

The background of the cover is an abstract composition of warm, textured colors in shades of brown, orange, and red. A thin black vertical line runs down the left side, and a horizontal line crosses it. A dark, irregular shape is positioned in the upper right quadrant. The overall effect is one of depth and complexity, reflecting the themes of the book.

越界

宋文 著

CROSSING BORDERS

东南大学出版社

弗·吴尔夫与简·温特森小说中的历史空间与性别

Crossing Borders: History, Space, Gender
in the Fiction of Woolf & Winterson

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PREFACE 前言 ||

This research has been the outcome of many years of passionate reading and writing. My love for Woolf has started since I was an undergraduate student. When I was a doctoral student, I felt it my responsibility to do research on Woolf since she is a woman who has lived a life of mind rather than a life of body so many other women have spent. Professor Wang Shou-leng has introduced me the excellent British writer A. S. Byatt in his British Literature course, to whom I take this opportunity to express my gratitude. Byatt's *Passion of Minds* echoes what Woolf has practiced in her literary life and urged me to follow suit. I discovered Jeanette Winterson quite accidentally and loved her gradually when I was at Cambridge University. As Gandhi has preached and practiced all his life, "Simple living, high thinking", I spent the year of 2006 in reading, doing book noting, thinking a lot at the most beautiful campus—the happiest year of my life. More important is the exchange of ideas with the people who share the similar academic interests and intellectual levels. I discussed Winterson with Robert McFarlane, a Fellow of Emmanuel College, the most handsome Cambridge don at the English faculty, whose academic filed covers mine on contemporary British fiction. We also talked about the women flanneur in Woolf's fiction, which he thought an interesting topic to explore.

My study of British Women's fiction set me thinking of Chinese history and present situation. I realize that one reason of the May Fourth movement didn't achieve its highest goal in 1919 is that Chinese didn't hold tight on its past, instead people declared to break with our own tradition, that is, to pin hope to a western way to update that of the old China. In effect, the modernization of China is bound to follow a middle ground; to explore the legacy of our tradition, to borrow the essence of the western advanced cultures.

Only in this way can we hail a true cultural renaissance and reconstruct a harmonious society ultimately.

Ever since 1990, the pace of Chinese urbanization has been accelerated. More and more villagers leave their hometowns and try to find their positions in big cities. Hopefully, the dissertation will offer those women laborers some suggestions and comfort through the analysis of the urban experiences of their foreign counterparts. This is exactly where the significance of my research lies.

At the time of the publication of this research, firstly I wish to express my deep gratitude to my supervisor Prof. Yang Jincai who offers me unremitting and precious guidance and illuminating advice in the process of this writing project. Besides, he has been waiting so patiently for the completion of my work. I am also greatly indebted to Prof. Liu Haiping, Prof. Zhu Gang, Prof. Jiang Ningkan, Prof. Zhao Wenshu and Prof. He Chengzhou for their excellent lectures to deepen my understanding academically and precious comment on this particular project.

Without the encouragement of my family members, especially my mother's constant concerns, this study would not have turned out as it is. My hearty gratitude should also go to my daughter who has accompanied me when I feel low and my husband who always supports me unconditionally.

I sincerely appreciate the various discussions with my fellow friends, particularly Dr. Wang Yuping, Dr. Wu Zijie and Dr. Yu Lei who offer me constant comfort and provide me with some fresh ideas and wait so long to celebrate my study. During my working on the project, I went out eating very often with Dr. Chen Liangjie and Dr. Jing Xiaoping together who share with me the writing experiences. Good luck to them.

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ABBREVIATIONS

The following abbreviations appear parenthetically in the text to identify references to Woolf, Byatt, Drabble, Winterson's published works.

