



**GENDER SUBVERSION: A FEMINIST READING
OF JEANETTE WINTERSON'S SEXING THE
CHERRY**

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MASTER'S THESIS
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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Duha Al Najjar , titled “GENDER SUBVERSION: A FEMINIST READING OF JEANETTE WINTERSON SEXING THE CHERRY” is fully adequate in scope and in quality as a thesis for the degree of Master of Science.

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DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

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FOREWORD

Firstly, I want to convey my gratitude to my supervisor , Dr. Ghazwan Abed, for his unwavering support of my research and his encouragement, support, and active engagement throughout the process. A special thanks goes out to Prof. Dr. Abdul Serdar ozturk, the head of the English Department at the University. Then, I'd like to express my gratitude to my loving family, in particular my parents and My friends , may Allah reward all. Lastly , I am so happy for the opportunity that Karabuk University has given me to continue my studiy and a achieve this goal of my life.

ABSTRACT

This study presents the analyses of the gender subversion in the specific character used in *Sexing the Cherry* by Jeanette Winterson using the theory gender subversion. The study confirms that Jeanette Winterson uses character exaggerations and subvert as overlapping forms to deconstruct the patriarchal structure and gender subversion of each character. This study seeks to shed light on gender subversion and clarify it by analysing the subversive forms used by the characters to destroy the identity of the person. The thesis also reveals how gender subversion affects the characters and explains the writer's goal in using this subversive. The first chapter introduced the feminism theory, gender, and gender subversion theory, as well as the effect of subversion identity as a man or a woman. The second chapter presents the characters of *sexing cherry* by Jeanette Winterson, namely the Dog woman, Jordon, Twelve princesses, Fortunata, Scroggs, Firebrace, and Artemis. The third chapter presents the conclusion, including the discussion of the entire study, recommendations, findings, and suggestions for future studies.

Key Word; Gender Subversion; Dog-Woman; Jordan; Twelve Princess; Fortunata; Scroggs; Firebrace; Artemis

ÖZ

Bu tez sunumu, Jeanette Winterson'ın *Sexing the Cherry* adlı filminde kullandığı belirli karakterdeki toplumsal cinsiyeti alt üst etme konusunu analiz etmekte ve cinsiyet alt üst etme teorisi kapsamında incelemektedir. Çalışma, Janet Winterson'ın karakter abartılarını ve altüst etmeyi üst üste bindirdiğini doğrulamaktadır. her karakterin ataerkil yapıyı bozan toplumsal cinsiyete dayalı biçimler. Bu çalışma, karakterlerin kişinin kimliğini yok etmek için kullandıkları yıkıcı formları analiz ederek toplumsal cinsiyet yıkımına ışık tutmayı ve onu netleştirmeyi amaçlamaktadır. Tez ayrıca toplumsal cinsiyetin altüst oluşunun karakterleri nasıl etkilediğini ortaya koymakta ve yazarın bu yıkıcılığı kullanma amacını açıklamaktadır. Birinci bölümde feminizm teorisi, toplumsal cinsiyet ve toplumsal cinsiyet alt üst etme teorisi tanıtılmış, ardından insan erkek ya da kadın olarak alt değiştirme kimliğinin etkisini sunuyorum. İkinci bölüm, Jeanette Winterson'ın roman seks kirazı karakterini sunuyor, karakter Köpek kadın, Jordan, Oniki prenses, Fortunata, Scroggs, Firebrace, Artemis. Üçüncü bölümde sonuç bölümü, tüm proje tartışmasının sonuçlarını gösteren bölüm, sonuç bölümü de bu çalışmanın önerilerini, bulgularını ve önerilerini sunmaktadır.

Anahtar Kelime; Cinsiyet Değiştirme; Dog-Woman; Jordan; Twelve Princess; Fortunata; Scroggs; Firebrace; Artemis

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Tezin Adı	Cinsiyet Yıkımı: Jeanette Winterson'ın Vişnenin Cinsiyetini Çıkarması Üzerine Feminist Bir Okuma.
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SUBJECT OF RESEARCH

This study explains the concept of gender subversion in characters. It reveals the role of this concept in giving a deep understanding of the novel's events and highlighting the gender subversion of each character in the book. This study clarifies the uses of elements of subversion in nature and brings the events closer to the reader in a unique literary way.

PURPOSE AND IMPORTANCE OF THE RESEARCH

The essential purpose is to clarify that the first and most crucial goal of gender subversion is to familiarize readers with this unique type that contains disruptive elements that affect the individual's personality as a male or a female. This type exists in virtual reality differently. It also aims to clarify the subversion of gender, accurately analyse it and its role in developing literature, and its purpose is to reveal this thing in the fictional characters.

Gender subversion is an essential theory in the history of literature that impacts the individual and his personality, whether he is a male or a female.

It also aims to understand the analysis of the novel *sexing the cherry*. The importance of this study is in its originality, as the literature has a research gap in examining the selected works in the light of Jeanette Winterson's theory. The results of this study fill the research gaps in the field of study in the literature.

It aims to answer questions about the subject of, gender subversion in characters, how the writer used this type, why she used it, and the goal of this study is to answer questions related to.

METHOD OF THE RESEARCH

This study used the subversion gender theory discussed under the title *Theory of the subversion gender to the novel sexing cherry* by Jeanette Winterson. Thus, the explanation focuses on analyzing each character's selected literary works.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

Certainly, theoretical gender subversion has excellent values for literature in general, as it sheds light on literary elements and links them to reality. This association creates for the reader new and profound perceptions of events. The novel contains subversive elements that lead the characters to actual events and give a clear picture of the provocative world in the story. Each character deals with different features, but gender subversion is the one they have in common. *Sexing cherry* as a novel provides an accurate depiction of vandalism, and this description gives an understanding of the impact of this phenomenon on the society. Winterson has replaced the usual masculine framework in which most of our thinking about strength and behavior occurs and returns it with an entirely female-focused perspective. Many problems face this genre, such as not understanding it correctly, not realizing its dimensions, the elements it tries to communicate to readers, and the difference it tries to distinguish from the other.

SCOPE AND LIMITATIONS / DIFFICULTIES

The study is limited to the gender subversion, and humankind's impact on gender behavior, whether males or females in the society. The primary areas covered by the research are to provide an idea of the subversion that controls the identity. Thus, this study presents comprehensive purposes in different ways.

1. INTRODUCTION

1.1. Feminism Approach

Concerning understanding the gender and the subversion of gender, one can see that during history, males and females are feminine and masculine. Women suffered hardly from gender orientation which primarily increased in 1880 and through the 1920s. Thus, the Feminism theory focused on decreasing the limits and barriers between the genders.

Cynthia suggests that military and war-making have traditionally been connected with men, associated with the belief that men are warriors and guardians, that they are legitimate armed agents and protectors of those who need protection like women, children, and old men. In turn, this theory focused on forming gender identities that reinforce normative ideas of what men and women should accomplish. However, the feminist theory is necessary to understand the difference between the biological and the socially determined sexes (Enloe, 1989. p.15).

Feminism is one of the most commonly discussed terms throughout history; its significance lies behind the significant issues raised by feminists to support the oppressed part of society. Women have unquestionably faced various forms of persecution in various cultures, and the primary reason for this is their gender. Females are neglected by a society that views femininity as a flaw from the start of their lives. Thomas Aquinas's depiction implies that women are "*imperfect men an incidental being a batched male*" (p. 145).

In the thirteenth century, Thomas Aquinas, a famous philosopher and a religious man in Europe, argues that women are incomplete and less important than men. Moreover, Peter depicts in his book, *Beginning Theory: An Introduction to literary and cultural theory*, Freud's assumption that women suffer from "penis envy" (Barry 2002, p. 73). As a result, many influential persons have been biased against women; their words reflect the changing attitudes of society, prompting feminists to revolutionize against all constraining stereotypes of women as inferior, irrational, or docile.

Females are burdened by their gender and are subjected to patriarchal society's dominance. Besides, women are viewed as inferior who must be governed by men, which Aristotle adopted: "the male is by nature superior, and the female inferior; and the one rules and the other is ruled" (p. 145).

In other words, men are physically, cognitively, and aesthetically superior to women, thereby implying that men have more powerful minds and bodies. In diverse cultures, patriarchal and discriminatory civilizations consider that women are weak, emotional, and empty-minded; as a result, they confine them to the stereotype of maids and childbearing instruments, which are the key elements of women's duty. Kate comments in her book *Theory of Sexual Politics*, "Men characterize the image of women to fit their needs which are derived from the 'fear of otherness of woman'" (Millet, 1970, p. 46).

In this way, patriarchal ideology is fundamentally established in the Western culture; consequently, some women feel compelled to rebel against traditional norms and demand their rights. Simone de Beauvoir is a well-known feminist critic who drew attention to women's oppression and advocated their rights. In a patriarchal society, "becomes the other, an object whose existence is defined and interpreted by the dominated male" (Beauvoir, 2010, p. 149).

In light of Beauvoir's perspective, it is apparent that the woman is regarded as an object and must be controlled by the man, who is the leader and decision-maker.

Women's subordination emphasizes that women are weak, powerless, and incapable of being dependent; thus, they must always be directed by men. As a result of being forced to be under the control of their fathers, brothers, or husbands, these ideas cause women to have low self-esteem and self-confidence. Simone de Beauvoir argues the concept of subordination in the marriage institution in *The Second Sex* (1949/2010).

She confirms that a woman usually subordinates herself to her husband and tolerates all difficulties, whereas the husband is in charge of guiding and protecting her. The woman must thrive on the margins, whereas the husband represents the relationship's moral, wise, and instructive aspects (p. 523).

Overall, women are regarded as inferior to men due to social standards claiming that they are less psychologically and physically efficient. As a result of women's repeated oppression, many people, particularly scholars, artists, and writers, have focused on the status of women in patriarchal societies and advocated their rights in the educational, political, scientific, and economic fields.

As a result, Feminism can be defined as any historical effort to achieve women's emancipation. Its primary goal is to pave the way for women to obtain their rights in all areas of life, including education, politics, inheritance, business, and other areas. Furthermore, Feminism seeks to expose patriarchal societies' sexual, emotional, and psychological oppression of women.

In light of the preceding idea, first-wave Feminism saw some outstanding feminist writers who contributed to delivering the movement's concepts and achieving its goals. Simone de Beauvoir and Virginia Woolf are two pivotal figures in the feminist history. In the world of feminist, critics as well as Beauvoir's book *The Second Sex* (1949) are considered masterpieces. Virginia Woolf is one of the earliest feminist writers. These writers struggled to reveal the typical old image of the woman in a patriarchal society as an 'angel in the house,' as well as the concept of gender in the nineteenth century.

Beauvoir's attitude confirms feminist beliefs that femininity is not inherited; instead, it is an intellectual construct designed to keep women dependent and inferior. Thus, femininity refers to the set of behaviours, appearances, roles, attitudes, and so on that are imposed on women to be sexually attractive to men. Most notably, Beauvoir's works and attitudes support Feminism as a movement and feminist criticism. Because of the importance of the issues she discusses, her name is well-known in the first and second-wave Feminism. Because Beauvoir believes that women are given fewer opportunities in life, she focuses on women's rights to learn and work and the paradox in the materialistic and physiological treatment of the two genders. In her book, she says "*Men's aggressive attitudes toward women's liberation are their fear of losing their authority, which is linked to their potency*". According to the essential issues raised by Simone de Beauvoir in her book, it is regarded as a watershed moment in Feminism. In this regard, Maggie Hum claims that *The Second Sex* (1949) marked the end of first-wave Feminism.

Regarding the research issue, the 1960s witnessed the birth of the second-wave Feminism with the efforts of Betty Friedan. She adopted Beauvoir's argument that the leading cause of women's oppression is the cultural perception of women as others. As a result, Sarah Gamble (2006) argues in her book *The Rutledge Companion to Feminism and Post feminism* that the second wave of Feminism also calls for a complete reconfiguration of femininity to achieve women's identity and independence (Gamble, 2006, p. 30).

The *Feminine Mystique* (1963) by Betty Friedan reshapes Feminism by requesting new demands that support women's rights. One of Friedan's most important chapters in her book discusses the stages of Feminism. In this regard, Friedan (1963) depicts Feminism as having ended in America in the 1920s with women's voting rights. Then, in the 1930s and 1940s, feminists advocated human rights and the liberation of all oppressed and neglected people, including women, because women's issues were not taken seriously at that time (Friedan, 1963, p. 123).

The Third-wave feminism emerged in the United States of America during the 1980s and early 1990s. During this period, Feminism was developed to demand an overall fulfilment of women's rights free of oppression or degradation. In her book *The Rutledge Companion to Feminism and Post feminism*, Sarah Gamble (2006) argues that third-wave Feminism is a natural approach that can change all kinds of inequalities that affect women's lives. Furthermore, she claims that Rebecca Walker, the novelist Alice Walker's daughter, is one of the founders of third-wave Feminism (p. 44).

It is almost certain that highlighting the previous principles is the best way to understand the principles of the third wave. The first and second waves advocated gender equality. Thus, feminists work to achieve women's liberation and justice in all aspects of life. In their study, Susan Archer Mann and Douglas J. Huffman (2005) argue that third-wave Feminism can be viewed as a recent approach that emerged from the second wave to debate gender relations (p. 56). As a result, one of the main points that distinguish third-wave Feminism is its emphasis on women's liberation through acceptance of different races and sexual orientations.

With the evolution of Feminism, some new movements have emerged to cover nearly every aspect of life: multi-ethnic Feminism, Black Feminism, and men's

Feminism. In her book, *The Variety of Feminisms and Their Contributions to Gender Equality*, Judith Butler (1997) states "multi-ethnic feminism has demonstrated that gender, ethnicity, religion, and social class are structurally intertwined relationships" (p. 26). In that sense, equality is demanded in all aspects of life. It is no longer acceptable for the upper class to resent the lower class for reasons such as their lower religious or social status or any other reason. Men's Feminism, on the other hand, is the application of feminist theories to men's oppression by other men or even women.

