First Chapter

INTRODUCTION

British literature is one of the richest literatures of the world. In fiction it has erected many a signpost to point in a certain direction and in poetry and drama it has attained its autumnal ripeness which is a proof enough of its vigour and vitality. Contemporary British fiction is mainly concerned with other times and other places and during the last thirty years it has been linked to a sense of endless changes. It has covered British history; dominated by political narratives that were either exhausted or under threat and makes an attempt to understand the individual’s relationship to these narratives. Graham Swift and A L Kennedy’s major writing constantly revolves around the issues of historical meaning. Swift’s writing focuses on the movements of history and rhythm of ordinary lives. Kazuo Ishiguro, another influential writer probes into British history patiently. The centrality of his work is in moments of ideological crisis, sometimes encapsulating an historical episode, and contribution to history form. The history recorded by this fiction is meditated by distance, revised by a sensibility that is always in the process of settling, framing and rearranging. Ian Sinclair, another British writer who assails the present. His writing is a conglomeration of urban landscape of past and present London. After the political narrative writing emphasizing British history, the age of Martin Amis’s novels began. According
to Dominic Head 1 every aspect of Amis’s shows the far-reaching effects of the conflict in British society. But despite its intensity the complex ritual of dependence, antagonism and succession at the center of Amis’s work is far from being unique. Salman Rushdie, Kingsley Amis and Angela Carter share a common tendency to combat the power to challenge traditional forms and methods of narration.

Jeanette Winterson was born in Manchester, England, in 1959, and was adopted as an infant by Pentecostal Evangelists John and Constance Brownrigg Winterson and raised as an only child in Accrington, Lancashire. From a very young age Winterson was trained by her mother as a missionary and preacher and was initiated in the ways of faith healing. Winterson's father supported the family by working in a local television factory. A zealous evangelist, Winterson’s mother kept tight reigns on her daughter’s education, restricting her experience of literature to the Bible and oral retellings of Charlotte Brontë's novel Jane Eyre. However, Winterson's mother changed the ending of the novel in her oral version, choosing instead that the lead character Jane should marry St. John Rivers and become a missionary. During her teenage years, Winterson discovered the wider worlds of literature and history in the public library, becoming a fervent and devoted reader. It was also during this period that Winterson realized her
sexual attraction towards women, pursuing an affair with one of the young women she converted to the Pentecostal faith. The discovery of this relationship by her mother and the church community led to public denouncement and exorcism by the church. Refusing to relinquish what she believed was genuine love; the sixteen-year-old Winterson left both the church and her home to pursue life on her own terms. While continuing her education at Accrington College of Further Education, Winterson supported herself with various jobs as an ice cream truck driver, a make-up artist in a funeral parlor, and a domestic in a mental hospital. In 1978 Winterson began her undergraduate studies in English at St. Catherine College, Oxford. After receiving her master's degree in English in 1982, Winterson held a series of jobs while making several unsuccessful attempts to break into advertising or publishing. During a 1985 interview with Philippa Brewster for an editorial position at Pandora Press, Winterson recounted the details of her eccentric early life. Impressed not only by her facility with language but also her ability to spin tales, Brewster encouraged Winterson to write down her stories, which became the material for the critically acclaimed and popular *Oranges Are Not the Only Fruit*. The tremendous success of *Oranges*, which won the 1985 Whitbread Award for a first novel, established Winterson as one of Britain's most promising young literary talents. Though her second
novel, *Boating for Beginners* (1985), a comic revision of the Bible's Book of Genesis, was less successful, her next two novels garnered major awards: the John Llewellyn Rhys Prize for *The Passion* and the E. M. Forster Award from the American Academy of Arts and Letters for *Sexing the Cherry*. Winterson also won a British Academy of Film and Television Arts award for her screenplay adaptation of *Oranges Are Not the Only Fruit*, which aired in 1990 as a three-part BBC television miniseries. Winterson's next work of fiction, *Written on the Body* (1992), elicited considerable controversy for making public her real-life affair with her literary agent, Pat Kavanagh, wife of author Julian Barnes. Winterson's choice of her own book as Book of the Year in 1992, along with her self-nomination as the greatest living writer in the English language that year, offended many in the literary community. An avid book collector of mostly first editions of Modernist masterpieces, Winterson has remained a virtual literary loner. She counted the late writer Kathy Acker among her very few close literary friends. She retains a close relationship with author Ruth Rendell, whose country cottage Winterson borrowed while writing some of her early novels. Following her break with Kavanagh after the publication of *Written on the Body*, Winterson established her own corporation, Great Moments, which acts as her literary agent and negotiates her book contracts. Since the early 1990s,
Winterson has divided her time between her homes in London and the country, which she shares with her partner.