AL,	<i>Art & Lies</i>
AO	<i>Art Objects</i>
BA	<i>Between the Acts</i>
BB	<i>Boating for Beginners</i>
BT	<i>Babel Tower</i>
D	<i>The Diary of Virginia Woolf I-V</i>
DNE	<i>Djinn in the Nightingale's eye</i>
GMA	<i>Great Moments in Aviation</i>
GN	<i>The Golden Notebook</i>
GS	<i>Gut Symmetries</i> , GY <i>The Garrick Year</i>
HS	<i>On Histories and Stories</i>
L	<i>The Letters of Virginia Woolf I-VI</i>
Lh	<i>To the Lighthouse</i>
Lhk	<i>Lighthousekeeping</i>
MD	<i>Mrs. Dalloway</i>
MG	<i>The Middle Ground</i>
Ms	<i>The Millstone</i>
ND	<i>Night and Day</i>
Ps	<i>The Passion</i>
PM	<i>Passions of the Mind</i>
Poss	<i>Possession</i>
Ol	<i>Orlando</i>
ONOF	<i>Oranges Are Not the Only Fruit</i>
PB	<i>The. PowerBook</i>
RG	<i>The Realm of Gold</i>
ROO	<i>A Room of One's Own</i>

RW	<i>The Radiant Way</i>
SC	<i>Sexing the Cherry</i>
SS	<i>The Shadow of the Sun</i>
SBC	<i>A Summer Bird- Cage</i>
SL	<i>Still Life</i>
TG	<i>Three Guineas</i>
VG	<i>The Virgin in the Garden</i>
WD	<i>A Writer's Diary</i>
Wf	<i>The Waterfall</i>
Wv	<i>The Waves</i>
WW	<i>A Whistling Woman</i>
Y	<i>The Years</i>

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Introduction

Crossing Borders: History, Space, and Gender in the Fiction of Woolf and Winterson

A brief survey of twentieth-century British literature shows a trisection order: Victorian realism on the bottom, modernism in between, postmodern experimentalism on top. However, the very charm of post-war British novels lies in the interaction of all the three schools, struggling for dominance, yet the boundaries remaining unclear. As a modernist writer, Woolf views the techniques of nineteenth century realism and traditional notions of biography as ill fitted to modern concerns and she certainly does attempt to do “away with the heavy monstrosities of the Victorian plot (Drabble’s “A Personal Debt”, 49). The 1950’s had witnessed the “reaction against experiments” by preoccupying with rejecting the model of James Joyce and Virginia Woolf. Gabriel Josipovici, for instance, believed how difficult it was for twentieth-century thinkers and writers to escape their nineteenth-century background. However, the ‘avant-garde’ of the 1960’s and the 1970’s departed from this trend again, declaring that the “nineteenth-century novel”, with which many novelists of the 1950’s felt a continuity, was the convention now leading into bad faith. In 1977, Christine Brooke-Rose drew attention to ‘the fictionality of fiction’, refusing what was perceived as realism’s univocal perspective. In general, the work of these experimentalist British writers of the 1970’s and the 1980’s may be called “postmodernist”, since it combined the self-referentially characteristic of metafiction and the pleasures in the equivocal truths and epistemological hesitation characteristic of the fantastic with an apparently contradictory realism-enhancing interest in history and in the traditional storytelling aspect of fiction.

In *The Novelists at the Crossroads* (1971), David Lodge imagined “crossroads” in contemporary fiction where the long, well-travelled highway of British realism was intersecting suddenly with a route offering alternatives: historical novels in one direction, and pure fantasy in the other. He felt that some of the most interesting work

was being written inside that crossroads, capturing a moment when the writer hesitated before choosing a definite direction. Lodge marked the paths pointing away from realism, but he nonetheless offered ‘a modest affirmation of faith in the future of realistic fiction’ (PM, 166). In 1977, Malcolm Bradbury discovered that many novelists today had become uneasy with the established history of the novel, especially with two sources of the code of old fictional expectations: realism and ‘modernist aesthetics of the earlier part of the century’.