It demonstrates that men were also victimized because of their social, political, or economic status or sexual orientation. Butler (1997) contends that men and women may be oppressed in some societies, just as black people are in the United States (p. 26). Economically, this occurs when upper-classmen or women mistreat lower-class male workers. According to social construction feminism, gender is the primary cause of inequality in society, as manifested by the separation of men and women.

According to Judith Butler (1997), in her book *The Variety of Feminisms and Their Contributions to Gender Equality*, people focused on the differences between genders. They ignored the similarities due to the standard gender rules imposed in societies (p. 30). As a result, social construction feminists fight for the complete replacement of old practices concerning male and female life at home and at work to achieve gender equality.

Postmodern Feminism is a broad approach that focuses on gender equality in all aspects of life; however, it emphasizes binary oppositions imposed by patriarchal societies for the benefit of males. Judith Butler in her book *post-feminism*, calls for variety rather than duality. She also mentions that Julia Kristeva, Hélène Cixous, Laura Mulvey, have had a significant impact on feminist criticism because they focus on essential issues, such as "deconstruction," "difference," and "identity" (p. 42).

1.2. Gender theory

Raewyn Connell (2007) stated "*feminist theory can be considered as an action that occurred in 1960; it was to change the term sex to Gender, the cultural difference of women from man based on biological division between male and female*" (p. 30).

In addition the meaning Gender it was first used as an analytical tool in many academic pursuits by feminists. Feminist movements that were dealing with the status and function of women, particularly in Western countries, have led to the tools of gender analysis in many academic interactions. Expected skills and social influence affect gender, and they also vary by culture because past experiences help develop expectations for people in certain social situations.

Therefore, gender is a multi-level process in which content and structure are constantly negotiated. On the other hand, this method varies with culture. Concepts of differences and conflicts define gender in terms of design. There are gaps and inequalities in decision-making capacities, duties assigned to both sexes, activities carried out by them, and connect to and control of resources between female and male in most societies.

The meaning of the word “gender” describes the differences that happen between male and female. It is an English word meaning "kind" and refers to whether a person is masculine or feminine. The concept of gender is generally associated with second-wave of feminism, which has drawn attention to societal sexual orientation divisions and patterns resulting from social difference and injustice. It is related to the socially constructed expectations associated with male or female bodies, i.e., proper male or female behaviour, and the accentuation of logic, authority, and independence (Smith, 2018, p. .2).

We can offer another definition of the word “gender “which can be defined as it is usually understood as civilization and society on the basis of convention and rules regarding assumption and modification about masculinising and feminism, and it identifies and differs from female and male living persons, such as societal relationship and civilization (Connell, 2009, p.7).

Debra Myerson and Deborah Kolb (2000) declare that the concept of Gender is:

an axis of power, identities, an organizing principle that shapes social structure, and it is knowledge” There is an argument that suggests that gender inequality is "made perpetuated by organizations, including business organizations that are primarily created by or for men, reflects patriarchal experience and values, as well as men's life attitudes (Kolb, 2000, p. 563).

Furthermore, the inequality of genders can manifest itself as a gender, which manifests as human interaction and sexual activity. Gender appears to be a frozen version of the sexualisation of male-female inequality. Moreover, achieving gender equality requires collaborative rather than individual solutions. Both men and women are empowered to take control of their lives by setting their own goals, learning new skills, increasing their confidence, etc. By modifying problems and gaining trust, one cannot empower the other; the only person who can make decisions and speak up. Institutions, such as international cooperation agencies, on the other hand, can assist in actions that promote individual or collective self-determination (Lovas, 2017, p.16).

According to United Nation Educational Scientific and Cultural Organization (2003), gender equality is defined as

women and men enjoy equal conditions to gain full human rights and to contribute to and benefit from economic, social, cultural and political development. That is, gender equality is the equal value by society of similarities and differences between men and women. It is based on women and men being full partners in their home, community, and society (Lovas, 2017, p.17).

On the other hand, Laura Sjoberg and Sandra Via (2010) mentioned that gender equality is diverse, dynamic, and flexible. As a result, it can be understood in many ways based on the set topic and purpose of the research. Moreover, Ruth argues in an essay titled *Exploring gender equality and women's empowerment* that feminists widely agree upon the critical aspects of gender equality "*men and women should have equal rights and equal opportunities in life without being valued differently*" (Ruth Wodak, 2005, p.4).

The European council offers a well-arranged definition of gender equality that goes beyond the sameness approach: "*Gender equality is the equality, role playing and empowerment of both sexes in all areas of public and private life. As men, their lifestyle and conditions as a rule mean accepting and evaluating the differences between women and men and the diverse roles they play in society*" (p.7).

Gender equality is generally seen such a feminist issue. On the other hand, feminists have discovered and affirmed that gender includes sex, and gender equality takes equal work from both males and females, and because of reaching gender equality, the issue must include both. However, the feminism theory's central thesis is that males in positions of influence and power use it to create a gender power

differential in communities and exert control over women (Cornwall & Rivas, 2015, p.44).

In addition, the concept of gender is based on a social rather than a biological, basis. It suggests that women and men are slanders that serve the heterosexual patriarchal social system. Thus, the Gender theory must be approached in a deconstructive manner, removing the concept of women from the feminist battle. Moreover, gender focus is on who can overturn this artificial framework of the hetero social order by exposing deficiencies in the fulfillment of gender roles or naturally displaying inappropriate people according to the norms.

The feminist philosopher Judith Butler wondered how a person can deny the right to live his life. As she claims, it is not simply a group of "the category of women" who suffer under the heterosexual system. While "woman constructions" suffer in a patriarchal society, lesbians, gays, bisexuals, transsexuals, and other sexual minorities are rendered completely invisible and excluded from the community from the start. Therefore, it is necessary to explain Gender as a hierarchical concept that is artificial (Butler, 1993, p. 6).

The term "inevitable gender" refers to any mental, behavioural, or physical differences between a female and a male which have roots in a community or a culture, as well as customs and traditions of the social practices. Similarly, the terms 'gender', 'male', and 'female' refer to biologically determined characteristics that are not affected by social or cultural influences. Thus, according to the criteria point of view, the causal origin of a characteristic decides whether it is classified as a gender or a gender trait (Loavs, 2017, p. .20).

Gender is an important term in current social and human sciences, the practical human relations research and philosophical disputes on humanity cover a wide range of theoretical arguments on communality and inter-subjectivity. All key types of human connection, including social, cultural, historical, economic, political, educational, and religious interactions are analysed, interpreted, and explained using Gender.

Moreover, gender focuses on socially formed that depends on a historical and biological background. It is not always determined while acknowledging that not all civilizations believe in the presence of only two genders historically or culturally.

Besides, the social analysis of gender looks at the issue of the relationship between females and males, how to determine their authority over jobs, and what constraints they face in their relationship with each other to ensure that humanitarian efforts do not exacerbate gender inequality and injustice.

The collection of data on gender identity is an analysis of gender for both males and females, and each of them has specific responsibilities, as women and men have different levels of experience and education. Thus, this analysis clarifies the contradictions so that governments can deal with the needs of the genders (Shannon, 2012, p.7).

The problem of gender focuses on the idea that criticism can be unpleasant, sharp, and positive in a playful and exciting way as Judith Butler gives her voice to feminist thought at this point in history. Butler tells us that our ideas and the categories we create constrain us even as we develop and shape them.

This difference between male and female roles, which is built into what were thought to be inherent gender traits, is very important because it reveals how sex and the functions ascribed to different races were social creations. Schreiner (1911) focused on the relationship between gender and men and women's social duties for more than half a century before the discipline of gender studies received any critical attention. Because of what Oakley refers to as “gender socialization”, gender traits are mistakenly viewed as innate (Bradley, 2007, p.17).

Besides, gender roles vary greatly among civilizations, cultures, and historical times. These roles are affected by socio-economic conditions, age, education, race, and religion. In other words, a person's gender is a term that refers to constraints, stability, and rebuilding. It is supported by the concept of gender norms, which refers to homosexuality as an ecological and human norm.

According to the concept of gender, perception is fluid and changes over time. As a result, the construction of gender, according to this point of view, both men and women actively participate in the formation of their gender identities. People are not passively shaped by larger cultural influences, such as schools or the media. Instead, people actively choose and modify their behaviour patterns according to their gender-based on circumstances and beliefs. Further, people actively participate in constructing their gender identities through different types of masculinity and femininity.

Humans are born either males or females, and learn appropriate norms and behaviors in their homes, groups, and workplaces, such as interacting with someone of the same or opposite sex. The roles and responsibilities of being a girl, a boy, a woman or a man are different. The society allocates different sets of behaviours, tasks, and obligations to men and women, which are reinforced at different levels of the organization by political and educational institutions, job patterns, customs, and beliefs. That is, it is an idea and a method with many content and structural complexities. It is used as an analytical tool for a range of disciplines both within and outside academia. Thus, hierarchy, resistance, and force dynamics are all present in this idea (Huuki, 2010, p.6 ..)

Other critics define gender as part of a larger sociocultural framework that includes class, socioeconomic status, ethnic group, and other factors. Instead, sex is giving a woman what is expected of males and females in a given event. Gaps and inequalities exist in decision-making capacities, duties assigned, activities carried out, management and access to information between men and women in most societies. This signifies that it is part of a larger socio-cultural framework that includes gender, race, socioeconomic status, ethnic group, and age. It is in motion and varies from one society to another. The most important lens through which we see people and life is sex. Also, it is often misunderstood, as is the distinction between it and the term semi-gendered. The biological and physiological differences between females and males are referred to as gender (Shannon, 2012, p.10).

In literature, the female body should be a model and an instrument of women's liberation rather than a distinct and constrained essence. The women presents a mixture of these ideas, the heart, which goes back to classicism and continue through Pascal, Heidegger, and the existentialists to explain social and mental submission and control. Consequently, Heidegger loves to be in his body, but fantasizes about being free from it sometimes. The cultural connotations of the mind are linked to masculinity, while the body to happiness is widely entrenched in philosophy and feminism. As a result, every noncritical iteration of the mind-body division must be rethought for the sake of an implicit gender hierarchy.

Traditionally, Heidegger and Pascal are produced, preserved and justified. Simone de Beauvoir's conceptual construction of the person and his break with

independence attempt to define the gap between mind and body along the gender axis, thus highlighting the persistence of the gender gap. However, women are subject to cultural norms that lead them to think of false binaries, such as males and females, women and men, nature and civilization, etc. If a person does not comply with these imposed rules, he runs the risk of alienation and harassment,

As a result, gender can be seen as a social construct that helps women maintain a work-life balance while also preparing them for marriage. (Shannon, 2012, p.15).

Gender is important when used in social analyses, because it shows how women are subordinate to men. It is a socially constructed term. To get to know a group, you must believe that you are like the members of the group and that you are or should be a member of that group. Some basic features must be shared with men and you must be a man to cooperate with them.

The most important point was that sex was linked to social construction, but sex was linked to biological characteristics. Also because of their gender identity, for feminists, the gender divide is critical as they acknowledge that there are some physical differences between males and females. However, they criticized this theoretical distinction for limiting feminists to the universal concept of women to reform women's social class through identity politics. Butler questioned gender "woman" as a unifying concept, saying that gender does not make much sense. She explained that gender expression does not depend on gender identification. More specifically, gender is a series of repetitive activities that lead to the repetition of a character's shape. Gender identity is just a function of everyday life, such as voice, language, gestures, dress code, and acting.

According to Butler, gender essentialism is a socially consistent expression of gender functioning. She says that every expression of gender is not fundamental to Mother Earth, but rather comes from the repetition of habitual actions and behaviors that generate persuasive gender illusions through the creation of sound (Butler, 1990, p.7).

Also, she maintained that the dominant gender fantasy is the result of power structures in a heterosexual society. It generates power structures for gender-based society and creates a heterogeneous matrix in which sex and gender are categorized.

Surrounding truth, gender and sexuality are nothing more than the rules, categories, and words we use to explain them (Butler, 1990, p.8).

The feminist political definition focuses on the universal identity of women, but it also has a moral or ethical relationship. In every feminist discourse, the all-encompassing conception of women as a subject of oppression and liberation has been depicted (Teller 2006, p.9). Moreover, it is a community structure, whereas sex is a physiological construct. Thus, Gender refers to the societal construction of gender differences, whereas "sex" refers to biological differences in an individual, such as anatomical, physiological, or physical traits. Gender also refers to the social and cultural roles that each sex plays within a community. Besides that, Gender refers to socially defined roles, activities, and duties assigned to each sex. Gender also refers to how people see sexual ideals of masculinity and femininity, both individually and collectively.

The society gave the priority to the unitary, exclusive, and hegemonic concept of a woman over other gender expressions. The society says that these hegemonic notions are complete, marginalizing, confirmative, and repressive, and Gender is not a viable choice. According to Butler, the many forms of gender diversity do not undermine the construction of social and culture. Butler also suggested encouraging the continued display of gender expression in the hope of changing individuals' ideas of gender and sex, and eventually rendering them incomprehensible and indescribable (Kiely, 2006, p.13).

According to Catherine, sex is created through the arrangement of a hierarchy between a man and a woman, and is distinguished by the position of the opposite sex in the society rather than by a hierarchy between men and women (McKinnon, 2005, p.8).

In addition, McKinnon makes two main judgments on Gender; one of them is the normative and the other one is descriptive. In the descriptive one, it takes into account the Gender and the factors that allow it to exist, while the appropriateness of gender expressions is considered in the normative judgment.

Gender is the result of many conditions, reinforcement, encouragement, and discouragement, etc. Gender traits can be divided into two types: The first is non-physical traits (mental, psychological, or behavioural) that arise from social exchange.

