years. (Vintage Books, “Why Be Happy”)

After many years of repressing the real self, Winterson became ready to accept her life, reconcile with the past and tell the story of who she really is. Before that, in search of her own identity, she was creating fictional characters who embodied her concerns, doubts and needs.

As a writer, Winterson has the possibility of breaking free from the oppressive reality by escapism into the world of fantasy. Her first book *Oranges Are Not The Only Fruit* should not be read only as a fiction but rather as “a fiction masquerading as a memoir” (Onega, *Jeanette* 18), a vent for author’s past experiences and her suppressed desires. The book, considered as a semi-autobiographical, is a conscious act to overcome one’s own weaknesses and fears. As the writer confesses, creating *Oranges* was like creating her own self, her identity, and personality: “I didn’t realize that if you invented yourself, everybody would think that the book was autobiographical ... I was inventing myself when I wrote *Oranges*. I was remaking myself. It was a conscious act, a creative act”

(Picardie, qtd. in Asensio Aróstegui 4). Through the process of writing, Winterson cuts herself off from the self and socially imposed norms and allows for the release from the emotional subjugation and constant tension concerning her incompatibility, firstly, as an adopted child and later as a homosexual person in a homogenous society. In *Oranges* she writes the story of her own life which is shrewdly hidden behind the fairy tales and imaginary worlds. Winterson creates a protagonist who seems to be her *alter ego* – a girl not only carries the same name as the writer but also she “must negotiate both the external and internal worlds by banging first the wall and then her own chest, as seminal for ... the emerging self. Walls and pollution are metaphorically associated with the external, cultural world, the cultural expectations and gender stereotypes of both family and society as a whole” (Makinen 47). As presented in *Oranges*, Evangelical society and especially a mother, or actually it should be said mothers, had the greatest influence on molding the character, attitudes and beliefs of young Jeanette. Firstly, an abandonment by Jeanette's biological mother caused in the girl the feeling of guilt, rejection and generated the question “why has it happened to me?” With the loss of biological parents, the protagonist becomes cut off from her origin and history and consequently she loses the part of her identity. Secondly, she has to face exaggerated expectations and religious devotion of her adoptive mother. For a long time, the fear of being rejected also by Mrs. Winterson does not allow Jeanette for the admission of her homosexuality. She is forced to suppress her own desires in order not to be completely alienated and isolated from the closest society (Freud, *Poza* 150). Nevertheless, the protagonist is not able to deal with the love to another woman and since she cannot get any support from her conservative mother, she hopefully turns to fairy tales to find their existential truths. Makinen continues that:

the mother is the child's defining experience of culture, one the child often needs to challenge, though mothers can be either oppressive or liberatory. The [adoptive] mother in *Oranges Are Not the Only Fruit* is the former, as the intertextual references cast her as first Abraham, dedicating the child to God ... The search for the self is elaborated by creating one's own variant narratives via fairy tales, Arthurian myth the fantasy orange demon. The fairy tale of the prince's search for an ideal woman, in 'Leviticus', dramatises Jeanette's own crisis in being unable to live up to her Evangelical community's expectations and the need to find her own answer to the balance between external and internal, within her own hands (47-48).

It seems that not only the protagonist of *Oranges* is looking for “the balance between external and internal” but also Jeanette Winterson, through the creation

of the book, tries to find the answer of who is she. As examined by Freud, every piece of writing becomes a mirror reflection of the author's secrets and desires, which till that moment were hidden in unconsciousness; now, poured on the paper in the form of words, they have a cathartic effect and restore the writer's lost identity (Freud, *Creative*). Winterson admits that "the creation of *Oranges* was not an experiment, or a whim, it was a downstream force by a high wind. It was as though the book was already written" (Winterson, *Oranges* xii). When analyzing this statement, we may assume that the plot of the story is the echo of Winterson's personal doubts and anxieties, which have never been revealed due to the feeling of incongruence between her own perception of identity and the expectations of her community. The opportunity to challenge reality by telling her story, which for an uninitiated reader is nothing more than a mere fiction, from the perspective of an unwanted child and a lesbian, allowed Winterson not only to discover her real self but also to accept it.