When he revised his essay in *The Art of Fiction* some twenty years later in 1991, David Lodge contended that what he had called “crossover fiction” was becoming more and more prevalent. In his 1992 essay ‘The Novelist Today: Still at the Crossroads?’, Lodge noted that “foregrounded intertextuality, the overt citation or simulation of order texts in a modern text, has frequently been used to achieve the crossover effect in this period, from John Fowles’s *The French Lieutenant’s Women* at the beginning of it, through Peter Ackroyd’s *Hawksmoor* and *Chatterton*, to Antonia Byatt’s recent *Possession*” (Lodge, pp. 203—216). In *The Contemporary British Novel*, Philip Tew examines the concept of hybridity, social consciousness, of historical influence and shared identities as fictional and cultural themes in post-war British fiction. In the works of A. S. Byatt, Angela Carter, and Jeanette Winterson, he notes that the novel is explored “in its generic continuity and contradictions, in its search for some concept of recuperating the past so as to invoke universal or consistent human values and responses that counter an intellectual culture obsessed with the postmodern” (Tew, 187). In her 1984 work, Patricia Waugh defined metafiction — a theory of fiction through the practice of writing fiction. The contemporary novels tend to embody dimensions of self-reflexivity and formal uncertainty. In 1988, Linda Hutcheon coined the term ‘Historiographic metafiction’ to interpret the new trend of novel writing. She pointed out one striking feature of it – being paradoxical, particularly in their play with Realist conventions.

Margaret Drabble’s novel *The Middle Ground* represents the time to women at the crossroads of the feminist movement, and the time between one’s past and one’s future. Drabble interprets that the title refers not only to the safe middle ground, the possible golden mean, or the dull middle ground, but also, in nautical terms, to a dangerous stretch of water where ships are likely to be wrecked (Takano, 4). As the title suggests, Drabble attaches importance to both the continuity of British tradition and bold literary experiments. In a BBC interview of 1967, when she talked about Novelists

of the Sixties, Drabble said, "I'd rather be at the end of a dying tradition, which I admire, than at the beginning of a tradition which I deplore", the very statement forever fixed her as a writer not in search of a future, but clinging to the past. However, in the 1990 lecture of Tsuda Hall, she took the opportunity of putting the record straight. She asserted that "I suppose I could describe some of my shifts as a move away from realism towards post-modernism" (Takano, 10). Chinese scholar Zhang Zhongzai recorded Drabble's 1993 visit to China with Doris Lessing in his works. When asked the comment on BBC interview of 1967, Drabble replied that, "Literary creation should nourish itself both from tradition and experiments" (Zhang, 208). She acknowledged that she had learned a lot from Doris Lessing in the respect of formal experiments.

Winterson answers Drabble's call literally and elaborates on the idea of meeting in the middle in *The. PowerBook*,

"I admire her."

"You are an absolutist then."

"What's one of those?"

"All or nothing"

"What else is there?"

"The Middle Ground. Ever been there?"

"I've seen it on a map"

"You should take a trip" (PB, 40).

Drawing on Lodge's concept of "crossover fiction" and inspired by Drabble's literary practice, this study aims to highlight border-crossing as the thread of argument by examining the works of Jeanette Winterson (1959—) in the wake of Virginia Woolf (1882—1941) with its root in modernism, which itself a postmodern construction. The influence theory of Harold Bloom makes a theoretical framework which combines postmodern historical theory, space theory and gender theory. Woolf asserts, "For books have a way of influencing each other" (ROO, 1983). This comprehensive research makes detailed exploration of multiplicity of history, mobility of experiences, fluidity of gender in the works of both writers. In the discussion, history and fiction fuse; fantasy and reality mix; spatial boundaries blur; cross-gendered artists come into being.

As a leading modernist active in the British literary circle from the 1920's to the 1940's, Virginia Woolf has made bold experimentation with the English novel writing: her use of stream of consciousness, her creation of novel-play, prose-novel and poetic language, to name just a few, which has firmly established herself in the canon of twentieth century. On the other hand, Woolf is viewed as integral to studies of the postmodern subject: as Magali Cornier Michael notes, her works like *Between the Acts* contain both modernist elements and elements that push toward the postmodern (Saxton and Tobin ed. 39). Her ambiguous depiction of sexuality in her fantasy biography *Orlando* leads her to be valued as a major figure in lesbian studies.