**Major Works:**

Leaning heavily on the Modernist tradition for inspiration and direction, Winterson blends history, autobiography, myth, fable, fantasy, and fairy tale to create fiction designed to revive and reclaim language, challenge stereotypes about gender and lesbianism, and explore the intricate relationship between fact and fiction. Winterson characteristically plays with narrative forms and storytelling. She uses metafictional techniques, comedy, and magic realism to create a fictional space intended to disrupt reader expectation and to convey genuine feeling and the revelatory power of the imagination. While Winterson's novels have progressively de-emphasized plot and character, they examine the nature of love, time, art, sexuality, self-discovery, and the evocative power of language and storytelling. Her debut novel, *Oranges Are Not the Only Fruit*, examines the meaning of love and lesbian sexual identity, and stands out as Winterson's most structurally conventional and overtly autobiographical story. The narrator, Jeanette, relates the story of her cloistered childhood and adolescence as the adopted daughter of working-class Pentecostal Evangelists, who raise her to become
a preacher and missionary. However, she leaves home and the church in her mid-teens when her mother, a woman driven by the narrow views of her religious fanaticism, exposes Jeanette's physical and emotional love for another young woman. An “authorial” voice interrupts the narrative on a number of occasions to directly address the reader, as when another voice presents two fairy tales that comment on the main story. Winterson made a more definitive turn away from novelistic convention in *The Passion*, a narrative that blends history and myth with fairy tale to present the story of Henri, an army cook during the Napoleonic Wars, and Villanelle, a web-footed Venetian androgyne who attracts the passions of both sexes. The novel recounts the intertwined destinies of Henri and Villanelle on their journeys through France, Russia, and Venice, probing the boundaries between passion and obsession and fantasy and reality, while examining the nature of sexual identity. *Sexing the Cherry*, a story that also mixes history and myth, includes numerous narrative disruptions and continued experimental shifts, alternating between seventeenth- and late-twentieth-century London and the timeless realm of fairy tale. The principal narrators of *Sexing the Cherry* are a seventeenth-century giantess called Dog-Woman and her foundling son, Jordan, who operate well outside the bounds of realism. Dog-Woman's huge stature and Jordan's ability to travel through
time and space let Winterson question gender and sexual identity, the limits and subjectivity of history, and the artificiality of narrative. A largely plotless narrative, *Written on the Body* explores the subject of gender and sexual identity, while tackling the problem of conveying a love story without falling prey to cliché. The first-person narrator is an unnamed and ungendered Don Juan figure, who recounts various hetero- and homosexual conquests and describes an affair with a married woman named Louise, with whom the narrator has fallen obsessively in love. After Louise succumbs to cancer, the narrator struggles to preserve the memory and reality of their love. Winterson refined the significance of character in her next two novels, *Art and Lies* (1994) and *Gut Symmetries* (1997). *Art and Lies* is a metafictional work involving three characters—Handel, Picasso, and Sappho—as they travel by high-speed rail to London. Each character presents a dramatic monologue interspersed with authorial comments that addresses sexuality, music, philosophy, and art. This work emphasizes the ability and responsibility of art to move beyond the circumscribed and the known in order to open up more inclusive, far-reaching human possibilities. An even more abstract book of ideas, *Gut Symmetries* also employs three narrators—Stella and Jove, a married couple, and Alice, a physicist and colleague of Jove’s. Both Stella and Jove fall in love with and have an affair
with Alice. In this work, Winterson returned to an exploration of desire as part of the larger scheme of life and the universe, employing references to alchemy and contemporary quantum physics ("Gut" is an acronym for "Grand Unified Theories"). In the essay collection *Art Objects* (1995), Winterson paid tribute to her Modernist forebears—Virginia Woolf, Gertrude Stein, T. S. Eliot, and Ezra Pound, among others—and delineated her own views on art, contemporary life, culture, writing, and her work. The themes of this collection echo those developed in her fiction, notably the transformative power of literature, its autonomy from the life of the artist, and its capacity to move human beings to ecstasy. One essay suggests that Winterson herself is the reincarnation of "Shakespeare's sister," as envisioned by Woolf in *A Room of One's Own*. *The PowerBook* (2000), examines passion, identity, and existence, employing the indeterminate, ephemeral setting of cyberspace as a foil for familiar and increasingly esoteric themes. Presented through the perspective of a young female writer called Ali who falls in love with a married woman, this loosely connected series of metaphysical mediations, e-mail communications, literary and historical fragments, and flights of fantasy explores the boundaries and possibilities of language and love. Winterson has also served as editor for *Passion Fruit* (1986), an anthology of lesbian short fiction, and authored *Fit*