The educational theory concepts are mental, and the second is behavioural. Some of these traits have positive connotations, while others have negative connotations. As a result, two theoretical options have been categorically rejected: the extreme biological determinism hypothesis, according to which the observed distinction between female and male has purely biological origins, and the constructivist theory, according to which the observed distinction between male and female is the result of cultural and social arrangements.

Another point of criticism of gender is that it comes with psychological and cultural meanings rather than biological ones. If the correct term for gender is 'male' and 'female', then terms that are similar to it are 'masculine' and 'feminine', whereby the latter is not entirely related to the (biological) gender.

Gender explains that strategically it facilitates the use of different information and capabilities for men and women. Gender content gender equality is talk of fair treatment of males and females in the workplace. Measures, often applied without a definition to ensure fairness, are used to offset societal barriers that prevent males and females from competing on an equal footing, whereby justice is a tool for achieving a goal.

As for the similarity in the society, it may be specified that it values the advantages and disadvantages equally. It makes participation and cooperation fair between males and females in their families, society, and civilizations. So, the difference affects everything, including marriage, family patterns, work, economy, government, religions, arts, other aspects of cultural production, and even language (Cinar, 2015, p.33).

The relationship between Gender and the relationship between men and women added to Butler's assertions. The study of gender deals with the relationship between America's economic structure in the fifties and the different roles men and women played at that time (Parsons & Bales, 1955, p.33).

The results of this study discovered that men and women were expected to involve distinct responsibilities in the field of competitive economic atmosphere, highlighting the manufactured nature of gender roles. Men always need to be more brutal, aggressive, and smart. On the other hand, women in the family always need to

express expressive responsibilities, such as caring and nurturing, caring for children, and providing for people's bodily and emotional needs (Bradley.1990, p. 16).

Butler's system started with the hypothesis that biologically, who cannot determine gender identity. Butler began to explain Simone de Beauvoir's opinion that "*one is not born a woman, but rather becomes one*" in *Gender Trouble*. De Beauvoir differentiated between sex and gender, considering Gender as a social construct based on the sexes' "natural" or biological distinctions (De Beauvoir, 2010, p.125).

According to Butler, there is no meaning to reaching a body that cultural meanings have not previously contrasted. So, sex cannot be considered a pre-discourse anatomical reality. On the basis of this, Butler uses Foucault's views on how personal identity is constructed in her performativity gender theory. As a result, she gives hope to people who doubted that sex is a constant, but rather an ever-changing phenomenon. Foucault's chapter on "*Docile Bodies*," which Butler quotes, states "*the body was in the grip of stringent powers, which imposed on its constraints, prohibitions or obligations*" (Butler, 1991, p.136). Butler believes that the body is a 'prison' of gender and sexuality has some room for resistance and flexibility.

In addition, she asserted that our external physical bodies imprint our inner gender and sexuality. According to Butler, "*the body is like a prison for the individual*," which may be a reference to Foucault's *Discipline and Punish* in 1978. Butler's theories of gender performativity suggest that we put our gender identities on display for the world to see.

Also, Butler discusses the differences in social environment exposure between women and men in terms of gender. She believes that the way they talk about their sexuality influences their decisions. It is Butler's belief that biological sex is distinct from cultural gender. Why can we say that gender does not exist in the same way that biological sex does? Gender is constantly affected by social and cultural differences. It follows that sex must be more human in order to be acceptable. However, the social context in which women and men identify is where gender issues are discussed. Instead of focusing on the relationship between sex and the human body, she focused on the cultural production of gender. Feminine gender does not necessarily mean a female physique according to Butler.

According to Butler women should not feel feminine all the time, and males should not feel manly. There is no means to access a body that cultural meanings previously interpreted. So, sex cannot be as a pre-discourse reality. Additionally, sex will be proven to be gendered by definition. She deduces that gender is a performance or an achievement rather than a biological feature. Thus, Gender becomes a free-floating construct when it is posited as radically independent of sex (Butler, 1990, p.15).

Butler (1990) suggests who is able to use gender relations to impact social change. Genders that are not predetermined and fixed but in fact, socially made random are utilized to enable sexes. And by doing the gender norms themselves, these gender standards can be disrupted and proved to be nothing more than illusions; "*The distinction between sex and gender turns out to be no distinction at all*" (Butler, 1990, p. 7).

1.3. Gender Subversion Theory

Being a man or a woman is something that starts from the first years of life; it is something related to the feeling of childhood, adolescent and even youth, but in this case, the person may not continue to feel his gender identity. Also, there are many cases that a man thinks or considers himself as a woman, and vice versa, and here the identity disorder appears. Psychologists have discovered that a person feels uncomfortable or the gender he is born with is inappropriate for his actions. In the last quarter of the twentieth century, these cases have increased among people who want to convert gender from female to male and vice versa. Despite these cases, they are rejected in some societies, but they still spread more in the West.

Subversion of gender is a tool of power that one must oppose, and who cannot use it to infer anything about sexual conduct or behavior. The effected Comprehending Gender Identity Disorder requires knowledge of the idea of "gender identity".

In addition, Kohlberg's (2002) explanation refer that Gender Identity Disorder has a non-existent or weak gender identity. So, most people think that Gender Identity Disorder sufferer have a gender identity. According to John Money, Gender

identification is someone else's inner sense of being men or a woman (Money, 1976, p.23).

In addition, many women have a feminine gender identity, characterized by a group of physical and social points. A biological man, on the other hand, in relation to the traditional meaning of Gender Identity Disorder may have a feminine gender personality.

One of the main disadvantages of Gender Identity Disorder is "intense identification with the opposite sex" or "cross-gender identification". The dependence can be improved or terminated at any time. It is neither biologically predetermined nor fixed, Destroying anything means transforming oppressive forces into something that opposes the procurator. Institutions like Gender can be blown up by behaviours like a certain gender's over showing or the adoption of standards for a non-'special' gender. When you use the patriarch's "rules" against him, you are committing subversion.

Who can ruin gender without the use of physical techniques like clothes and by the act of re-contextualization? Put an out-of-place song, movie, or ritual in an unusual setting, for example. According to critic ideas and political approaches in connection to the gendered social order, the feminist way of looking over the last years was divided into the following stages: gender improvement feminisms, gender resistance, and gender revolution feminisms (Mckitrick, 2007, p.11)

According Ahmed Haroun declares that displeasing with gender is an illness called gender subversion. In addition, the disorder happens in three forms; the first is childhood, which is the most general disease in psychiatric clinics, where children feel behaved as a female and perform the opposite gender through the clothes of the opposite gender. The second one is sexual transformation which is the transgender to change from a male to a female. The reason for this conversion is to feel comfortable with the opposite gender and reduce problems. The third type is to simulate and use the clothes of the opposite gender and not to transfer the genitals; only putting on the clothes which requires a psychological diagnosis. One of the reasons for this is the child's parents, whereby either his mother tends to be feminine or vice versa. These are situations that affect the child, while the treatment of this problem in the East is to offer medicine and therapeutic sessions, in the West, the transformational process is carried out to relieve the person from this problem (Mashuri, 2016, p.33).

Goffman (1959) was interested in how people communicate in general to the point of defending previous studies. He also recognized that social types and the people who work for them are vulnerable. Who can find out two consequences for a more overall reassessment of subversion in Goffman's concepts?

This raises the risk that carries an unclear vandal meaning or behavior (such as ironic or satire) Second, the ideas of frameworks and timetables suggest that reframing and restructuring the thoughts that impact encounters are possible. Another level of the social world, particularly the macro-level of social structures and how they influence selves and relationships, needs to be more fully integrated into this analysis (Brickell, 2005, p. 25).

Then after the modernism and its serving power make impressions of naturally and heterosexually built genders and strengthens or limits the forms they take, Butler confirms that these can be riven in some ways. Subversion is connected to many other effects, including caricature, displacement, and signification, whereby Butler explained in her Gender trouble that parody, repetition, and signification can task to subvert prevailing gender and sexuality order in general. Hence, the link with the importance of these concepts is not conceptualized as strongly it could be. Butler creates an impressionistic picture that is lacking an intellectual coherence (Butler, 1990, p.43).

While the concepts are not determined, the relationships between them are not as well. The word "and" is always ambiguous when it is used between two nouns. Although repeat, parodies, proliferation, replication, displacement, and signification are all said here, their connection specificities and the methods by which they might place are not found. It is hardly surprising then that others who have surpassed Butler's destruction study are similarly foggy, alluding vaguely to the necessity to "undermine sex alignment".

Butler's uncertainty regarding choice and objectivity resurfaces in this subject. Because they are best known as performative effects that do not do gender, it is difficult to say how many subjects may elicit subversive behaviour. It is perhaps unsurprising that the excerpts discussed above provide no information about the identity of the provocative initiator. Allowing issues to initiate subversion would have implied doers behind the deeds.

Yet, a subject does appear in Butler's subsequent references to subversion. Subjects with the agency are indicated in bodies. According to Goffman, subversion precursors would entail interpretation and meaning-making in the context of our relationships with others, and require negotiation or contestation over scenario explanations.

Butler does not try to define subversion and instead says that subversions are found in "failed" gender performances, replays, or reduplication (Brickell, 2005, p.15).

Austin is prepared to find out how a performative speech act will be, how to achieve things with words successfully, and how to prevent informative speech act failures.

In contrast, Butler considers subversive potency in such gender performance failures, which is the central theme of Butler's theory of gender subversion through "failed" gender performances. Butler's gender opinion is founded on a reversal of Austin's theory: undo gender with undoing speech, rather than how to do gender with undoing lessons.

Also, Butler (1990) provided a comprehensive critique of the concept of subjectivity. She said it is motivated by a deep-rooted desire to move on and break down expectancy to build a sense of self. It is not only the extreme difference in detail of gender identity, the challenge and recognition of diversity across time and distance across time and space, as many postmodern feminist accounts do, but also the destruction and dismantling of the expectation of constructing a sense of self. Butler explains and separates the concept of gender, thus destroying any ideas that might be put forward about an existential issue that threatens behaviour.

Butler's gender problem and her use of the body to explain where a prejudiced society begins are remarkable because they allow humans to claim that homosexuals are socially discriminated against even by heterosexual criterion. In Butler's thought, the body and society are intertwined concepts, and the problem of gender begins with the body and ends with the need to reform the boundaries of the society.

In a phallogentric culture, homosexuality appears to be a species that is practically prohibited. Butler could demand larger bounds at both the body and the society level by pointing out that the society as a whole has formed a heterosexual

norm. In his book *Policing Desire*, Butler described Acquired Immune Deficiency Syndrome: The Media, Acquired immune Deficiency Syndrome, and Pornography. So, is the disorder referred to as the subversion gender? There is a tactical concept of consistency between a person's sexual polluted condition due to the boundary-crossing that is homosexuality and the sickness as a particular treatment of homophobic contamination throughout the news media histrionic and Trans phobic reply to the sickness (Weringa,1998, p.11).

2. THE CHARACTER

2.1. Dog woman

In 1980s, one of the most famous and important author in British Novels was Jeanette Winterson, who wrote *Sexing the Cherry*. The novel events took place in the seventeenth century. This chapter deals with the gender subversion on characters and the way they are physical subversion bodies and behaviour in the novel

We begin with to discuss the character Dog woman, who is a major character in the novel, and she is single. She has no family but Jordan. He was an adoptive son. In addition, she has no wish to begin a family or be in charge of housework. But for Jordan, she is only interested in her fifty dogs, which she breeds for a living and takes them with her everywhere she goes. Therefore, this makes clear that the dog woman is adamantly against marriage. Her inside beauty is also remarkable and her life seems to be unpleasant (Özgören, 2015, p.30).

In general, her relationship with her parents was poor; she never talks about her family. The fundamental things are that The Dog Woman is an ideal of the female odd. Her just presence defies the confirmed order. On the other side, she is barely the embodiment of suffering and is manifestly deficient in morality. Therefore, she admits that she has always enjoyed fighting. Although The Dog Woman is an outlier, she is assumed to characterize the conventional characteristics. Then, she is a low-class woman, exactly ex-centric, expelled from middle-class society (Araslanova, 2016, p.7).

Besides that, she attends a homoerotic happening among Preacher Scroggs and Neighbour Firebrace. She fluxes her fury on them, but the base for her pain is misty. They are both openly homosexuals and hard followers of Oliver Cromwell and his severe conservatism, which Dog-Woman despises. So, she decollates Scroggs and Firebrace's leg. Therefore, the specific cause Winterson effectively did empowered Dog-Woman by giving her a wish for awful revenge, which is necessary for women to feel satisfied or even more sturdy.

Dog-Woman assumes the position of a voyeur and she must observe and punish. Preacher Scroggs and Neighbour Firebrace were their homosexual impulses,

but she killed Preacher Scroggs and Neighbour Firebrace declared that this was her first crime because of her eccentricity. Dog-Woman cannot subscribe to the church choir: Anthem is my pleasure, but not in church. A woman who lacks dogs indicates from the choir that she is not treated well in the society at large. However, Dog-Woman represents the outcast, strangely humiliating that her speech is not calm, and she is known as Dog-Woman because she has not remembered the real name, (ibid.).

In addition, she takes hope because she was already killing the extremists, but she did not think about how to kill while following the rules. Because she kills militants the way others kill mosquitoes, and she looked for a reason to kill them. Even if other loyalists at the convention are horrified, she is proud of her accomplishments. Her harsh response to dissent is not "polite", but it does push the "masculine" concept of revenge to its logical conclusion. The generality of intemperate terms of inequality is parity "men as perpetrators and women as victims" (243); this could explain Dog Woman's cause for making punishments and finally killing the victims. Therefore, Winterson inverts the "usual" demand and shocks the announced by combining blood, dung, and tears with terror and disgust.

Dog woman is single who is punished. Besides, she adopts features to avenge what she and the patriarchal society understand as deflector sexual effectiveness, which could explain why she has turned homosexual males into her new victims. In addition, she thinks at the political level. Her encounter with Puritans reveals her attraction to a "masculine" stand of offence and struggle. Winterson, in spite of all of this, does not merely make a man figure with a female anatomy (Kindle, 2010, p.33)

Further, she demonstrates how homosexual males are penetrated in the same way that women are and how subversion leads to destruction. So, she exacts symbolic retribution for the sexual brutality to which women have been subjected (Alan, 2004, p.47).