Widely accepted as a postmodern lesbian writer, Jeanette Winterson emerges as one of the most original voices in British fiction during the 1980s. Romanticism and aesthetics of modernism, with its bent for experimentation with language and narrative techniques, find expression in Winterson's fiction. By the twenty-first century, as noted by Merja Makinen, Winterson's standing as an important and challenging novelist has been assured since no critics can avoid a discussion of her when they survey the second half of the twentieth century British literature (Makinen, 2).

Both Woolf and Winterson can be situated within the context of modernism and postmodernism. In her essay "Mr. Bennett and Mrs. Brown", Woolf fiercely attacked Bennett and his fellow materialists, suggesting they saw everything and understood nothing. She announced the great change of 1910. According to Malcolm Bradbury, the "modern" experiment "stood for a breaking of reticence, a freeing of forms, a poetic opening out of the inwardness of narrative, a new voyage into consciousness, it was also a dismayed reaction to the fragmentation of culture, to a catastrophic history, to the pervasive sense of psychic crisis, to modern violence and dislocation" (Bradbury, 143—4).

Contrary to other critics' examining Woolf's experimental devices, Jane de Gay contends that the literary past sings through Virginia Woolf's novels at every level. As she further notes, Woolf's fiction is characterized by her sometimes vexed, sometimes positive conversations with past writers. For instance, the nightingales in *Between the Acts* bring to life Woolf's sense of the continuation of classical Greek culture into the present. The living literary past is seen in the figures identified as Chaucer's pilgrims who pass across the performance space at several points in the play. Woolf remembers her dead brother Thoby through the Greek classics and Shakespeare in *Jacob's Room*. Judith Shakespeare and Anon symbolise a lost, communal past which might be refound

in the present. Woolf's passionate love for Renaissance is noted and analyzed by Juliet Dusinberre. Drawing on Romantic models, especially her engagement with Wordsworth helps her articulate her concept of 'moment of being': experiences which stand out from the ordinary round of life by being fused symbolically in the memory (Gay, 166).

① Woolf has realized that Romantic ideas are inadequate for dealing with the situation in England during the Second World War. She thus adapts and revises Romantic tropes to address a fragmented world in *Between the Acts*, arguing that humankind could be at odds with the natural world. In a word, Woolf updates Romantic unity by stressing on diversity through her heavy use of allusions in *Between the Acts*.

In her *Virginia Woolf and Postmodernism*, Pamela L. Caughie reads Woolf and postmodernism in the early to mid-1980s and uses her works to question the relations among modernism, postmodernism and feminism in narrative discourse. It's Caughie's belief that in rethinking the assumptions and practices of a modernist literary tradition, Woolf has raised many questions now informing our discussions of postmodernism (Caughie, xii). ② In her analysis of *Between the Acts*, Caughie contends that Woolf's artist no longer represents her kind (women, lesbians, feminists) or transcends her time (a universal presence); no longer even a spokesperson for a culture or a constituency, "the cacophonies of Woolf's novel and La Trobe's play may well be the sounds of a unified and univocal audience dispersing" (Caughie, 57). For Caughie, both novel and play present the kind of literary and cultural collage we get in much postmodern fiction. Both consist of scraps of verse, bits of conversation, half-finished sentences, forgotten lines, and words dispersed by the wind (Caughie, 52). In *The Waves*, Bernard and Susan saw a lady writing in the garden of Elvedon, who Caughie believes presumably to be the author herself. In this metafictional scene, the author plays a part in her own story. Caughie contends that Woolf's method of constructing *A Room of One's Own* is highly self-conscious. Patricia Waugh notes that a traditional reading of Virginia Woolf as a 'classic modernist' overlooks her commitment to the articulation of alternative modes of subjectivity which has placed her closer to contemporary women writers. Similarly, in an analysis of *Between the Acts* and *The Golden Notebook*, Magali Cornier Michael suggests that women writers' version of modernism needs to be rethought, especially with relation to subjectivity, and that the movement towards the postmodern in recent feminist fiction has a history that can be traced back to the experimentation of women modernists (Saxton and Tobin ed, 54).