**Critical Reception :-**

Critical response to Winterson's work has been profoundly divided. Few contemporary writers have polarized critics in the popular press to the extent that Winterson has. While most reviewers agree that Winterson's early work, particularly Oranges Are Not the Only Fruit, displays extraordinary talent, virtuosity, and humor, her detractors assert that her subsequent work has not lived up to her initial promise and often reflects self-absorption, gimmickry, and sentimentality. Some critics note that Winterson tends to resort to rhetorical posturing and high-minded allusions as a shortcut to profundity and intensity, rather than rigorously plumbing the imaginative depths of character, idea, and circumstance. Furthermore, negative perceptions of Winterson’s overbearing hubris have heightened hostility toward Winterson's works. Prone to blatant self-promotion of her work, she has been tagged as arrogant and self-aggrandizing by many in Britain's literary establishment. Nevertheless, positive response to Winterson's work continues to focus on her agile imagination, facile use of language, and gift
for evoking emotion. These critics appreciate Winterson's effort to push the boundaries of narrative and her attempt to recreate more fully the elusive sensation of inner consciousness. Scholars have focused on the purely literary qualities in Winterson's work, noting the endurance of such themes as the nature of love, time, and art, along with the persistent search for self and the perennial presence of outsiders, strangers, and other characters that have been marginalized by society. Reviewers have often commended Winterson's ability to cut across cultural barriers with such widely popular works as *Oranges Are Not the Only Fruit*; they also have cited her ability to continually challenge literary and social conventions in all of her works. Feminist critics have paid particular attention to postmodern elements of Winterson's work, arguing that her lesbian fiction re-envisions what is “normal,” and validates lesbian life and experience. Winterson's androgynous approach to characterization has prompted many scholars to credit Winterson with successfully deconstructing patriarchal stereotypes and binary sexual oppositions that relegate women and lesbians to “otherness” and cultural subjugation. Such critics praise Winterson's tireless experimentation, her commitment to revitalizing language and discovering new possibilities for fiction, and her steadfast belief in the transformative power of literary art. An inventive postmodern author whose fiction explores
the nature and varieties of erotic love, Winterson is widely regarded as one of Britain's most talented and provocative contemporary writers. Her award-winning novels, including *Oranges Are Not the Only Fruit* (1985), *The Passion* (1987), and *Sexing the Cherry* (1989), are often playful and humorous, but nevertheless serious reconsiderations of gender and sexual identity—particularly what it means to be lesbian—as well as to the relativity of existence, desire, and time. These imaginative narratives, which incorporate biblical themes and elements of myth and fairy tale, often feature cross-dressing, promiscuous, and sexually ambiguous characters. Winterson's use of the line “Trust me, I'm telling you stories” as a refrain and leitmotif in *The Passion* has taken on emblematic meaning for her fiction in general. Steeped in literary classics and impassioned by the ideas and work of the Modernist writers from the early twentieth century, Winterson writes fiction that attempts to pick up where the Modernists left off, creating new space for literary fiction and its readers. The contemporary literary trends in Britain have profound influence on her works. Angela Carter’s literature bears a less aggressive focus although its scope is potentially extremely wide. Richard Lane explains, “Carter reworks and repatterns the culture of mainly the European past in all its forms”. But Carter’s imagination is less restricted than the narratorial points of view in
Rushdie’s work which have had a decisive importance in British fiction in two decades since publication of Midnight’s Children in 1981.