In addition, The Dog Woman's attitude approved the idea that gender is a culturally made event not connected to biological sex. She stands by between contrast etiquette behaviour, lowers her clothes in crowded places, and uses her chest for more mortal purposes rather than for alluring or nurturing purposes, and she does it in public settings.

Besides, her stature, physique, and physical strength counteract the stereotypical ideas of femininity, despite the fact that she is sensitive to the demands of her female counterparts on the two sides of appearance and style. She has the size of a mountain, and she liken as herself to a "lump of manure". According to Winterson, despite the fact that she has a physically attractive physique, she contradicts popular views about women's "natural" physiological inferiority, which is routinely used to keep them out of powerful positions in the society (Winterson, 1990, p.16).

Women's bodies have been defined and shaped by the society as inferior, weak, and in an ideal world, delicate, and these meanings have been carried over into ideas about who should show femininity in various ways. As an example, Shakespeare, Cervantes, Diderot, Voltaire, Swift, and Rabelais all depict grotesque bodies that are reminiscent of Renaissance carnival images as described by Mikhail Bakhtin in his depiction of the grotesque body characteristic of Renaissance carnival images (Bakhtin, 1996, p.303).

Subsequently, dog woman was huge and did not even fit the definition of a human body. As a result, it fills the gap between men and women. She has been understood such a semi-gay person, a figuratively homosexual character, and a character who is a symbol of homosexuality and lesbian discourse. This body represents the natural formative abyssal outward. Her body does not correspond to the norms of the human body. Her appearance is that of an outrageous person. It is the size of an elephant, and she is taller than any of them, and many find her intimidating. She is similar to a mountain range due to its size.

This indicates that there is no need to justify feminine traits, as they are filthy and unattractive "*I haven't taken off this outfit for five years*"(P.12). The Dog-Woman is a sloppy and unclean character whose dad has decided to sell her because of her weirdness. This is evidenced by her incomprehension by the fact that she does not have a name. Instead, she is called a Dog-Woman, out of the region of clarity into the region of inconspicuousness. So, they represent the animal or non-human. Butler claimed that she was human, but she was created uniquely through procedures of exclusion, humiliation, and erasure. She was like a monster, "not human," and is socially dead because of the criteria by which "humanity" is defined.

Further, she does not mind having the size that is similar to unhuman. Furthermore, although she starts as an outcast, she does not seem like an outcast. Although they have no companionship excluding the son and her animal, they do not feel the need for other companions. Jordan admires her independence: *"I want to be like a slit-roaring mom who doesn't care anything about her appearance, only for what she does. She's never been in love, no, and she never wanted to be"* (p.101)

She speaks of a man who could not kiss her nor he could get her mouth: *"I wicked him off his feet and said, "Kiss me now," and close my eyes for the enjoyment." He says," No It is terror"* (p.36). In this context, we see that her relationship with a man is not good since her body was subversion. In addition, the standards of a dog woman body are not commensurate with the human body, as supporting embodiment is the exclusionary goals of gender superiority. This is evident through the body of the dog and the woman. It manifests itself only at the expense of the intangible.

In other words, "normal" and it appears only at the expense of the demeaning "unnatural". On the other hand, the subversion strength is not fact in these repulsive charters since the dog-woman lives on the limits of an animal and a human in order to be a mix of both. These discontinuities are the ruptures that Dog-Woman reveals in enjoying sex and *"rethought of as something unnatural"*(Shojaei.2017, P.40)

In other words, the knowledge of her body and his son are always contested. The author subverts the dualism of the strong and the weak and the dog woman knows it; *"He was proud of me because no other child had a mother who could carry a dozen oranges in her mouth at once"* (p, 21). Also, she says *"I am too huge for love. No one, male or female, has always dared to way. They are frightened to scale mountains"* (Winterson, 1991, p. 24).

In the text development, the power of transgressive love beyond appearance becomes more apparent. She speaks about her connection to a man in a cynical way knowing the bond that binds them is a love that transcends boundaries of any kind, including physical strength. For Winterson, love breaks with logic and transcends conventional notions. As she says, love *"is probably one of the few things in life that rises above all those kinds of oppositions"* (p.165).

For Fanboy (2019) , she is not concerned with sex, but she is mindful of the result. Dog woman has not make relationship, and in some ways, by presence in the

space among masculine and femininity, the surface can escape the heterosexual matrix. That is, she had not been groomed to fulfil a man's sexual wants. By comparing his penis with fruit, this stranger sees other possible experiments and relates his actions to wrong memories. She has a unique perspective on the male personality since she lives in the space between masculinity and femininity, and you would believe that males had the same power over their bodies as women. She is invisible to others "like angels" when she does so (P.98). Something is present in this description.

Dog Woman is corporeal and disembodied at the same once in both the physical and metaphysical worlds. At a carnival, Dog Woman weights an elephant. Samson offers that she makes "*For a woman to have forced an elephant into the sky is a responsibility*" (P.21). So, she is not ashamed by her size or shy physique in an unfeminine and orderly animalistic manner. It is clear that the Dog Woman summarized the sardonic sections among the community, and her personality may be weighty at the same time.

Dog-Woman is virtually hopeless to imagine; as a result, the Dog-Woman destroys the identity by insulting to human beings. Michel Foucault says that sex is linked to the economy in many ways and subtle relays. One is the body, which is determined not so much by gender as a place of connections between human beings and the force that organizes them. On the other side, it is the body that produces and consumes. .

Dog-Woman hides her cruelty innocence. Winterson uses this form of disarrangement in her story to lay notice and challenge traditional male and female's roles in which males are physically and rationally domineering. Girls are the inferior weaker sex who are subjected to molestation. "*most influential form of sexual expression in father society*" (Morgan, 2010, p. 234).

It also acts as a role model for many homosexual couples who emulate the sexual roles of a husband and a wife (the majority of whom have repressed them), thereby perpetuating gender hierarchy and heterosexual patriarchy. These scripts show that learned attitude patterns have been significantly reduced (Smith, 1999, p.22).

The feminine regions that Winterson equips with her characters contrast with her portrayal of rural France and cosmopolitan London as male-dominated environments. Whereas the Dog- Woman's male activities broadly consider London,

She is receptive to change, but the city under Puritan control is closed off. The Dog-Woman is illegible during London's tightly expressed bounds, disrupting gender and historical conceptions. The Dog-Woman knows that to relieve alternative narratives, she must first liberate herself (ALLAN, 2004, p.12)

Winterson constructs strong female behaviours and leads them into a historiographical story. She represents the Dog Woman rather than the typical woman. She is, as previously indicated, enormous and embraces this. For her, men should "*be free of the burdens of their gender*" (1990, p. 31), and she expresses the "hideous" (1990, p. 24), but she is not shy of it. She truly describes her physical look as:

My nose is flat; my eyebrows are heavy. I have only a few teeth, and those are a poor show, being black and broken. I have smallpox when I was a girl and the caves in my face are home enough for fleas (Genca, 2015, p.65).

Winterson makes women characters and put them in contrast with masculine characters to test gender. Physically, they can not be classified as weak, and their emotional characteristics only serve to accentuate their physical strength. They are not particularly cautious or adorable as toys. In addition, they are intelligent, and the writer worries about the public by declaring "I despise washing" (P.35), implying that she is not a perfect depiction of a lady who is expected to be pleasant and attractive at all times.

Moreover, she does not use men's clothes, because she is not social; rather, she says her physical attributes are surely non-feminine, and she rarely try at "feminine" attitude border on derision. Dog Woman does not pursue to disguise her bad or hide the pits in her face; instead, she uses ugliness to create value. In its horror, the energy is not feminine and not man, but a modern strong beyond gender.

Her depiction explores femininity and charming as forms and depicts her as an animal, similar to dogs, with fleas living on her face, approving her moniker, but she is powerful, and the character's idea is somewhat macho and animalistic.

Dog Woman does not care about her look, and she takes care of her pets. Like a cyborg, the semi-shadow character blurs the line between human and animal due to her realistic approach to killing purists; Dog Woman fits this feature of the semi-shadow character. We see the gender subversion in her behaviour akin to that of a hideous creature or animal.

The prostitutes are murdering Puritans who come to their shop. Because "*they would not trust a man to assist*". They are telling Dog Woman that they do not view her as a man, even still they all dwell on the fringes of the cultural structure of masculinity, and none of them are "women".

In addition, the brothel's female world is strong, and it is specially felled to men. Men are the consumers, and women are the staff in this establishment. On the other hand, Dog Woman may be distributed as a female as she is a factor, but she does not move her services, and she is not a consumer. Thus, she cannot be categorised as a male. Despite this, she kills two Puritan males in the brothel, a lot like the whores, and assists them in removing the body. It is a location where gender stereotypes segregate men and women as employees and clients, respectively.

Yet, she does not simply fit into the brothel's male or female spaces. As a result, the brothel is a good clarification of Dog Woman's position in a strongly gendered setting. The men and women at the brothel are divided due to cultural ideals about heterosexual sex. which.

Though she is biologically female, she does not "fit" with that of a guy. She shows that she once had intercourse with a man at a brothel, but the whole try underwhelmed her since she was either too big for him or he was too little for her. She looks to have no wish for sexual coition and derives no enjoyment from it, but rather of viewing it such happen to be enjoyed. The Dog Woman tells a later in the novel that she needs to get pregnant and have a kid, but that is impossible.

Winterson gives women the power to win the respect of both males and females. She knows that a woman as man's society, and one of the important responsibilities of a woman is cleaning, taking care of children, and caring for her husband. The Dog Woman has a tip that her mom is not interested. She is not possible that she is incapable of controlling her husband. Man's power cannot control her because she is a postmodern personality. Women of the twentieth century imagine themselves huge and formidable and forget their true power.

Therefore, she is well aware that man's tyrannical goals have destroyed the world, just like a poisoned plant that she wishes to demolish. She imagines she has a "sack" full of "important people" from large organizations. The anonymous woman can only imagine her. She is in charge of the One Woman Campaign and writes papers

to raise awareness (p.123). However, attitudes toward women and their place in society have not changed over time. Today's male still desires a bride who will be his "dream wife" (Demirturk, 2020, p.30).

In other words, the story completely undoes all attempts at gender subversion. Traditional gender stereotypes are challenged in the characters of her and an unidentified woman world. She likes the nameless scientist and is an outlier when it comes to the traditional conception of what it means to be a woman. She has an unattractive appearance: "*I know people are terrified of me because my dogs' yapping or the fact that I stand taller than any of them is what makes them afraid*" (p.25).

She has a formidable physical presence and a terrifying image. She does not meet the criteria for what is considered "fair sex". She is neither a seductress nor a charming icon, but rather a person who exemplifies the gendered characteristics of compassion, charity, and motherhood in the context of a civilized climate. Having a woman's physique can shield her from being perceived as weak and unjust because she does not act like woman.

As Langland points out, the feminine characteristics "disrupt the usual definitions of those terms and show their cultural construct," *these features complement the transversal nature of gender*" (Langland, 1997, p.103). "*The Dog Woman example indicates that having a feminine physique is not what distinguishes a woman as a woman*" (Watkins, 2000, p.157) is a very macho statement.

According to MacKinen, Dog Woman emphasizes an unpredictable scenario in which sex and sexuality collide rather than being one.

As a result of the Dog Woman's emphasis on archetypal feminine features, her nature is no longer considered "normal". She casually discusses the experience and refers to her inability to have sex with another guy as a result of the experience. Further, she claims that she has never experienced orgasm. Her mother also reminded her "*men want pleasure, and women supply it*" (Winterson, 1989, p. 107). She heeded her advice. As a result, she cannot be classed as a receiving object because her physical appearance is so out of step with her actual age.

The Dog Woman rejects the patriarchal society's norms. In relation to physical appearance, she stood out and sought to acquire her "hideousness" rather than simply

expressing her desire for it. There are times when she is described as "an admirable strong and self-supporting woman" and other times as "*a huge, vicious female serial killer*" (Bartholmess, 2013, p. 6). She inserted herself as aberrant, unacceptable, and outside of the norm for her profession. In a society that emphasizes the importance of a woman's appearance, Dog Woman is an example of a feeding strategy that falls outside of the norm. If you have ever wondered about the art of grafting despite her physical appearance and frequently aggressive conduct, you are not alone.

Her statement shows irony, given that the dog woman does not appear to have a gender. Strict definitions of her gender and species appear to be insurmountable in light of her massive non-human stature. Rather than embracing the norms of patriarchal society, she presents an intimidating hybrid form to her admirers that appears to be half-dog, half-lady. She also lacks the well-known, feminine appearance that is anticipated in her culture because of her scary countenance. As a result of her huge stature, she has trouble attempting to appear feminine. Traditional representations of the female identity are frequently depicted as "dogs" according to Susanna Onega. Women's assessment of the gendered traits of decency, benevolence, and motherhood in any cultural milieu creates behavioral standards of relative size and mass, as demonstrated by women's evaluation of the gendered attributes of decency, benevolence, and motherhood.

Dog woman Feminine subversion of patriarchal conceptions of females as poor and submissive is demonstrated by Woman. She is shown as an irrepressible lady who is unyielding in her pursuit of justice and the greater good. Societal influences are largely expected on dog women: they sometimes put on feminine costumes and try to act like other women when they think it is appropriate. She rejects the art of "unnatural" vaccination, following society's narrow definitions of what is acceptable (Pavlov West, 2017, p.12).

Her many principles explain that she is not a model female. The audience are shown her female shape in relation to her enormousness over the text. Though she is a woman, her full physique is very large to be feminine. Winterson differentiates between being feminine and being a female. Her gender cannot be disputed, although she has cleavage like any other woman, it is reasonable to infer she lacks femininity because she utilizes it to suffocate guys.