While abounding in experimental narrative techniques and decentering strategies

that have been associated with postmodernist writings, Winterson's texts also show a dialogic relationship with the modernist tradition, especially with Virginia Woolf, T. S. Eliot, and Gertrude Stein, whom she saw as returning to eighteenth century "play, prose and experimentation", before the "anti-art" of some nineteenth century realist novels. Arostegui notes that Winterson's fiction is both the product of the interrelation of modernism and postmodernism and the battle field in which these two contending forces are represented (Arostegui, 34).

Lyn Pykett argues that Winterson's novels may be open to a dialogue with modernism, a continuation of certain modernist projects. She singles out *Art Objects* to show it may well be Winterson's attempt to rewrite the novels as part of a later modernist projection. Pykett sees Winterson's reassertion of value, for story, for art and for love as allied to D. H. Lawrence's aesthetic. As Showalter notes in "Eternal Triangles", Winterson views herself in the high modernist, anti-realist tradition of Woolf and Stein. A lesbian, Winterson shares with Woolf and Stein a complex view of sexuality as well as a narrative style that is highly experimental. In *Art Objects*, Winterson herself argues that the project of modernism is not completed in a postmodern era, instead, it continues its revolution of language. Through poetic intensity, Winterson attempts to write a "new way with words". She is, perhaps, a Romantic modernist (*Independent*, May 7, 2004).

Though she reads Winterson as continuing the trajectory of modernism, Pykett resists Winterson's own reconstruction by raising the critical issue of how much postmodernism is a reaction to modernism and how much a continuation of modernist. According to Estor, what stands out unmistakably, is that some characters represent a postmodern worldview, while others are ardently modern (Estor, ix). Likewise, Susana Onega asserts that the subjective solipsism advocated as the *only* truth available to history, in *Oranges Are Not the Only Fruit*, is not a postmodern but a modernist strategy borrowed from T. S. Eliot and Marcel Proust. In her introduction to *Oranges Are Not the Only Fruit*, Winterson declares that this very novel marks the beginning of her experiment with style, structure and language. She believes that *Oranges Are Not the Only Fruit* has broken down many more barriers than it has reinforced. "It is the duty of every generation of writers and artists to find fresh ways of expressing the habitual circumstances of the human condition" (ONOF, xv). It helps people to shape a new way to look at the world, especially in the respect of sexuality and individuality. Winterson claims that since her first novel, her fiction intends to cross time, alter

gender, refuse linear connections. As Laura Doan asserts in "Jeanette Winterson's Sexing Postmodern", "Eschewing realism, Winterson constructs her narrative by exploiting the techniques of postmodern historiographic metafiction as well as its ideology in order to challenge and subvert patriarchal and heterosexist discourses, and ultimately, to facilitate a forceful and positive radical oppositional critique" (Doan, 138).

A unique and visible connection between Woolf and Winterson is truly the starting point of this study. ③ When we examine Woolf and Winterson together, as mentioned above, we discover that both of them take a middle ground stance in their literary practice, especially a mixed approach to narratives. John Bayley, professor of literature at Oxford and husband of Iris Murdoch compared Winterson to Virginia Woolf, one of the best compliments she has ever received. In effect, Winterson claims herself as the only true heir of Woolf, ④ "When I read Virginia Woolf she is to my spirit, waterfall and wine" (AO, 65). She pays tribute to Woolf by editing the Vintage series of Woolf's work together with Margaret Reynolds. In her forward to *The Waves*, Winterson claims that Virginia Woolf is a great writer, "Her voice is distinctive; her style is her own; her work is an active influence on other writer and a subtle influence on what we have come to expect from modern literature" (vii). Clearly, Winterson has drawn upon a wide range of texts by and about Woolf. In her essay on Woolf's *Orlando*, "A Gift of Wings", Winterson specifies what she admires most about Woolf: her originality in crossing boundaries and creating new forms; her artistry—specially, the poetry of her words; and her bravery in tackling gender issues, taking feminist stances, and presenting complex views of sexuality (qtd, Karpay, 134). In the final essay of *Art Objects*, Winterson places herself firmly within the tradition of those whom she considers her most important predecessors—Shakespeare and Woolf—explicitly referencing the flexibility of form of the Renaissance and Shakespeare.