The group of writers Hanif Kureshi, Caryl Philip and Zadie Smith have greater awareness of the history of immigration which gives a special urgency to their examination of the grounds for cultural hybridity. Kureshi’s personal experience of life in the Pakistan immigrant community has sharpened his focus on the parameters of national identity. According to Edmund Smith Kureshi presses against both essentialist and relationist conceptions of nationality; against the intrinsic traits of British assertion.

**TRENDS IN POST - MODERN PERIOD:**

Contemporary British literature reflects contemporary cultural condition as a whole in all its complexity or describes a specific set of textual characteristics which can be gleaned from an analysis of selected literary or dramatic works. The term contemporary or postmodern literature has applied to a style or a sensibility manifesting itself in British literature, exhibits some element of self – consciousness, fragmentation, discontinuity, indeterminacy, plurality, metafictionality, intertextuality and dislocation. Postmodernism is seen both as a continuation of modernism or even as a rejection of modernism. Postmodernism is considered to be ontological in the sense that it has abandoned the modernist assumption of the possibility of contact with a reality of some kind.
In view of Nabokov, Coover, Pynchon, Jean-Francois Lyotard’s assertion postmodernism is the subversion of totalizing metanarrating of any kind. Postmodernism is a construction of reading rather than a self-confident literary period; it is what the literary institution has chosen to call postmodernism. Overall, contemporary or postmodernist fiction is all encompassing term which includes several types of writing from minimalism, fabulism and magic realism. Fredrick Jameson suggests, “Postmodernism is an alarming and pathological symptom of society that has become incapable of dealing with time and history.”

**MODERN FICTION:**

One of the most influential modern critics Randall Stevenson emphasized necessity of defining postmodernism in relation to its antecedents. Malcolm Bradbury points to the existence of the modernist, the experimental tradition in Britain may simply have lapsed (Bradbury 1973:86).

Modernist fiction’s most celebrated innovation lies in its focalization of the novel in minds or private narratives of its characters. Stream of consciousness and a variety of other devices are used to transcribe an inner mental world of the character. Virginia Woolf demanded, in her essay ‘Modern Fiction’ ‘that the novel should ‘look within’ and examine the mind’ and it becomes one of the summary slogans of modernism. The other distinctive feature of modernist fiction is its abandonment of serial, chronological convention of arrangement.
The extended histories of Victorian fiction are replaced in ‘Ulysses’ and Mrs. Dolloway by concentration within a single day of consciousness. The interest in the nature and form of art which occasionally extends, self-reflexivity and scrutinize its own strategies.

The salient modernist innovation is logical and historical writing and it is easy to judge its consequences. Amis’s ‘Ulysses’ and ‘A Portrait Of The Young Man’ is a final triumph of realism, representing character more inwardly and intimately than ever previously. It has playful, constant and inventive self-contained language. Jean Rhys in ‘Good Morning Midnight’ transcribes a mind strangely unstrung by loneliness, through a mixture of thoughts and memories recorded in a variety of tenses and stream of consciousness and interior monologue styles. Later novelists have continued to stretch the stream of consciousness in similar directions. Christine Brooke-Rose’s work such like Samuel Beckett’s narrative transcribes a whirling chaos of images which invade consciousness at the point of death. Ezra pound found Ulysses ‘unrepeatable and an addition to the international store of literary technique. Many novelists have benefited from this style in rendering individual consciousness. The example of Virginia Woolf’s interior monologue has been at least as useful in this way, as Joyce’s or Dorothy Richardson’s stream of consciousness.
The term postmodernism in British context is all about innovative techniques, lapse and shift in contemporary British literature. Malcolm Bradbury explains that the shift or lapse is usually identified with the thirties when realism and politics came back on the scene strongly. The political and other stresses at the time did encourage in many quarters a rejection of modernism. Nevertheless several of the experienced novelists mentioned above actually began, their career in the 1930s, Samuel Beckett, Lawrence Durrell, Malcolm Lowry, Flann O’ Brien and Jean Rhys each having published at least a first novel by 1939. The emergence of such writers, in the 1930s impressed by the modernizers suggests that lapse in the experimental tradition at the time was not a complete one. With the partial exception of Durrell none of the writers carried forward their energy of experienced by working in Britain. Lowry wrote in Mexico and Canada, hardly completing a novel after ‘Under the Volcano’, begun in the 1930s, Beckett mostly ceased writing in English after war completed in the early 1940s, Jean Rhys virtually disappeared as an author between 1939 and 1966, and Flann O’ Brines’ ‘As Swim Two Birds’. The various shift or lapses in writers careers may be the symptoms experimental writing within Britain, during the war and the immediately post was years. But authors like Lawrence Durrell and William Golding showed more invention in their writing. Though the next decade quickly reversed the conservatism of the 1980s, the notion that British
fiction lacks experimental energy was still alive. An important form in which the experimental tradition did survive was during the 1950s. Malcolm Bradbury, for example, points to the existence of