After writing *Oranges*, Winterson continues scrutinizing the area of personal identity and, more precisely, interrogating stereotypical approaches towards the female body and gender roles. Identity discourse is interwoven in her other work *The Passion*, which re-establishes and re-defines the portrayal of women. Although the principal theme employed in *The Passion* is love, it is the multiplicity of Villanelle's identities that will be the subject of consideration in this passage. It should be remembered, though, that notions of love and identity are closely related and there is an impossibility of analyzing one of them without touching upon another. As Front suggests, the quest for love symbolizes the pursuit of one's own identity which, because of its spiral and heterogeneous character, turns into a long-lasting journey:

It is only in the process of those explorations that the characters gain self-knowledge and realize the multi-facetedness of their selves to have a liberating potential of trying out various scenarios. As the need and wish for wholeness is rooted in every human being, Winterson's protagonists attempt to find it through love and art (11–12).

The "multi-facetedness" of selves mentioned by Front finds its perfect reflection in the figure of Villanelle who, depending on the present situation, juggles with her identities and changes her physical appearance by donning various masks. "Her body crosses over the boundaries of binary opposites, too, her identity being fickle for it is a conflation of a man and a woman, a human and animal, and the double identification is encoded in her body and sexual orientation" (Front 103). Although born a girl, Villanelle is marked by webbed feet assigned only to Venetian boatmen. This distinctive feature, which may be treated as the freak of nature, is of both social and political overtone; since webbed

feet are only a masculine attribute, they can be considered as the symbol of phallus and power (Asensio Arostegui 7–18). Thus, Villanelle reaches beyond categories of physicality and sex. Duality diffuses the whole figure of Villanelle, her corporality, gender, sexual identity, and even her name, which introduces chaos and confusion because of its French origin: “[y]ou are a Venetian, but you wear your name as a disguise” (Winterson, *The Passion* 54). Especially significant for our examination is the fact that with the change of physical appearance, Villanelle “gains ... the power to choose gender” (Front 103). She has two faces and two identities which allow for creating illusions about her real self. Villanelle shrewdly changes her costumes and dons various masks since, as she says, “dressing as a boy is part of the game” (Winterson, *The Passion* 54). Her dresses act as a camouflage and protection while her body determines contradictions and dichotomies, which merged together, create an androgynous, hermaphroditic, and bisexual unity. The duality of Villanelle’s nature re-shapes her identity that is immersed in-between femininity and masculinity. Disguised as a boy, she has numerous affairs both with men, who are enchanted by the voluptuous particle of Villanelle’s delicacy, and with women who are attracted by her mysteriousness. Divided into pieces, the life of the Venetian girl runs its course between multiple temporalities and parallel poles of posing and candour, love and desire, homo- and heterosexuality. Although Villanelle seems to find pleasure in teasing Casino guests captivated by her charm, she finally has to come to decision which of her multifold lives she intends to follow and which of her selves is the real one.

I looked at my palms trying to see the other life, the parallel life. The point at which my selves broke away and one married a fat man and one stayed here, in this elegant house ... Perhaps our lives spread out around us like a fan and we can only know one life, but by mistake sense others ... Sometimes, drinking coffee with friends or walking alone by the too salt sea, I have caught myself at that other life, touched it, seen it to be as real as my own ... Perhaps I would never have sensed other lives of mine, having no need of them. (Winterson, *The Passion* 144)

The girl endeavours to find her identity that is lost in the piles of garments, maze of masks, fake faces, and painted smiles: “And what was myself? Was this breeches and boots self any less real than my garters?” (Winterson, *The Passion* 65–66). At the end of *The Passion*, the character is mature enough to establish her own identity and to stop dissimulating: “I don’t dress up any more. No borrowed uniforms. Only occasionally do I feel the touch of that other life, the one in the shadows where I do not choose to live” (Winterson, *The Passion* 150). It illustrates that the character took control over her own life and eradicated from it the simulacra. Considering the array of Villanelle’s personalities, we might have

assumed that the protagonist cannot be saved from disintegration of identity; however, surprisingly, Villanelle's identity becomes reshuffled like a pack of cards to finally find its core. As it has been mentioned at the beginning of the article, the situation of Villanelle is not completely detached from the one of Jeanette Winterson or the protagonist of *Oranges*. Although women's superficial life stories differ, their goal is the same – all three of them crave to find their true selves. They are misfits with undefined life histories and inchoate identities, however, they start to search, interrogate and make decisions which finally allow them to answer the question of who they really are.