Critics note that both Woolf and Winterson lack proper parental love, especially motherly love and write their life into fiction. Woolf lost her mother at a young age which led to mental breakdown. Her father was portrayed as a selfish patriarchal head in a Victorian family. Without knowing either her biological father or mother, Winterson was brought up by an unhappy Pentecostal couple in a little working-class town located in the North of England. Mrs. Winterson, a resolute and domineering woman, aimed to train her daughter into a preacher thus denies Winterson access to any work of fiction, with the exception of *Jane Eyre* that she rewrote, feeding her daughter

with the *Bible* and *Morte d'Arthur*. Mr. Winterson, a weak and passive man, was described as the shadow of his wife.

Neither Woolf nor Winterson believe in biography. Woolf mocks and argues against it in works like *Orlando* and "The New Biography". She has rejected the idea that we can tell truth about a person in a life story. Hence she asserts in both her father's work and that of new biographers such as Lytton Strachey, the conventions of life writing "falsified and evaded the truth about their subjects' lives" (Mephram, 174). In "The Art of Biography", Woolf argues that "whereas the biographer is tied to the documented facts the novelist is free to imaginatively create moments of intensity for the characters, and in this way to get closer to the rhythm that actually governs people's lives" (Mephram, 174—175). She uses her own autobiographical "Sketch of the Past" to express her worries and doubts about life-writing. Mephram notes that her whole life has been portrayed as a flight from Victorian oppression into her own chosen form of modern womanhood (Mephram, 183). While finishing *Roger Fry*, she has a strong sensation of the oddity of biography, "a writer replaces a person with a made-up image which they have conspired to create" (Mephram, 175).

Woolf's *Orlando* genders and reworks the conventions of biography to provide her readers with "a fiction masquerading as a memoir" (AO, 53). Stein's *Autobiography*, in "refusing to recognize the scriptural authority of the actual life" (AO, 60), is an example of a writer becoming fiction (AO, 58). Like Stein, Winterson prefers herself as a character in her own fiction and in public performance. The publishers are eager to stress the autobiographical elements in her first novel *Oranges Are Not the Only Fruit*, and purposely confuse Jeanette Winterson's life with that of her literary namesake. There seems no difference between fictional Jeanette and flesh- and - blood Jeanette Winterson. In the preface to the Vintage edition of the book, Winterson gives a playful response to the question whether *Oranges Are Not the Only Fruit* is an autobiographical novel, "No not at all and yes of course" (ONOF, xiv). John Mephram summarizes nicely that Woolf's life story links together three things—her susceptibility to 'shocks; her visionary tendency to 'moments of being' and her will to write (Mephram, 183), "the shock-receiving capacity is what makes me a writer... a blow from an enemy hidden behind the cotton wool of daily life; it is or will become a revelation of some order; it is a token of some real thing behind appearances; and I make it real by putting it into words" (MB, 72). Following Woolf and Stein, Winterson claims "There's no such thing as autobiography there's only art and lies" (AL, 69). Fiction is

essential to life writing. All their writings break boundaries between fiction and autobiography.