“A generation of writers who have taken the British novel off into a variety of experimental direction also have challenged and reconstituted the mimetic constituents of fiction while not dismissing its realistic sources” (Bradbury1973:1986).

According to David Lodge most British authors hesitating between possibilities of a main road of tradition - the realist novel and alternatives offered by modernism and development that have followed it (Lodge 1971:18.). Modernist innovation and the revolution ‘Ulysses’ was widely noticed and continued to expand the range of possibilities for British writers, which encouraged new forms and combinations of resources. Todd emphasizes a possibility by presenting postmodernism as a ‘presence’ of something amalgamated with more realistic modes in British writing, as a fully autonomous force in itself. Postmodernism has generated the kind of respect and popularity enjoyed by authors such as Thomas Pynchon, Italo and Gabriel Marquez. The success of such authors has contributed to the view that the inspiration for postmodernism in Britain has often had to come from foreign models but it does not mean the baton of innovation have been dropped but sometime has to be carried by another team.
before the British outfit continue its own tracks of literary history. Like many other aspects of twentieth century thought and culture both modernism and postmodernism negotiation with the problem that “we can know the real as Linda Hutcheon puts it,’ only through sign and based on arbitrary relations but signifier and signified, language and sign may sheer away from the reality that seek to represent.(Hutcheon 1988:230).  

The modernists or postmodernists realizing epistemological or ontological force and focusing on experience of foreign language of culture resulted into a subject of enquiry within fiction such as: confrontation with an alien yet apparently self consistent effective system of words, confirms the sense of arbitrariness in the relation of signifier and signified etc. due to this the writers from areas within British are likely to experience comparable feelings. Particularly while the affluent conservative dominated south-east grows increasingly apart from the rest of the country, yet retains control over language, ideology media and mention separateness.

**FEMININE CONSCIOUSNESS :-**

In the analytical psychology of Carl Jung, one finds very strong support for the feminine and no suggestion of women as the second sex. If anything, there is an insistence upon the vital importance of the feminine, which a male-dominated culture has to its own detriment devalued. According to
Jung, both men and women are terms of the whole psyche (conscious and unconscious) androgynous; a woman has an unconscious contra sexual feminine side. This account is characteristic of psychic life as operating in terms of the balancing polarities. The masculine-feminine polarity is then a part of general picture he gives of psychic life. This view of the psyche as a balancing of polarities is not a theoretical inference, according to Jung, but fruit of his many experiences, the result of what he calls a phenomenology he claims to have discovered that there is what we can be called a feminine consciousness there is different from masculine. Obviously there is no rigid quantitative distinction implied. What he means is that in general men and women tend to relate to the world in different ways. For all human beings, however, there is potential for growth and development toward a process which he calls individuation, a process of becoming whole, through the integration of all the different aspects of one’s being. Individuality has a special meaning in Jung’s philosophy, for emergence of what individuation and consists of a transformation whereby one’s self-identifying shifts from the ego, which is wholly on the conscious side, to a new centering which includes both consciousness and unconsciousness. The self is wider category than ego and includes the ego as well as the unconsciousness. The self is the total psyche.
The Exemplary Tradition of Women’s Writing:-