Winterson portrays that she is cruel, vicious, and able to be of savagery in the concept of a person. She demonstrates too much force in the brothel sight with Puritans, and she justifies her cruel act. With these comments, she proves her inhumanity and anti-womanhood: The Dog Woman is large, gigantic, and ferocious. She does not feel obliged to behave on it and do everything to make others joyful. She is a liberate woman who has no wish to defeat herself to a guy. She is unlike a stereotypical woman who brings birth to her children. Everybody will be amazed by Winterson's portrayal of the Dog Woman. As she is no more the inferior, the Dog Woman shows society's soft, passionate, subordinate, and dutiful portion.

Dog woman gets control of all and decides to be the powerful one. She even talks about her fat and girth" *I wasn't fat because I was greedy; I hardly ate at all. I was fat as I wanted to be bigger than all the bigger things that had power over me. It was a battle I intended to win*" (Winterson, 1990, p. 33). Besides, she is self-sufficient, brave, and confident and has the ability to have her own opinions and makes herself heard. She has strong opinions and knows how to advocate them against others when needed.

According to many critics, she is another example of the challenge of traditions. Dog Woman is not concerned with maintaining order in real life, and she is not interested in getting into a fight with those who know her by her fictitious name. There is strangeness to her tone when she discusses her name and naming sum.

The Dog Woman, on the other hand, is aware of her gender and has thus far been able to avoid making any obligations based on it. The other sex's love for her is also considered. Her yearning to be loved is not satisfied by love, as it is for any other woman. In order to bring the country together, she is conscious that she will have to make concessions.

She can not follow her innermost desires because she realizes that her physicality is a huge obstacle to love. She knows her body is pushing people away, and she is aware of it. She even went so far as to live up to those expectations. Dog Woman is really modern about receiving love in her life. On the other hand, her attempts to fit in with the society were unsuccessful.

She instills terror and fear in everyone who comes into contact with her. After a series of ineffective experiments, she would indeed be away from the society and be

let down by artificial thoughts. Winterson approved that the society determines who is appropriate and who is not and who is and is not suitable to be loved.

As a result, she does not conform to the traditional features of a lady deserving of love. Winterson's rendering of Dog Woman and limited language talents as a method of communication is in itself another critique of traditional female educational expectations. Dog Woman's speech is unbearable and full of errors. She said so herself "*I have a little learning*" (P.21). Without going back to language, Dog Woman challenges femininity as she has strong opinions on macho topics like politics (Özgören, 2015, p.20).

The Feminist scholars have opposed classical psychoanalytic theory because it does not take into account the female experience of power associated with the original text of the Burning Mother. A predatory mother, Dog-Woman, embodies the sacred power of a woman, but she does not experience it herself.

In her knowledge of sacred spaces and the feminine sphere, Catherine Rabussy points out that holiness has to do with others. Conversely, it is impossible for a person to be like the norm of human experience if they are able to define the holy as divine or sacred (in the positive sense) or evil or accursed (the negative sense) (Rabussy, 2012, p. 56).

Her surname, Lord, reversed, is the first of many humorous clues to her celestial character, even if we do not know who she really is. The dog's need for her as a mother figure lends credence to the dog woman's divinity. As seen from the perspective of people who know and love her, she is seen as very different, and due to its massive size and extraordinary strength, it is positioned outside of "normal" human experience.

Her representation in the novel depends mainly on the understanding of women as other people. They have a terrible and suitable race to fill a pail. People are aghast of her because of her great physical length and physical type. As a result, she is known as an isolated and awkward (March, 2011, p.10).

Susanna Onega writes that Dog Woman "defies qualifier" referring to women as "the full other" in Lacanian terms. This means she does not have any adjective that she appears like a female. Unlike patriarchal women, they do not require males for

self-realization design and thus do not have to worry about failing to gathering men's features of physical beauty.(p. 304).

Winterson questions patriarchal rules of the female body through the repulsive bodily self of the bigger -than-life dog woman. It's a full departure from the ideal female body image (Kaur, 2007, p. 42).

Basically, according to Judith Butler, the Dog Woman is a mother and a woman, but she does not react with patriarchal behavioural standards, maternity, or femininity terms. According to Elizabeth Langland, despite being a woman, the Dog Woman behaves with her gender disruptively. (Hood, 2015, p.99).

The author says that the Dog Woman figure is not connected with women and is not a delegate of the society of women. Her physical form puts her outside the community. Dog woman was morels. She was as a man, and she doesn't like fighting. Jordan tells it is [usually] mute the way men are have to be" 81 and it is "self-sufficient as well and without a doubt; she was a loud character. She looks like a monster. Winterson uses this character of a woman who was sitting as a man. Dog woman does not present women's society at that time. (Araslanova, 2016, p.31).

According to Winterson, *"The Dog Woman, is the first female in English literature who is impudent and filthy as a fashion accessory"*. She examines and subverts the character of women and recreates historical narratives from the displaying works of her imagination. She is the most terrifying female character, with her large breasts, hideous body, and tremendous strength.

She has the female body biologically, but she exaggerates her massive body. However, she does not fit the well-known image of a female because it is not "feminine enough". To be a woman enough, one must be weak and submissive. We notice how the novel subverts the character gender subversion identity of women by presenting how these are just community inventions and not something normal.

She is a mother and a woman; therefore, she does not recognize patriarchal norms of behaviour, motherhood, or notions of femininity. According to Elizabeth Langland, despite being a woman, Dog Woman behaves in a way that upsets her gender" *Women bodies are at the same time a place for the inclusion of customary meaning and a hub for their disruption,"* In Dog Woman for the most part, body

materialism is vividly depicted. On both norms, the Dog Woman is getting down (Hood , 2010, p.10).

The Dog Woman appears as a destroying form, rejecting to involve in these accepted views and aims. At that time, Dog Woman can be considered a physical threat to established gender groups because she refuses to adhere to the norms of her gender. She is single and works in a low-paying position and does not accept being a beautiful woman of value (Martin, 1999, p.33).

Many critics, such as Kelly Oliver, who proclaims Julia Kristeva's feminist ideas, believe that Kristeva's expression of the connection between language and the body overcomes traditional representational fear by asserting that language transmits physical urges through its semiotic aspect. The tones and rhythms of language and its significance are physical.

Dog-Woman works the same way as Butler's traction performer to reveal *"excellence an aspect of gender experience falsely naturalized as a unit through the organizational imagination of gender interdependence"* (GENCA1, 2015, p. 338).

Winterson's ability to represent what Butler cannot fully convey from her through the process of drawing; that is, a process in the ritual arrangement or repetition of types of social description can have a destabilizing effect. . Butler's concept of performance is often misinterpreted, and knowing it restricts a lot of her to gender conventions, which is a problem. Physical materialism, modern concepts, as well as the idea that time travels in a straight line are the roots of our existence.

Sexual politics go hand in hand with politics. According to Susana Gonzalez, *"much of her strength and power originates from her 'unfemininity'"* (p. 284). The Dog-Woman is female and not feminine. Dog-Woman contrasts her filthy, enormous, and even regal environment because of this. Her masculinity and her ability to transcend its boundaries are at odds. London is a major influence on the Dog-male Woman's actions, but the city's Puritan rulers are well aware that she may change things.

The Dog-Woman is impenetrable inside London's sharply defined limits, disrupting gender and historical conceptions. The Dog-Woman understands that masculine limits that prohibit desires must be destroyed and rebuilt to free other

narratives. The Dog-Woman does indeed free herself by fanning the flames of the Great London Fire. The matter of the Dog woman's body is a denial of integration and aim in the patriarchal narrative.(Allan,2001,P.9)

According to Elizabeth, Langland Destabilizing gender identities as Dog woman body remains unidentified. Although she enjoys the anatomy of a woman, she does not use it. Despite mating with a man, he retains his asexual nature and does not acquire any new sexual characteristics as a result. Marilyn Farwell, the author, claims, in the same way, she makes a step forward with her translation. As a lesbian with an exotic feminine body, Dog-woman's physical presence is enhanced (Langland, 1997, p.284).

Langland and Farroy, on the other hand, convincingly argue for the wasteful impact of the obscene body, not sufficiently explaining the existence of a significant stream in the novel. Size is not everything when it comes to Dog-Woman's attractiveness. Winterson portrays her as a champion of freedom, infinity, complexity, and reciprocity. She has the power to liberate the society from dogmas, monologues, perfectionism, and limitations. Her enormity and size can be reduced from the pursuit and perseverance of a patriarchal culture in order to put a great deal of control over the body and beauty of women, and to subvert human and central rules and laws in general.

Dog-Woman possesses a carnival body that alters sexual identities and sabotages the stability of masculine potency and potency. Dog-Woman's unique size makes traditional associations within a patriarchal culture unknown and degrades power relations in a patriarchal society.

Moreover, she has a female anatomical structure, yet she can never complete a sexual relationship with a man. She scoffs at the power of the penis when she notices that her male partner's penis is too small for her large vagina. Thus, her masculinity diminishes when she leaves her lover helpless and childish, because she comforts him in not having intercourse and sings for him. Winterson mocks or makes fun of here not Dog-Woman herself but a man in general in his reaction to a character or something that does not meet societal expectations.

The women are not afraid or violent; instead, they are considered savages because the male characters believe they are savages and murderers. She challenges

the patriarchal view and the paternalistic worldview of her society. During the portrayal of the unpleasant female monster, Winterson deprives men of "*their ability of being the sole producers of the display of savage women*" to remove "*female brutality from the hands of patriarchy because women have reinvented the carnival image of the female to use it to their advantage*" (Martin, 1999, p.195).

Winterson traces the knowledge of resetting the image of women as non-human by celebrating the heroic qualities of Dog Woman and exposing the rebellious and intangible aspects of femininity subverted by patriarchy. However, Winterson's work on female ugliness does not imply a privilege for a woman during the presence of a man. Instead, the horror of the female body suggests an alternative survival space for different types of entities in the face of human domination, patriarchy, and hierarchy.

Winterson makes the ruin in her personality and thus, has a trans-corporeal attitude in her representations of humans and non-humans. This produces the brutality at the boundary between male and female, between human and non-human. It also mimics traditional stereotypes and heroines to defy limits. Similarly, deep ecologists also stand against all kinds of stereotyping by a central force as they lead to authoritarianism, soliloquy, and privacy.

For example, Dog Woman is a hero, ugly, and has feminine anatomy and masculine strength at the same time. So, the author's odd view of the female suggests a positive and powerful image of femininity and presents a natural connection between the female body and the earth in terms of porosity. Dog Woman is protective and destructive as well as nourishing and conquering at the same time. Dog Woman is due to a symbiotic life with fleas on her face and the dogs that feed her. She is near to non-humans than humans and to nature than society.

Dog Woman herself connects the heart with nurture when she shows her infamous connections with Jordan and nature. Susan Onega points out her connection to nature, and to the earth in particular. Besides, Winterson represents the stranger body with the governmental regality to show how the relationship among the nominal and cultural constructs of femininity, and the test of women (as known differently and topic to multiple determinations), can be brought together toward a dynamic sample of a new social subjectivity.

Therefore, the author introduces the environmental woman who has no name in the same field to know the relationship between the symbolic and cultural formulas of nature and the environment greenery, and who can combine experience with nature towards a new dynamic paradigm.

The reader is constantly reminded of her size, shape, strength, and filth. Her body cannot be separated from her identity because the dog woman is difficult (Russell, 2000, p. 188). Since she keeps many dogs, Dog Woman does not want to be identified by name but wants her body to explore her, thus providing an offending space. The term “dog” denotes “the woman”, leading to a grotesque hybrid that challenges traditional characteristics of femininity.

Winterson blends human and non-human body parts into complex and imaginative designs in Dog Woman. Social bodies are inseparable from their surroundings because they are entwined with the planet, animals, and other things (Bachtin, 1984, p.27). dog woman is depicted as an unborn genie who is freed from his bottle by a woman. The destructive force of robots, who do not give a damn about where they came from or where they are going, can be linked to the unborn. This is the explanation for Dog Woman's odd physique. Rewriting the myths of a cultural origin, maternity, and attractiveness by parading something disgusting, repulsive, and demeaning is what Winterson does (Harway, 1991, p.5).

We know Dog Woman is physically ugly, therefore the church and society reject her because of her looks. That is, she destroyed her own gender as a woman, so Winterson creates a female narrator with a difference in her body and voice. Only through the act of singing, Dog Woman engages in the world of fantasy and frees her imagination from societal limits and norms.

The Woman asks readers twice how ugly she is, a rhetorical question that she left unanswered and left for the reader to solve. The look and act of Dog Woman drive to festival feelings in audience, and they cannot say if they are assumed to be terrified or amused by her and her activities. Winterson provides hideous laughter to readers with disordered feelings of terror and infatuation and aversion and laughter. Adhering to her morals, Dog Woman is paradoxical.

The devolution and wreck of Dog Woman bring happiness more than the alarming refuse of society as she looks to sanitize the city of hypocrisy. By reminding

of something strange in her novel, Winterson attempts to rid the world of its evil in a fantastic way (Kaiser, 1957, p.185). For example, Winterson acted the festival of the cool Fire of London in 1666 by introducing in the novel that it is the Dog Woman who burns the city to purge it of Puritans, plague, and corruption. In this way, Dog Woman seeks to ruin the patriarchal society and hierarchy in favour of egalitarian and non-hierarchical culture (Şensoy, 2019, p.12)

In conclusion, we see her body as a female woman was subversion; therefore, her behaviour was stronger more than her identity. In addition, she was satisfied with how she is. Her physical body was destroyed and it was mixed between a man and a woman; she was working like a man but in a woman body. Nevertheless, she was proud of her body. The Dog Woman considers her body as power, but we see a woman of monstrous proportions who claims her supernatural size and supernatural strength.