This paper has sought to examine the creation of one's own identity on the grounds of Jeanette Winterson's memoirs from childhood and her experiences as a homosexual person with references to Freud's theories, Winterson's semi-autobiography *Oranges Are Not The Only Fruit* and her multidimensional novel *The Passion*. The feeling of incongruity has its roots in the family relationships, which constitute the child's own impression about himself/herself and provoke either complacency or a self-destructive trajectory of thoughts. What is more, sexual heterodoxy generates tensions between inner drives of an individual and steeped in tradition societal expectations, which encumber identity development. It must be noticed that amalgamation of social exclusion and gender inadequacy, as in the case of Winterson and her fictional characters, results in mental disorders and a tedious struggle with oneself:

We know from 100 years of psychoanalytic investigation that an early trauma, often buried or unavailable to consciousness, is the motif that plays through our lives. We meet it again and again in different disguises. We are wounded again in the same place. This doesn't turn us into victims. Rather, we are people in search of a transformation of the real (Winterson, "In Praise").

As mentioned by Winterson, alternation and re-writing of reality releases the repressed *id* and initiates identity creation. One may conclude that the conflict between antithetical selves may be obviated by the reconciliation with the past and the transgression of social boundaries. Both Winterson, the protagonist of *Oranges* and Villanelle close the previous chapter, don the new face and, by rolling the dice, they play, they lose, and finally they win their self-identities.

WORKS CITED

- Asensio Aróstegui, María del Mar. "History as Discourse in Jeanette Winterson's *The Passion: The Politics of Alterity*." *Journal of English Studies* 2 (2000): 7-18. <https://doi.org/10.18172/jes.54>
- . "Recurrent Structural and Thematic Trait's in Jeanette Winterson's *The Passion and Sexing the Cherry*." PhD Diss. Universidad de la Rioja, 2003.
- Breuer, Josef and Sigmund Freud. *Studies on Hysteria*. London: Forgotten Books, 2013.
- Dybel, Paweł. "Okruchy Psychoanalizy." *ER(R)GO* 16 (Jan. 2008): 23-39.
- Freud, Sigmund. *Creative Writers and Day-Dreaming*. Web. 14 Apr. 2016. <<http://www.kleal.com/AP12%20member%20area%20pd2%202013/Free2f>>.
- . *Poza zasadą przyjemności*. Trans. J. Prokopiuk. Warszawa: PWN, 1994.
- . *Wstęp do psychoanalizy*. Trans. S. Kempnerówna and W. Zaniewicki. Kęty: Marek Derewiecki, 2010.
- Front, Sonia. *Transgressing Boundaries in Jeanette Winterson's Fiction*. Frankfurt: Peter Lang, 2009.
- Hassan, Ihab. "Toward a Concept of Postmodernism," 1987. Web. 11 Nov. 2016. <<http://faculty.georgetown.edu/irvinem/theory/HassanPoMo.pdf>>.
- Horrocks, Roger. *Freud Revisited: Psychoanalytic Themes in the Postmodern Age*. Hampshire and New York: Palgrave, 2001. <https://doi.org/10.1057/9780333985441>
- Makinen, Merja. *The Novels of Jeanette Winterson*. Houndmills: Palgrave Macmillan, 2005. <https://doi.org/10.1007/978-0-230-80259-9>
- McHale, Brian. *Postmodernist Fiction*. London and New York: Routledge, 1987. <https://doi.org/10.4324/9780203393321>
- Onega, Susana. *Jeanette Winterson*. Manchester and New York: Manchester University Press, 2006. <https://doi.org/10.7228/manchester/9780719068386.001.0001>
- . *Telling Histories: Narrativizing History, Historicizing Literature*. Amsterdam-Atlanta: Rodopi, 2006
- Vintage Books. "Why Be Happy When You Could Be Normal? – Jeanette Winterson." *YouTube*. (2012). Web. 12 Nov. 2016. <<https://www.youtube.com/watch?v=LDCGwOB1Cq4>>.

- Von Laue, Theodore. *The World Revolution of Westernization: The Twentieth Century in Global Perspective*. New York: Oxford University Press, 1987.
- Winterson, Jeanette. *The Passion*. New York: Grove Press, 1988.
- . *Oranges are not the Only Fruit*. London: Vintage, 2001.
- . "In Praise of The Crack-Up." *The Wall Street Journal*. (2009). Web. 17 Aug. 2016.
<<http://www.wsj.com/articles/SB10001424052748704322004574475654003711242>>.
- . *Why Be Happy When You Could Be Normal?* New York: Grove Press, 2011. Web. 9 Nov. 2016.
<http://www.ereading.club/bookreader.php/1010834/Winterson__Why_Be_Happy_When_You_Could_Be_Normal.html>.
- . "Adopted. Who Am I?" *Jeanette Winterson*. (2012). Web. 14 Apr. 2016.
<<http://www.jeanettewinterson.com/journalism/adopted-who-am-i/>>.