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**Modernism and Postmodernism in Jeanette Winterson's *Oranges Are Not the
Only Fruit* and Its Television Adaptation**

by

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Abstract of thesis entitled 'Modernism and Postmodernism in Jeanette Winterson's *Oranges Are Not the Only Fruit* and Its Television Adaptation'

Submitted by Chan Lai In (M-A6-5521-9) for the degree of Master's of Art in English Studies at the University of Macau in May 2016

This thesis will deal with the experimental narrative techniques of Jeanette Winterson's novel *Oranges Are Not the Only Fruit*, along with its television adaptation: both texts will be considered and located within the context of postmodern culture. The television version of the novel is, to some extent, a more conventional text: the novel is characterized by techniques such as fragmentation, non-linear plot development, embedded fairy tales, intertextuality, playful language, and a consistent self-reflexivity; and these features, while reprised in the television adaptation, are sometimes not, or at least not easily, translatable in a predominantly visual medium. Both the novel and the television adaptation, however, share the same themes: these are identifiable, broadly, as a postmodern rejection of grand or totalizing narratives, coupled with a focus on the relationship between ideology, the body and forms of desire.

While Winterson may not welcome being labeled a postmodern writer, her narrative techniques and ontological and epistemological skepticism are consistent with a postmodern approach. The main issues of interest for this study, however, are firstly in what ways is this purportedly postmodern approach manifested in both a written and an audio-visual text; and secondly the extent to which this translation from one medium to the other provides an opportunity to identify, analyze, discuss and evaluate the claims made for Winterson as a postmodern writer.