She was several men at once, a mother, a killer, a shy lady, and a comedian. Although she was frustrated since she has never found a worthy (male) romantic partner, and she has a cynical view of men in general, she can kill men who oppress women. She lacks the feminine behaviour that characterizes the female. In addition, she is not like women, and is different in terms of behaviour and actions. However, we see these actions as not good, but she continues in the destructive act that destroys the identity of being female. She elicits laughter and evokes pity, sympathy, and appreciation from the sympathetic. she is indomitable but also deeply unrealistic and morally ambiguous.

2.2. Jordan

We begin with Jordan, who is a man with a woman's body but a man's soul. Jordan's quest for self-discovery began when he inquired about his sexual preferences, and he began searching for signs that could help him understand his own identity. For the sake of understanding what it is like to live in decadence, he dresses himself like a prostitute and douses himself with some make-up when visiting a brothel: *"I did as they instructed and came to them in a simple outfit hired for the day." They complimented my clothing and made me blush with their comments on how smooth my cheek was"* (Winterson, 2001, p.63)

In Jordan's mind, there was nothing simple or acceptable in this setting despite the prostitutes' admiration of his clothes and make-up. In the words of Judith Butler, *"the obvious nature of sexuality is determined by discursively limited performative activities that produce the body via and within the categories of gender"* (Salih, 2004, p.31).

The stories they tell have an impact on Jordan as well, because he feels compelled to feel their sorrow and understand their views. On the other hand, Jordan was aware that no path in life is certain to succeed, so he sets out with Tradescant to achieve his life's most important goals. These are the first words that Winterson said about Jordan's individualism in order to provide him with a strong psychological foundation.

Jordan's gender has shifted to a more feminine one as seen below. He wants to overcome his fear of dressing like a woman and becoming a full-fledged woman. Jordan finds him fascinating when he dresses like a woman. Some people are more likely to be feminine rather than others. Gender subversion occurs because he is a man regardless of what other men have masculine features, yet there are things, like in Jordan, to release himself from the burdens of masculinity. Jordan's tendency to act more like a woman makes him more conscious of his place in the world.

Jordan's mother, on the other hand, is aware of his feminine side as well. Dog Woman, argues and appears to be proud of her son rather than being disavowed by Jordan's feminine side on the day of the King's trial, when she, Jordan, and Tradescant appeared in a female disguise. (Pavlov west, 2017, p.80).

Jordan is then shown as a counterpoint to his mother's qualities: he is sensitive, delicate, and yearns to be a hero, all while being caught up in philosophical quandaries about the true natures of time and space. He lacks audacity, courage, and physical heroics, among other qualities. His ambition to become an explorer is established on Tradescant, whereby, *he "could be a hero after all, and bring back something that mattered"* (p.115).

In a related context, this manifesto uses language and documentary form to speak on the new (and unsettled) quality of reality, echoing about a close form of the postmodern ethos (Sanchetti, 2018, p.21).

Jordan dresses in a woman's clothes and puts on makeup because he loves Fortunata. As a result of his new attire, he may get a better sense of what it is like to be someone of the opposing gender. Despite his best efforts, he ends up working at a fish market as a "woman" in order to confess his love. He never attempted to "be" a woman before, so it was a novel experience for him with the help of cosmetics and female clothing.

Jordan gained an understanding of the role and influence of female clothing on the primary character, as well as how it influences the perspective of difference and perceptions of others. He crossed the barrier in his outward appearance, which he maintained opposed to the gender approach. This shows how clothing changes a man's identity and how it affects gender and subversion as much as a man. This needs to play Jordan's role in reassessing his hierarchical status as a man.

Jordan reached the first level of the process when he realized the false primacy accorded to him by Western thinking and masculinity. He did not believe in the metaphysics of existence at this point, but he did believe in the process. While wearing a woman's clothing, he is given a menu to teach him *"what men look like," which helps him to grasp the physical polarization of the sexes. "What men look like" is defined as "what men look like on the outside"* (p.31). Jordan is taken aback by the revelation of the "Women's Conspiracy". Unless he is willing to convert into a woman and look as such, there is no way he will discover this "plan" (p. 32).

The fact that Jordan is okay with disguising himself as a mystery agent and moving to a binary agency is a positive development. He appears to be able to be charming with the opposite gender to the point that he may forego the basic requirement of locating Fortunata entirely. His true desire is for love, but he is on the verge of losing sight of this. Jordan is able to transcend his thoughts because of love. It is possible that Jordan is a double agent once more, given his strategic usage as a spy and the repetition of a woman's simulation by a man over the years. The narrative is also being shifted away from the idea that gender identity is established by biology.

In this case, it results in Jordan becoming obsessed with femininity, which causes her to undergo extreme metamorphosis. In addition, love is a constantly changing human being that connects together tightly. Love, like Jordan, has the ability to change its gender; a man who has a thing for women and Jordan recognizes it when

Jordan crosses the huge difference between "being" a woman and "being a guy"(p.116).

Jordan is motivate primarily by love, which allows them to disregard what appears to be rigid gender roles and dress in accordance with the exact gender of the individual they are dating with. Duane also delves into the novel about sexuality in relation to the problem of gender and offers a compelling reason that the vaccination metaphor, not the Jordan tangle, is more akin to Butler's (Elam, 2003, p.35).

In spite that Jordan does not have a problem to dress like other women, he tries to dress as the obverse gender. He also declares the scare of being liberate from the restrictions load of gender. Jordan knows a secret language between women over his time as a woman, and he also looks at the idea that men are subjected to certain rules and issues.

The narrative presses audiences to twelve of them, with the main theme being that men are manipulative, insensitive, and easily cheated . The world's view of males, on the other side, is different from Jordan's desires to flee him around and enter dream worlds where he may freely stretch his mind's limitations to test female bonding. Jordan's relationship with women permits him to both comprehend and challenge his masculinity.

According to Susana Onega, "Jordan's" search is self-seeking for personality that entails breaking the terms of gender and sexuality and agreeing on the feminine facet in man. Therefore, Jordan is an incomplete young man with bisexual leads (Onega, 2011, p. 308).

Also, Jordan wants to transform masculinity into femininity, and Winterson did not hesitate to draw her gender and pivotal beliefs with gender lines in viewers' brains. According to Bakhtin's assertion, it is evident that language plays a large role in one's experience of truth. In light of this information, it is important to understand that Jordan must be liberated from all of his difficulties with patriarchal language since it is incompatible with his understanding of reality

For him to accept that feminine language is true, he must understand that it provides him with fresh insights as well as retells and repairs the patriarchal reality around him. As could be expected, Winterson investigates the influence of language in

society, particularly in the context of masculine supremacy. Jordan's identity is transformed through the employment of these phrases, which are employed to reconstitute patriarchal discourses from a feminine perspective (Osborn, 2015, p.30).

Thus, Jordan knows how the dual-gender framework is executed while escaping it and discovers women's patriotism in his cross-dresses. Jordan sees a group of prostitutes while walking and gathering information about a woman he is loving. They tell him to come back to them in the morning. *"female disguise" because "As a man, however pure, I would be paid away or made a eunuch"* (p. 27).

To avoid being a customer in that establishment, Jordan must identify himself as a woman, and this is the only profession available for guys in a brothel. His options are limited due to the binary gender concept. In this brothel, as in the brothel in Spitalfields where prostitutes are slaughtered by zealots and his mother assists in the extermination of the dead, semi-dark characters: persons who are neither clients nor employees, neither a woman nor a man, are frightened by the place.

As a result, the divide between males and females is considerably more pronounced in this profession, although certain people, such as Jordan and Dog Woman, can blur the lines by dressing as ladies. Jordan has no qualms about donning the garment, and prostitutes compliment him on his feminine skin, indicating Jordan's capacity to be successful in any situation (p.28).

It is possible for a man to behave in a woman-like manner without realizing that he is male, whereas a biological man can have a female gender identity, which demonstrates how gender changes and influences the personality, as well as the wearing of clothing of the opposite gender without revealing one's gender identity. One of the most significant factors that influenced Jordan's personality was the fact that he spent his childhood with his female mother, who was compassionate towards him. Also, when he dresses as a girl, he does not have to worry about his gender identification because he feels more confident in this role.

Jordan then discovers that the prostitutes are being assisted by the church down the river in their attempts to flee while having affairs at night. Males exert influence over both groups of women, and by cooperating with one another, they have the potential to destroy or take over the components that supervise them. Several

prostitutes had even gotten their hands on items from the bagnio and sold them to make a living for themselves.

When the thought of nuns and whores working together appears to be the beginning of a funny joke, these imprisoned women are surprised to discover that their circumstances are not so favorable. As a result of his experience in the brothel, Jordan decides to continue living as a woman in order to learn more about the male-female connection from a lady whom he meets while selling fish.

Although prostitutes find Jordan attractive, he realizes that he may not be able to pass as a woman when working with other women. These are human structures, but they are organized by signals and idioms that use a common language as code words that convey a different meaning (p.29).

Jordan's understanding of gender role models grows as he learns that gender is more than simply clothing. He also learns that it is a combination of communication skills and relationships with systems of power. Because men do not need to know how to disrupt a system that benefits them, Jordan only discovers this after becoming a woman. A supervisor in Jordan, a somewhat unscrupulous character, informs him that women believe they are wiser than men. Jordan truly feels for women.

These disparities in Jordan's character are learned by both males and women. This is a "new" version of the game. To prove how stupid women are, Jordan the man dressed as a woman studies how to be a better woman. Unlike many of Winterson's characters, Jordan does not believe that men and women should be defined by a set of rigid gender roles.

With regards to the socially mandated bounds of "masculinity", Jordan and Nicholas were in disagreement in the 17th century. As visible in Jordan's portrait of women, *Sexing the Cherry* reveals the limitation and thoughts put on men in the community. He does not have a step upper link with men, he has been learned to be wary about women. As women are inferior to men or must be seen. Resolutely, one may confirm that Jordan is a male more than a woman. Therefore, his attitude out is not a stereotypical male character. That is, he is a genderless character looking to get his path out. Under one of his unusual journeys, he even cross-dresses, which is unusual, as Makenna steps out. Jordan is a gender neutral name that may be used for both girls and boys, which contributes to his occult gender identity. Jordan's numerous

journeys to stunning sites become a quest to rediscover his true self, which remains elusive (Genca, 2015, p.30).

Besides, Jordan is now on a never-ending mission about dance, and he is the one who educates the viewer and reader on the feminine worldview. His alternate reality is in flux: date, time, and even the characteristics he possesses may change during his travels. He travels through mystical places in search of a dancer who teaches the reader a feminine view of the world (p.94).

He proves that he "*has met many people and subjects, who yearn to be freed from the burdens of their own body and sexuality, dressed as men and women and women as men*" (p. 96). We should say that rather than discussing the female history or rewriting history "to shed light on gender bias" and trying to understand the role of women, it is a good idea to discuss male accounts or rewrite history in order to "*highlight gender bias*" (Araslanova, 2016, p. 98).

He will leave to various places among a "*pen of prostitutes*" (p. 30). He will be accepted if he dons a female hide to avert being set, a mask that learns him to slight. The traditional fixed distinction between better and worst makes him conscious of his interpellation as a male subject and satisfies his need for attention "*to be free of the burdens of gender*" (p. 31).

He concludes that they do not know about the dancer but want to communicate "without words" (p. 31), which is a "private language" that does not fall into the composition of men (p. 32). The feminine language always spoken by women in Kristeva's semiotic stage, the unmarked realm of fantasy, is this language without letters that can be left out of words.

Jordan studies the feminine worldview when he gives a "grammar book" while dressed like a woman and is divided into a great many selves. This information allows him to escape the problems of evolving to the level of gender expectations, masking the divisions between the sexes, and experiencing the oppression that women face. It contains a set of instructions designed to teach women how to interact with males (Winterson, 1990, p. 33).

When he reads it, he realizes the "crimes" of his gender. He realizes that a woman's pessimism and an essentialistic view of the male are justified, a realization

that angers him so much that he commits suicide. He arrived to the city of portable buildings whose inhabitants in one night demolished their homes and rebuilt them in another place to escape their creditors (p. 42), a literary invention that echoes Calvino's novel.

He discovers the home of the Twelve Dancing Princesses and hears their feminist accounts of escaping the patriarchal spaces of their failed and harrowing marital lives: their reports, provocative statements about independence fairy tales, and their reasoning imply that marriage can play an oppressive role in fairy tale endings.

Jordan teaches to deal with the dangers of freedom when necessary to know the world itself. He realizes that his work behind singularity has led him to become a self-proper, independent human being. It is also noticed that the dog woman tried to teach him, but at that time he failed to learn it because he was lost "in the gap between his example [he] himself and [his] beating heart" (p. 101).

Winterson and Jordan one of the central means of escaping the artificiality of binary opposition, male/female, exposing it as a linguistic construct and allowing Jordan to draw alternative maps of the self.

Besides, grafting becomes a strategy for putting into question the criteria of difficult sexual heterogeneity in order to "*undermine the conceptual basis of heterosexual prescriptions in cultural practice*", and "*to achieve a freer and more liberated acceptance of cultural differences and the 'monster'*" (Ma Kenin, 2005, pp. 91-92).

This device refers to Jordan's flexible self-construction that combines masculine and feminine components within itself. It is also underlined by his coexisting indulgence in cross-dressing (literally and figuratively) and by his conception of the possibility of becoming "*someone else in time, grafted onto something better and stronger*" (p. 87) as a person of "many and not one" (p. 90). This also indicates the "*end of his fascination with his mother in the mirror*" his ability to distinguish her as the first ideal (Onega, 2006, p. 97).

Jordan's Uniqueness Process details how to generate dual oppositions such as father/mother, man/woman, culture/nature, and head/hearth, as well as Jordan's final realization of his dualism. Jordan is set to learn more about the mysterious world of

women, so he seeks out the secret to each princess's narrative. Jordan faces their mixed destinies on his way to fulfilling Jordan's only preoccupation.

