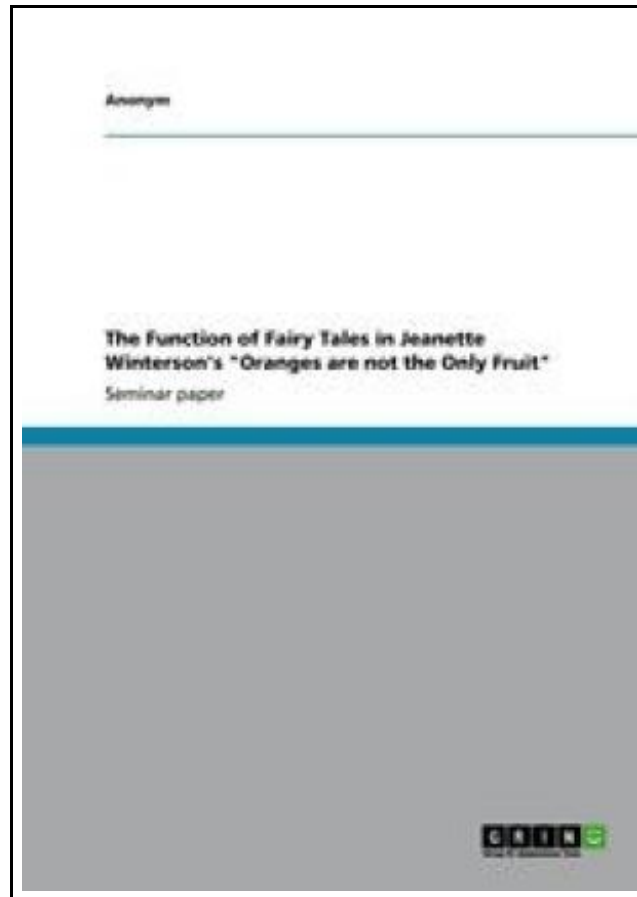


The Function of Fairy Tales in Jeanette Wintersons Oranges Are Not the Only Fruit



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Reviews

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(Juliet Kertzmann)

THE FUNCTION OF FAIRY TALES IN JEANETTE WINTERSONS ORANGES ARE NOT THE ONLY FRUIT

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Grin Verlag. Paperback. Condition: New. 28 pages. Dimensions: 8.3in. x 5.7in. x 0.4in. Seminar paper from the year 2005 in the subject English - Literature, Works, grade: 1, 0, Johannes Gutenberg University Mainz, language: English, abstract: In terms of genre, Jeanette Wintersons 1985 novel *Oranges are not the Only Fruit* is definitely groundbreaking. The author uses autobiographical elements, elements of the female Bildungsroman but also of the typical coming out novel. Furthermore, besides many allusions to other literary works and an enormous use of intertextuality, Winterson constructs girlhood through fantasy, myth, and fairy tales which challenge the expectations about any conventional novel. As Paulina Palmer describes, in *Oranges* Examples of realism, fantasy and anti-realism flourish side by side, co-exist and intermingle with each other (2). By mixing all these different genres in her novel, Jeanette Winterson destabilizes the possibility of a single authoritative reading of her fiction. Definitely intriguing is her use of fairy tales within *Oranges*. Because traditional fairy tales have often been subject of feminist criticism, it seems curious that especially Winterson, as a lesbian author, interweaves many, seemingly traditional fairy tales into her plot. After the 20th century suffrage and liberation movements, feminists such as K. E. Rowe argue that these domestic fictions have encouraged women throughout centuries to blindly await Prince Charming in order to fulfil their primary goal in life: marriage (237). These tales picture women as subdued to men, first to their fathers, then to their husbands, as dependent heroines who need to be rescued from the dangers the world bares. It is furthermore well known that By virtue of the beautiful simplicity that folk tales have, by virtue of their single context, they become ideal vehicles for incorporating elements of the cultures which produce them (Rabkin 100). Yet, I argue that the fairy-tale episodes...



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