The question of whether or not there is a "women's tradition" remains vexed; some scholars and editors refer to a "women's canon" and women's "literary lineage," and seek to "identify the recurring themes and to trace the evolutionary and interconnecting patterns" in women's writing, but the range of women's writing across time and place is so considerable that it is inaccurate to speak of "women's writing" in a universal sense: Andrej Gasiorek calls "women's writing" an "unstable category." Further, women writers cannot be considered apart from their male contemporaries and the larger literary tradition. Recent scholarship on race, class, and sexuality in literature further complicate the issue and mitigate against the impulse to posit one "women's tradition." Some scholars maintain a commonality, however: editors Virginia Blain argue that "the inter-nationality of the entries" in The Feminist Companion to Literature in English “confirms our sense both of a common literary inheritance differently managed in its several locations and of a tradition in women's writing based on common experience and spanning geographical and cultural boundaries." More cautiously, Roger Lonsdale allows that "it is not unreasonable to consider" women writers in some aspects as a special case, given their educational
insecurities and the thin notions of the properly 'feminine' in social and literary behaviour they faced.” Using the term "women's writing" implies the belief that women in some sense constitute a group, however diverse, who share a position of difference based on gender. Blain et al. lay out their determination to include not only English women, but women writing in English in several national traditions, including African, American, Asian, Australian, Canadian, Caribbean, New Zealand, South Pacific, and the British Isles.” This approach implies that although gender dynamics vary from time and place, the dynamic of difference itself is persistent and further, that those differences present opportunities for fruitful inquiry.

Women’s writing in twentieth country continues to be as a strong area of postmodernist development. The splitting off of consciousness and the unknown critical attitude helped women’s writing to depart from convention. Doris Lessing’s *The Golden Notebook* offers a kind of paradigm or anatomy of inclination to innovation created by the foreignness of women’s experience. Through these types of writing, alternations to male discourse and particular forms of expression are sought. Many women authors extend the sort of metafictional self scrutiny which *The Golden Notebook* so extensively sustains. Doris Lessing’s later transition into science fiction writing indicates another complete alternative to realistic conventions, fantasy offering a strategy for
escaping altogether the obligation to express a male-dominated world. Fantasy has continued to interest several often contemporary women writers, such as Emma Temant and Angela Carter.

**Lesbian Writing In Contemporary Literary Scenario:**

Homosexuality, both male and female, has a rich, divergent, and increasingly open expression in the literature of the twentieth century. Writers like Edward Carpenter, Fredrick Rolfe, Ronald Firebank, T.E. Lawrence, Katherine Mansfield, D.H. Lawrence, Campton Mackenzie, Virginia Woolf, Radclyffe Hall, Dorothy Richardson, Somerset Maugham, E M Forster, Angus Wilson, Haneef Kureishi, Thom Gunn, and finally the most influential contemporary lesbian novelist Jeanette Winterson have successful given lesbian writing a strong voice and identity. According to Jeremy Bentham the pleasure of consensual homosexual relations does not pain or harm it causes the general public. Bentham emphasize that, by causing no harm to others, homosexuality is justified by the pleasures of those who practice it. In the course of his justification, no stories about homosexuality's spiritual, psychological, cultural, political, and aesthetic virtues or vices are appealed to by Bentham, who finds such narratives to be burdensome and irrelevant to the calculus of pleasure,
which alone warrants homosexuality's "right" to be free. For better or worse, however, at the turn of the nineteenth century into the twentieth, justifications of homosexuality are caught up in elaborate stories about homosexuality's character and cultural impact.

In the wake of Oscar Wilde's trial, the rights of pleasure provide no court of appeal to homosexual men and women. Their sole recourse appears, first and foremost, to have been storytelling: narratives about homosexuality's legitimate place in biological, cultural, and political evolution. The storyteller who most fit the occasion is Edward Carpenter (1844-1929) whose work is intended to be read as psychology, sociology, and anthropology; it endures as a poetic fantasia on homosexual types and powers and as a repository of narratives about homosexuality. In *Love's Coming of Age* and *The Intermediate Sex*, Carpenter denies the universality of patriarchal heterosexuality, and argues that, in contrast to homosexuality, Western heterosexual norms instance a historically arrested state of psychosexual evolution. Heterosexual conventions, especially when they are influenced by Judeo-Christian morality, are fixated on erotic, social, and economic possessiveness. They lag behind the progressive maturation whose vehicle is an alliance of feminism with the third, or intermediate, sex: homosexual men and women. Moreover, he claims that in pre-Christian and
non-Western cultures male-male and female-female comradeships exemplify consummate citizenship, the public virtues required by the state rather than the private virtues required by family values. Whether they are priests, soldiers, or aesthetes, Carpenter's homosexual men and women are the heroes and heroines of a heroic history of democratic progress. And all forms of intermediacy--whether personal or abstract--partake, for Carpenter, of the heroism of homosexuality.