Jordan must come to terms with his sense of inferiority and his image through his relentless pursuit of the Fortunata, and acquires his mother's androgynous fullness if he is to discover his own identity.

Also, self-identity and gender identity are divided rather than static, and are represented by Jordan's withdrawal or denial. Jordan acknowledges that he is always dressed as a woman despite the well-established differences between female and male, nature and culture, good and bad when he sees women moving from the monastery to the adjacent monastery.

Through images of the carnival fruit, Winterson challenges patriarchal gender constructs by weakening the differences between females and males. Referring to Bakhtin's observations of the observer, who may see here that Winterson argues that no organism can be expected as a whole because every observer, which means every participant in the global ecosystem, sees that organism in different places and from strange points of view.

Then he discovers that women speak a distinct language from men. He responds by saying:

Women, it seems to me, speak in a different dialect. The use of everyday words as codewords to convey the meaning of something else in a language that is not based on human creations but instead is organized around signs and phrases seen with suspicion (p.).

as a man prevents him from having access to this secret language, but in seeing the value of this language for women in building community and freeing themselves from the repressive patriarchal society in which they live. So, he changes his tune.

Silvia Antosa claims, as Jordan realizes, that he must break free of the constraints that language and patriarchal language put on his perception of himself and the world around him. In order to 'rewrite' pre-existing patriarchal discourses within 'feminist' mythology, he must locate feminine language that is a hidden domain he eagerly explores (p. 84).

Another feature in Jeanette Winterson's works, which are written 'with a sense of something else,' is that they are not bound by the patriarchal universe. Using Villanel's story as an example, Winterson generates feminine discourse because of Villanel's gendered position and may embody the feminine style of writing in the art of writing (Kirka, 2009, p. 82). Nina Auerbach and Cath Storrs point out to the "feminine chronotype". Who plays as physical ladies and mental advisers in Jordan's seeking for the hero sightless to the Fortunata provides Jordan with a single viewpoint on men and masculinity. Many feminists declare that they have recognized the relation of women's alliances duty as a counterbalance to male sway (Nina Auerbach & Cath Storrs, 1978, p. 27).

Lucie Armitt has referred that *"the female characteristics is ever stronger when women are as a whole bound"* (p.150). In this regard, Paulina Palmer says *"sisterhood and women's people are at all regarded by feminists as providing both a refuge from and a challenge to the unjust facets of a patriarchal association"* (Aróstegui, 2003, p.126).

The more closely Jordan engages with women, the better he can see the material division of the sexes. He asserts that cross-dressing is not only particular to one sex; both sexes do this in order "to be free of the burdens of their gender" (p.28), thus accepting that there is a "burden of gender" in the hierarchal society. More specifically, when he starts to work on a fish stall, dressed as a woman, he oversees women and notices that *"women have a private language not dependent on the constructions of men"* (p.29).

Jordan's observation is relevant to understanding Cixous and Irigaray's theories concerning Winterson's attitude which deconstructs a language constructed by men. Because of his transgressive love, Jordan can refuse such construction and see the paradoxical aspects of gender politics. He transgresses his gender boundary for love through cross-dressing. I think his travel into women's land assists him in seeing the error of conventional sexed hierarchies in the construction of sexual subjectivity. Thus, through great subversion of gender, Winterson *"urges transgression of the limits separating self from other, man from woman"* (Jackson, 2012, p.73).

In other words, a juxtaposition of bodies is used in order to subvert heterosexist norms. This practice is obviously comparable to Butler's theorization of the

idealization of gender in *Bodies That Matter*: "Gender norms operate by requiring the embodiment of certain ideals of femininity and masculinity, ones that are always related to the idealization of the heterosexual bond" (pp.231-232). The subversion of such idealization is exemplified when Jordan wears female clothes and changes his appearance to the other gender.

The male and female bodies are put together side by side because men are always stronger than women with their "heavy" images. However, The origin and intent of placing Jordan's sabotage clothing in front of the known views of this behavior is because it is always the woman who wants to seek better wealth and a free living space.,and the recognition of men themselves as women is either because they are sexually provoked by the female to dress or for homosexual pleasure.

In addition, Winterson is intriguing in creating a condition of a man who follows the advice of a woman to take on the camouflaged woman and continue to wear her clothes to enter the world and understand it. This case is wonderful, but it is not excluded. Jordan does not have to be exceptional in the event of any underlying sexual currents dressing in Jordan as it should be for some professionals.

In addition, Jordan's language is like to be erotica of all "women". This lesbian makes more similar to Jordan in women's dressing . This lesbian developed more like Jordan in women's dress. Jordan and his mentor, Tradescant, dressed similarly:

With colored faces, red lips, and dresses that looked as if they [had] pawned every infantryman per capita (P.68). Born to make her character that of a woman, "*Jordan has a good walk to chop and a leer who [gets] a little bed showing up at night*" (P.69). This time instead of knowing the land rests with my parents, the vast field of homosexuals, in danger of being discovered or seduced. "Jordan, in his dull attire," tells the dog and the woman, "*I felt Hugh Peter [the preacher]'s oily hand slip under his skirt the promise of freedom that Christ alone can bring*" (70). He brings "Freedom" and two more passes to his mother and teacher. "Tertium nun Datu": Jordan is dressed, he is there the suspect, either in danger of death (at the place of trial) or castration (among prostitutes).

Moreover, Jordan falls into gay or lesbian sexual seduction. For those critics who assume that a person who dresses in clothes primarily associated with the

opposite sex reassert their masculinity from cross-dressing, Jordan's case might remind them of the dangers of cross-dressing at once. This pressure and stimulus from the external surrounding should have been grim rather than reassuring (male) transvestites. In any case of the attendant danger, Jordan wears cross-pad as necessary to lubricate the sex just as a number of the people he met - *"who yearn to be freed from the burdens of their sexuality, have dressed up as men"*(p.71)

The fact that Jordan's character succumbed to her adopting feminine qualities - first hairstyles, then clothes, then feminine tasks, and eventually female speech - is clear. At this point, he begins his search for the "blessed of men" which he refers to as "thin men" and the diseased human race is virtually indistinguishable from other males in the community.

In terms of appearance, we note that the effect of clothing affects the meaning of the male, but the person accepts this matter because he is male in the body and female in appearance. It can be seen that the person has no objection to be like this and has no problem with the self-community itself, despite the rejection of society and the patriarchal system for this thing, but the feeling of acceptance of complacency overtook this thing, as in the case of Jordan, when he was looking for pleasing himself and revealing himself behind her in feminine clothing (Cardos, 2003, p.15).

2.3. The Twelve Princesses

"The Twelve Princesses" is written by Jeanette Winterson. First, the story begins with a sinister plot revolving around a king and his twelve daughters. As the doors are closed by the order of the king, when king sleeps, the princesses go to their rooms to sleep. The princesses sneak out of their rooms every night, and then in the morning, they come back in their worn-out shoes due to dancing until morning.

Then, the king publishes an announcement stating that whoever knows the secrets of the princesses will have a prize, which is to choose one of the princesses to be his wife and be the king, and if he does not do so within the next three nights, the soldier who seizes the opportunity to reveal the secrets of the princesses.

In return for success, the soldier will receive the valuable prize. He may marry one of the king's daughters. Because of his old age, he chose the Great Princess, and they matched, making the soldier the king's heir (Alegre, 1999, p. 5).

In exchange, the King allows the elderly soldier to marry one of his princesses when he tells him the secret of the princess's identity. Due to his age and his success in becoming the King's heir, the soldier desired to marry the most prominent of the three daughters. Generally speaking, princesses are shown as weak creatures who are confined to their apartments and left to wait for their prince charming.

Women are sequestered in palaces or enclosures to prevent them from being involved with men before marriage, as is the case in many other stories with the same theme. As the main male character in this story, the King takes control of his daughters' lives by forbidding them from leading independent lives. The King sets up the way the princesses dance and free themselves from the restrictions found by their king as a male power that is unacceptable. His case is endangered in a patriarchal society.

Therefore, the King decides to strafe his daughters for their unsuitable acts, Like many other plots in literature, the mores strafe the female characters who overhang the patriarchal morals. The plot was social traditions promoting the patriarchal values and ruin in literature. *"The Story of Twelve Dancing Princesses"* is made of eleven stories that are told by eleven princesses who reveal what happened to them for being obliged into marriage. Winterson expresses each of the twelve princesses' voice to say their story by saving them from the male sway apparent in this story. By providing the princesses a voice, the princesses are caged in home space and powered into heterosexual marriage by taking their voices away.

The princesses have the force of takeover control of their life and change their destiny after marriage they are obliged, Winterson's retells that the princesses are miserable with their husbands. Each one has a single story to say.

You realize that lastly , a smart prince held us flying through the pane . We had given him a sleeping outline , but he only supposed to drink it. He had 11 brothers, and we were all set in marriage, one to each brother, and as it says, lived happily ever after. We did, but not with our husbands (Winterson, 1989, p. 47). Winterson makes poof and rewriting as intertextual forms to subvert the conventionality of fairy tales.

Linda Hutcheon identifies parody as a form in which *"one text is set against another with the intent of mocking"* (p.32). The princesses tell their stories one by one and express their tendency for force easily as many of them unrepentantly kill their husband, She opposes the image of women as timid and submissive as she shocks the reader by presenting the concept of homosexuality and sabotage female characters using force:

She had not minded her husband much more than any wife does until he had tried to stop her hobby (Winterson, 1989, pp. 48-49).

In this case, She rigorously shocks the readers by presenting female characters subvert with violence to parody and ridicule archetypal female figures in this novel. In addition, Winterson expresses value to the personal development of the female character after their marriages by characterizing them as dominant and attached to their interests. In the story of the second princess, the princess wraps her husband's body in cloth and suffocates him since he tries to prevent her from engaging in a hobby. Winterson satirically inverts the conventions of male power over women by empowering the female figure through subversion of these conventions. In addition, she allows her female characters to take control of their lives and change the fate of their foreordained heterosexual marriages.

In the story of the third princess, the narrator made a description of the use of violence in a slight tone and introduces the homosexual relationship of the princess' husband: *"But he never touched me. It was a boy he loved. I pierced them with a single arrow where they lay. I still think it was poetic"* (Winterson, 1989, p.49). In this word, we notice the subvert gender as a man because he makes a relations with a guy thus breaking the identity as a man. Winterson intends to review the sapping of women and the control of male power. However, the use of power by a female figure contributes to the paradoxical mode.

In the usage endorsed by Winterson, the male characters are severely weak. To illustrate, the fourth princess's husband is made to be a psychopath who takes pleasure in his wife's pain and spoiling the virgin girls.

It was shortly discovered that the women he was in love with were inmates in a mental institution. He arranged for them to be married in abandoned barns for a short time. He forced them to wear a shroud as their wedding dress and to carry a bunch of

carrots as their bouquet, which they refused to do. He then sacrificed them on the altar of pigs without any further delay. The vast majority of them were virgins. He enjoyed returning home and smelling their blood.

When we look at this story, we can see how a guy overcame his gender by making this princess the one who killed him, because she flips her gender and appears to be a woman. When it comes to gender identities and sexuality, Winterson focuses the attention on cultural and social morality, which is founded in heterosexist and father-centered traditions (Winterson, 1989, p. 50).

Marriage is regarded as a sanctified institution that upholds heterosexual and patriarchal values. It is used in stories to emphasize the importance of living a life that ends happily ever after. Fiction, for Winterson, is a position from which to explore, undermine, and tamper with notions of gender, identity, and sexuality," says Laura Doan afterwards. "*Twelve Dancing Princesses*" by Jeanette Winterson is a novel in which the spouses of the princesses survive and are punished at some time. In the fourth princess' story, the husband's body is corroded with sickness and found dead in the snow similar to the husbands of other princesses who had had sad finishes in their stories. Other princess' stories are presented by Winterson through deciphering and subverting figures (p.51).

Another intertextual sign to the other character was Rapunzel in Winterson's version, whereby the witch is thrown out of her tower and was blinded by the prince, whereas in the Grimms version, it is the prince who contracts a disease from the tower. In Winterson's retelling of the narrative, Rapunzel and the prince live happily ever after.

As a result, the princess confirms a first-person narrative pattern, acknowledges that she herself is the older woman or the witch who fell in love with Rapunzel, and states: "*As for me, my body recovered even though my eyes did not, and eventually I was discovered by my sisters*" (p.52). Winterson's assessment is an attempt to protest against the mandatory heterosexuality of the classical version by establishing a lesbian connection between Rapunzel and the witch, but it links to carelessness that heterosexuality ultimately prevails. Why has not Winterson taken the opportunity to address the fact that the story concludes with Rapunzel and the prince getting married? This is due to Winterson's refusal to fall into the trap of some

feminists' predisposition to see woman-woman relationships as unproblematic and utopian in their outlook.

Winterson's telling of the story of Rapunzel's abandonment of the witch is viewed as a betrayal that brings their gay subversive connection to an end. As Butler pointed out, this relationship breaks down the character's female gender, and results in a reduction in performance quality (Houten, 2007, p. 37).

In Winterson's "Rapunzel", the princess refuses the prince's proposal for marriage, preferring instead to live with an older woman in a tower. The princess is portrayed as a lesbian who is involved in a homosexual love affair with an older lady, rather than as the princess of the prince. Next, the prince's portrayal questions the traditional depiction of the male figure by questioning his masculinity in the following line: "One day the prince, who had always loved to lend his mother's gown, disguised up as Rapunzel's boyfriend and dragged himself into the tower" (p. 51).

Winterson deliberately subverts the solid conventions of patriarchal language in the original fairy tale of "Rapunzel," and inverts these codes in order to undermine the conventional view of sexuality and gender. Winterson's work is a critical contribution to feminist literature. Another narrative, "The Frog Prince," is told at the conclusion of Winterson's version of "Rapunzel," as it is revealed: "My own husband?" So what? He changed into a frog the first time I kissed him, so it's all OK. He's right in front of you, right next to your foot. Anton is his given name" (p.52). As previously said, Winterson gives gifts in order to punish all husbands in some manner or another.