Both Woolf and Winterson embrace ambiguities and contradictions in their creative writing. Julia Briggs summarizes that *Orlando* ends in marriage, a mystic marriage of opposites—not just the marriage of Orlando and Shel, of male and female, but of homo- and hetero-sexual love, of biography and autobiography, of literary history and quantum physics, of the body and universe, of eternity and time (Briggs, 210). As Fussell notes, Woolf “sees life as conflict and art as dialectic: she orders oppositions in the way that drama does by juxtaposing opposite points of view, opposite styles, and opposite worlds. Her mode is the mode of tragicomedy in which detachment counters involvement, laughter counters tears” (Freedman ed. 268—269). Pamela L. Caughie contends that “If Woolf valued anything in the artist it was her or his freedom to change” (Caughie, 20). In *The Feminist Aesthetics of Virginia Woolf*, Jane Goldman writes that Woolf aims at “showing both the fluid and the fragmentary nature of experience, both the flow of time and one instant” (Goldman, 3). Snaith asserts, “Hers is a hybrid criticism, one that is relational rather than absolute, tentative rather than dogmatic, and eclectic rather than purist” (Snaith, 2007: 14). Likewise, Byatt is another contemporary British woman writer who is hailed by her critic Christien Franken that “nothing is as authentic or central to her writing as her contradictions and ambivalences” (Franken, 20). Likewise, Wallhead contends all work of Byatt “demonstrates respect for diversity and tolerance of different viewpoints” (Wallhead, 24).

Echoing postmodern literary theory and quoting from Romantic poets such as William Blake and Modernist poets like T. S. Eliot, as Annemarie Estor notes, Winterson weaves the apparent oppositions together in her fiction that celebrate the power of love, beauty and language (vii). Winterson has also created fictional characters who are ambassadors of opposing worldviews. In her novels, what is absolute should always be regarded with suspicion. She is continuously seeking to “undermine our usual way of seeing” (AO, 54). In her first novel *Oranges Are Not the Only Fruit*, little Jeanette chooses for a life that embraces uncertainty, leaving behind the certainties of the black-and-white binary structured world created by her mother. Besides, Winterson’s ideas on gender prove to be quite changeable. Following Woolf’s *Orlando*, by twice cross-dressing, Jordan learns that being male or female is not an unchangeable fact in nature but rather a matter of cultural constructs, open to manipulation. Jordan

sees that "Running away from uncertainty and confusion but most of all running away from myself" (SC, 80). Christopher Pressler describes *Sexing the Cherry* as a book whose "central premise, the force that holds [it] firmly together, is ironically that nothing solid actually exists" (Pressler, 22).

Woolf influenced Winterson's writing not only in its subject matter, but also linguistically. Woolf struggles with and finds beauty in what Bonnie Kime Scott calls "the instability of words". Winterson, too, creates such fragmented narrative structures. Woolf uses a feminine language to create a feminine world. In Alice Jardine's interview, Simone de Beauvoir contends that in the best sense of the word, Woolf's writing is "very feminine, and by that I mean that women are supposed to be very sensitive to... I don't know... to all the sensations of nature, much more so than men, much more contemplative" (Jardine, 233). As so many critics have remarked, there is a unique Woolfian voice belonging to her novel alone. Woolf believes that a writer needs the freedom to create his or her own sentences, "I keep thinking of different ways to manage my scenes; conceiving endless possibilities; seeing life, as I walk about the streets, an immense opaque block of material to be conveyed by me into its equivalent of language" (D, I, Nov, 1918, 214). By the time she had finished *Jacob's Room* she felt she had found it: "There's no doubt in my mind that I have found out how to begin (at 40) to say something in my own voice" (D, II, 186). In *A Room of One's Own*, for instance, Woolf's fictional Mary first "broke the sentence; now she has broken the sequence" (ROO, 1969). Ultimately, Mary can speak her mind and write as a woman.

In *Sexing the Cherry*, Winterson lets her character Jordan learn the language of women in the course of his inner journeys. "I noticed that women have a private language. A language not dependent on the construction of men but structured by signs and expressions, and that uses ordinary words as code-words meaning something other" (SC, 31). In *The PowerBook*, Winterson warns of the danger of automatic writing, "Stop. Break the narrative. Refuse all the stories that have been told so far (because that is what the momentum really is), and try to tell the story differently—in a different style, with different weights—and allow some air to those elements choked with centuries of use, and give some substance to the floating world" (PB, 53). Breaking the narrative is the very essence of *Art & Lies*. Through these narrative gaps and leaps in perspective, both Winterson and Woolf stress discontinuity in the interplay between spacetime and the self. Estor summarizes that Winterson plays with word order, with