Frederick Rolfe’s novels also embody a will to renew both sacred and secular orders by means of heroic intermediate as reflected in his work Hadrian the Seventh (1904) or the priestly satirist Nicholas Crabbe who loves a prototype of the third sex in The Desire and Pursuit of the Whole. Although overtly critical of Carpenter's democratic bias, Rolfe's work repeats Carpenter's conviction that homoeroticism goes hand in hand with an exalted calling to redress the world's wrongs, at the personal and institutional levels. Ronald Firbank, another lesbian writer has produced lesbian works like From Vainglory (1915), whose characters include a male composer and his male lover who is pervaded by lesbian longings and dies during a nude chase after his favorite choirboy. Firbank's novels couple the representation of homosexual desires and liaisons with a revolutionary address to the aesthetics of novelistic form.
Even James Joyce's Stephen Dedalus aspires to be in *A Portrait of the Artist As A Young Man* (1916) a secular priest of art, transubstantiating reality into fiction Firbank appears to realize in artistic practice. At the same time, in a way that repeats Carpenter's involvement of aesthetic intermediacy with egalitarian political impulses, Firbank's fiction dramatizes and protests imperialism's rule of global politics. Two protestors against imperialism, from the same era as Rolfe and Firbank, supplement Carpenter's claims for the public dimensions of homosexual desire: Roger Casement and T. E. Lawrence. Both figures are nonliterary writers, like Carpenter, however, their influence on literary culture is determining. Roger Casement, an Irishman in the British Foreign Service knighted for his exposés of imperialist atrocities against natives in the Belgian Congo and in Brazil, became disgusted with England's postponement of Home Rule for Ireland. Invoking Ireland's neutrality during World War I, he enlisted German aid in support of the Irish Easter Rising of 1916. He was brought to trial in England and convicted as a traitor. His appeal of his conviction was quashed by the discovery and circulation of his secret diaries, describing his homosexual adventures on three continents. Casement was hanged, a martyr to Ireland and to homophobia. His supporters could not construe the
compatibility of political integrity with homosexuality and promiscuity: They declared the diaries to be forgeries

Politically defeated, nevertheless, Casement lives on, arguably, in Joyce's celebrated allegory of Irish political self-division *Finnegans Wake* whose Irish hero is accused of homosexual no less than heterosexual promiscuity in public places, in circumstances made controversial by allegedly forged evidence of the hero's sin. T.E. Lawrence's like Casement also betrays his imperialist home by taking the side, in World War I, of Arab nationalists seeking to be free of both Turkish and British domination. In Lawrence's memoir of his political career, *Seven Pillars of Wisdom* British and Arab homosexual experience--including Lawrence's is enlisted by Lawrence in order to formulate a "pathic ethics," that is, a mode of political action that undermines activism, militarism, and imperialism, and that suggests self-divided, intermediate sense of identity as a new political virtue and strategy. The literary and political impact of *Seven Pillars of Wisdom* is partly to be measured by its probable influence on E. M. Forster's composition of *A Passage to India* and on the politics and art of W. H. Auden and Christopher Isherwood in their youth. Auden and Isherwood had mixed responses to Lawrence's career. Harshly distrusting Lawrence's involvement of homosexuality with what they took to be self-dramatizing
heroics, Auden and Isherwood suggest a younger generation's retreat from Carpenter's grand narratives about gay and lesbian political callings.

Lesbian Writing in Post-World War flourished considerably, writers like Dorothy Richardson, Sylvia Townsend Warner, and Wyndham Lewis are the popular names of those who write strongly in support of expression of labiality through literature. But there are a numerous writers, who are publicly silent about their homosexuality, like Maugham Forster, Compton-Burnett, and coward kept their homosexual life under veil of secrecy. At the same time an emergence of homosexual writers who are open and bold about it as can be seen in the modern literature. Auden, Isherwood, Denton Welch, Elizabeth Bowen, wrote about their lesbian experiences openly. Angus Wilson quizzically assessed the shaky alliance between homosexuality and left-liberal ideologies. Terence Rattigan, J. R. Ackerly and Quentin Crisp also have greater impact on the twentieth century lesbian writings.

**Writers of the Final Quarter of the Twentieth Century:**

During this time, homosexual men and women had to face on two fronts a new world war of sorts: first, the revival of religious, ethical, and political conservatism in England since 1979, undermining both the modest legal
gains of the Wolfenden legislation and the major literary-cultural achievements of homosexuality in the first three quarters of the century; second, the demolition of homosexual lives by the AIDS plague. According to George Ballard \(^{10}\) neither the call of heroic narrative nor of erotic pleasure easily withstands the new onslaught of cultural and biological repression. Yet the literary work went on, newly reviving and revising the by now traditional motifs.

Jeannette Winterson is a fresh and a bold voice in contemporary literature *Oranges Are Not the Only Fruit* (1985) by Jeannette Winterson (b. 1959), echoing *Lolly Willowes*, intermingles realism and fairy-tale narrative as it presents a woman's lesbianism promising from her family and religious compulsions. Oranges are not the only Fruit is her masterpieces and has detail delineation of lesbian affair of the heroine Jeanette and the orthodox reaction over it. Winterson has is well known for her feministic stance, and the dashing style. Her *Written on the Body* is another greatly known novel deals with the body and has many lesbian relations the hero and heroine are involved in. After it Forster's, Isherwood's, and Wilson's interest in the relation of homosexuality to post-colonial formations was taken up by Patrick Gale in the comedy of Kansas in August, in which the gay hero Hilary loses his lover to his sister Henry, then is maneuvered into becoming
the father of his Indian landlady's illegitimate granddaughter. The gay man thereby inherits, in a transformative way, the global political condition in which he now has only an equivocally advance guard status. A similar inheritance awaits the gay hero of Hanif Kureishi's *The Buddha of Suburbia* (1990), where a new breed of erotic and cultural possibilities emerges from three old histories: English, Indian, and gay. Hollinghurst evokes both very old and modern nonheroic compromises of homosexuality with racism and imperialism, with cultures that condemn as well as sustain homoeroticism, and with homosexuality's own capability for erotic pleasure.

The polish of Hollingsworth's narrator masks a dark negative image of modern homosexuality's relation to politics. Retrospective meditations on English homosexual life's stories and pleasures, from Carpenter and Firbank to the present, are the substance of *The Swimming-Pool Library* (1988) by Alan Hollinghurst who evokes both ancient and modern nonheroic compromises of homosexuality with prejudice and imperialism, with cultures that condemn as well as sustain homoeroticism, and with homosexuality's own capacity for erotic pleasure.

To Elaine Hobby, the polish of Hollingsworth's narrator masks a dark pessimistic vision of modern homosexuality's relation to politics. There is more optimistically intermediate point of view is recovered, in the AIDS
stories Monopolies of Loss (1992) by Adam Mars-Jones. Although fully responsive to the horrors of AIDS, Mars-Jones's stories show the unsettling power of art's capability to treat and transform mortality itself. Given the modern tradition that associates homosexuality with aestheticism, Mars-Jones's art becomes an implicit figure for homosexual reinventions of mortality.

According to Janet Toad, the major English literary career of the last decades of the twentieth century remains that of the poet Thom Gunn, whose life and work recapitulates many gay traditions since Carpenter. As a poet, Gunn pays homage to virile archetypes: ancient and contemporary versions of Carpenter's public-spirited homosexual Doric companions or samurai lovers. But although caught up in sensitive poetic narratives of heroic gay masculinity, Gunn has simultaneously felt the influence of Auden's and Isherwood's less heroically inflected commitments to general public liability, no less than responsibility to one's homosexual kind. After repeating Auden's and Isherwood's emigration to the United States and Gunn's poetry has relaxed its tough homoeroticized masculinism and has rendered an apparently fixed homosexuals into forms of flexible aesthetic play and lyric pleasure. The assault on the play and pleasure by the impact of AIDS on Gunn's San Francisco community has inspired response from the poet in the
poems in The Man with Night Sweats (1992). The book's meditations on the specificity of gay life's current involvement with death and art are mediated by the finely wrought Audenesque formality and generously public-minded tone of the poetry. Against the stress of mortality, Gunn reflects homosexual pleasure and dignity of an aesthetic counter-stress in his literature. The counter-stress, mingling pleasure and pain, perhaps is one of the latest variations of the intermediate type.

Thus the twentieth century writers left a rich, though complicated, controversial, lesbian tradition. It has a long lasting effect on the future literature and it changed the ideological and critical perspectives of literature. The novelist like Jeanette Winterson is one of them who largely have dominated the literary disciplines of the contemporary period.
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