When the princess kisses the husband, the husband is converted into a frog, thus the husband is receiving a punishing ending. There is a happy ending to the story in which the frog is changed by the princess into a prince.

According to the statements of Joanne Chapman and Peta Brannock, these authors assumed the most fundamental point of view of any of the theorists discussed in this paper, and they restricted their discussion to the issue of homosexual identity. In the same way, they hinted that a lesbian identity existed in women before they even acknowledged it. Winterson hopes to shock the reader by turning the spouse into a frog and giving him the pet name Anton, which is then repaired by giving him another pet named Anton (Joanne Chapman & Peta Brannock, 1987, p.72).

The real name of man has been changed to an animal's name. Through the parodying of old fairy tales and the rewriting of them in her own unique style, she strives to make subversive use of them. Winterson was also a practitioner of such transformations of humans into other species. In relation to princess name husband, Anton's identity, the princess do not pay heed to the names of his sons, like the story *The Frog Prince*, in which a frog is transformed into a prince by the kiss of his princess (Winterson, p. 47).

The reader is taken aback by the husband's conversion, and the princess refers to her husband by his given name as if it were an animal name. The other princess was adding a name to herself while she was speaking. She has a thing for hawks. She also characterized her noise as being "a harsh ringing sound". She grew enraged because she appeared to be a falcon. The readers were alerted to the fact that the name of the person had been transformed into the name of the animal.

In this regard, Winterson inserts the story of a princess having a homosexual love issue and leading a lesbian lifestyle as it follows "I never required anyone but her. I tried to run my finger from the cleft in her chin down the slope of her breasts and across the level plains of her stomach to where I knew she would be wet" (Winterson,1989, p.54)

In the texts, the princess declares her gender issue with another woman and explains their relationship. The connection was subvert gender. Winterson questions the strict conventions of the controlling ideology, which fails to take any lifestyle with a heterosexual and patriarchal request. She achieve to free her female figures from the sway of male power and inverts archetypal female characters by presenting subvert female figures.

.Winterson gives the princesses the force to release themselves from the marriage bonds and drive their lives under no rule . In the story of the eighth princess, the husband is punished to death by the princess,then the princess releases herself after his death: "My husband came crashing over to the stove and gulped the milk in one draught As soon as he had finished, he started to swell up" (Winterson,1989, p.55).

Winterson depicts the princesses as smarter and cleverer than men and they own the power to defy the dominance of men through them. In the text above, the eighth princess tries to over her wedding and pull with subvert way such as 'kitchen'

by killing her husband. The use of force and silly narration are also apparent in the story of the eighth princess. The husband is satirically portrayed as glutton eating a day one cow followed by one pig every day. He is also depicted as a grotesque character of enormous size. When he died, "out of his stomach came a herd of kine and a fleet of pigs" (P.56).

The ninth princess discovers a part of male figures drawn in classical stories, which is men's requirement for proving their masculinity and superiority. In this sense, the ninth princess' husband strives to control his wife and makes use of her to prove his masculinity in a way: "At night, if he was away, he had me chained to our bed" (p. 57). Related the princess as a threat, the husband characterizes her like a falcon: "*I was his falcon...He said my nose was sharp and cruel and that my eyes had madness in them. He said I would rush him to pieces if he dealt softly with me*" (p.58). So, the princess depicted as a falcon liberates herself from the control of male authority and strafes him for the violence inflicted on her by the husband.

Winterson amalgamates the fantasy with her satirical rewriting of fairy tales. In the story of the ninth princess, Winterson laughs at the degradation of a woman by a male figure who takes advantage of the woman's roles in the firm of marriage by perfectly subverting the roles of figures and by empowering the female figure to defend and free herself from the male sway (p.59).

Others view that the only explanation for homosexuality is a reversal of the roles of sexuality and gender identity when life is structured in this way. It is also a direct result of the opposite gender's inability to comprehend any other paradigm except their own. There is no happy ending for the Tenth Princess and her husband according to the reflexology model: "*When my husband was having an affair with someone else, I peered into his eyes and noticed his eyes glowing when we ate,*" says the princess. According to this, the princess refuses to marry her husband since he is unable to be faithful and good to her. When her husband sets her in a domestic environment, she is expected to perform all gender duties.

However, the princess wants to change her destiny, desires to take control of her own life by defying the constraints of marriage and society, and frees herself from an abusive husband who wants to limit her to being a submissive, shy, and closed wife in her domestic sphere. The author's rewriting of the stories of the princesses and her

female characters go about preventing and avoiding the intellectual formations of oppressive patriarchy.

Winterson gives the gender identities ascribed to the main characters of the story by examining the practices of Grimm's fairy tales, which can be a strengthening of constructed gender roles and entrenched male supremacy. Most princesses who kill the husbands of other princesses are punished by death or humiliating transformation in a manner of sabotage. The last pair asks the princess to end his life:

There is a black tower in which wild beasts live. The tower has no windows and no doors. No one may enter or leave. At the top of the tower there is a cage whose bars are made of bone. Of this The cage, a trapped soul looms in the sun. The tower is my body and the cage is my skull. The soul that sings to console itself is me. But I am not at ease. I am alone. Kill me (ibid).

Winterson presents alternative paths to women through her disruptive narrative. We see that they break expectations by killing their husbands or fleeing from them and finding joy in lesbian love (Hoda, 2015, p.70).

The author subverts traditional fairy tales by allowing the princesses to tell their own narrative. A DE familiarization strategy can be used to combat patriarchy in this situation. It empowers women to tell their own stories by refusing to allow others to speak on their behalf. Winterson argues that the patriarchal culture at the end of these tales, "*As it says, we lived happily ever after*".

However, this answer goes beyond what ladies expect from fiction, as these women live happily ever after, but with a twist. An eleven-anecdote summary of what happens to the princesses when they wed is offered to the reader at the end. In spite of being prepared to marry a guy, each princess manages to get her husband out of her life in some way (Winterson, 1991, p.93).

The Twelve Dancing Princesses is a well-known fable about women's roles in the society by compelling those who do not challenge the norms to marry victors of their parents' tournament without their permission. By defying patriarchal expectations, these princesses are able to live lives that were not planned for them at the time (Xorca, 2020, p.2).

the king daughters' unwanted norms have broken his peaceful patriarchal rules. In her novel, Winterson pays prime proof to the princesses' personal development following their weddings because her representation of princesses is

dramatically different from the stereotyped woman's notion in the story and more crucially in the society. Winterson's retelling of the twelve princesses presents opportunity for women to run the burdens of patriarchal values. She notes women's lack of self-assurance in comparison to men's dominance. Consequently, she raises concerns about force, heterosexuality, and even homosexuality and lesbianism during this process.

Winterson shows a humorous hint to women being restricted from their interests for their womanly responsibilities. They design their own universe with no limitations. Princesses are freed from the constraints of heterosexuality and homosexuality. When males do not show respect for a woman's feelings, they make her feel like she has to accept it.

As a result, women no longer seek out males for information; instead, they seek out other women to fulfil their desires to be accepted, loved, and respected by others. In Winterson's writing, readers are provided a stance in which women do not play their desired roles in men's universes. In other words, women do not play their classic roles in men's worlds. Rather than sacrificing themselves to please their partners, they create a womanist cosmos where women are encouraged to listen to their intuition and act on it. As described by Ponse as 'one's social and/or personal resemblance in terms of desire for a sexual activity with a special gender, women's development of a lesbian identity was examined via a social constructivist lens (p. 27).

To find happiness, Winterson looks outside of the human race. In other words, a woman can be content without the company of a guy. Finally, the plot involves a woman endangering the life of a man. A man can suffocate a woman's passion. Women's oppression by men is depicted throughout Winterson's work. The patriarchal worldview imposes terrible constraints on women, and they are unable to possess their thoughts and voices to challenge it. We see the subversion of gender play out in this narrative as the princess allows her man to be named after various animals.

The murderer also harmed his gender identity as a woman. This is not all: we can tell that one of the princesses has a homosexual relationship with another woman. In *Sexing the Cherry*, Winterson used a bizarre setting to offer women the power they crave. Treachery, gluttony, and destructive forces are all tools at the disposal of the Princesses of Winterson when it comes to dealing with male indiscretions. When these

princesses end their stories, they show that a traditional wedding can be unfair, and they show that genuine love can be found in both same-sex and heterosexual partnerships. Heterosexual relationships and the typical position of a submissive woman are rejected by Winterson's inversion of the princesses (p.28).

Sexing the Cherry's twelve princesses symbolize freedom since they risk their lives in order to achieve it, and represent free spirits and free identities. Winterson's creative reworking is daring and somewhat successful since she does not hesitate to use numerous tactics and her sardonic tone to verify her purpose of providing a gratifying critique of the status of women.

Winterson uses subversion of gender stereotypes and heterosexual love letters in *Sexing the Cherry* to push the boundaries of love. In *The Twelve Dancing Princesses*, Winterson deconstructs love by drawing on patriarchal and non-sexual discourses, so undercutting the dualities linked with the notion of love (Osjorn, 2015, p.10).

Winterson rewrites the Brothers Grimm fairy tale and, via its metamorphosis, confronts the status quo of gender roles. It is suggested by Kintzele that the conclusion of "ownership" is initially joyful and critical, because it alienates the narrative and reveals how relationships between man and woman are established. Paradoxically, it generates the sense that political connections are omnipresent (Winterson 2010, p. 8).

As an element of parody, Winterson employs prior fairy tales, which she then subverts to express a feminist viewpoint. Contrary to the original plot, every story is under the direction of women, and every character is in opposition to male authority as a result of the use of this rewriting technique. An unhappy marriage cannot be salvaged by any means. When they leave their husbands, they find true happiness in life. This leads to a discussion on who should be in charge of releasing women from male dominance.

A map of subversion of traditional roles is created by categorizing stories about unhappy marriages into different groups. Some women love another woman and leave their spouses, while others kill their husbands because they mistreat them or simply because they cannot endure married life. Another group of women abandon or murder their spouses because they do not love them and will not betray them. Those who have suffered as a result of the actions of males have told their stories. As a result,

in order to communicate their stories, women must learn to speak in masculine terms, whether through standard storytelling tactics (fairy tales, clichés of love and death, gothic, and so on) or even parodies of church literature (DEMRTÜRK, 2020, p.33)

Byron, Browning, Lewis Carroll, and Shakespeare are examples of great writers. The story's conclusion was written in the purest - and, at the same time, most controversial - style of the story. The sisters lived happily ever after, but not with their husbands, as was customary at the time. This means that the Twelve Sisters' downfall is primarily due to the expression of feminine desire paired with the passivity that men expect women to demonstrate. Furthermore, they provide systematic evidence of the failure of marriage "*they legitimize the collapse of marriage*" (GENCA1, 2015, p.11).

Winterson's presentation of the traditional story removes the normal spectacular plot of the wedding and gives credibility to the sexual test, thereby legitimizing female sexuality outside the limitations of the reproductive function our civilization has assigned to women. Who lends herself to same-sex marriages, As Jordan explains, also gives way to more human relations among the sexes. At the close of the tale, the princesses are punished for their try at freeing and, ignoring the King's authority in the fairy tale. The roles are conveyed through the plot and the depiction of the female figures (Maioli, 1999, p. 247).

Women's sexual acts and procreation are placed at the mercy and control of males through the process of marriage and sadism; both of which lie in the woman's stay at home. People expect women to play many traditional roles where they are socialized to put the demands of others first and suppress their own. Given the knowledge that male and female are involved in sexual assault in *The Madonna of Excelsior*, they do not find problems of the same fate when they are caught by law. Likewise, the society does not judge them by the same moral law: women are judged more harshly than men. De Beauvoir says: "By marriage, the woman's erotic life is suppressed; she becomes only the other half of her husband" (De Beauvoir, 1988, p. 455).

A threat and a danger to the patriarchal power and the heterogeneous coordinator, the overly foreign female body does not favor the patriarchal feminine image, which is how patriarchy controls femininity, and therefore does not promote it. Homosexuality is a threat because it demonstrates that masculinity is, after all,

irreplaceable and undesired. Lesbianism is defined by feminist critics in a variety of ways, including political, sexual, and postmodern formulations, which are occasionally combined together. The research was based on the work of Catherine R. Lesbian body and desire are highlighted as having political possibilities in this film. According to her understanding, being a lesbian implies and necessitates more than just "gay sensitivity" (Genca, 2015, p.24).

In addition to being lovely and funny, she is also a successful businesswoman, demonstrating that a lesbian is tougher than her body, rather than her flesh, but lesbianism takes a share of the body and a share of the meat. In addition to political support for gays, women can perceive carnality in intimate friendships in which they enjoy one another's company while blending a feeling of self and well-being. In lesbianism, skin, blood, bone, and breast are all pledged in the same direction (p. 244).

As a result of considering the preference for gender above "political sympathy" in an understanding of homosexuality, Stimpson comes to the conclusion that lesbian narratives are more concerned with boosting lesbian presence than with presenting a politically correct representation of homosexuality. Rubyfruit Jungle's extreme self-admiration is responsible for a large part of its enormous appeal. While simple pleasure and heroism are instructional and politically useful, they also *"prevent a more in-depth examination of the nature of things and the nature of lesbianism"* (Winterson, 1982, p. 22).

Using their lesbian love, Farkas narrates the stories of each princess, and how they ran away from, or even killed, their spouses and found happiness in their lives. Winterson subverts the fairy tale by rewriting it from a feminist perspective and using it as a subversive weapon to show that heterosexual marriage is not the norm. To be happy, one does not necessarily have to be different, at least in the case of Winterson's female protagonists

As a result of Winterson's rewriting of the correct story from the perspective of Feminists, homosexual marriage is presented as an alternative to heterosexual marriage. Winterson's rewriting of the correct story from the perspective of Feminists also points out that women's role as faithful wives is crucial to the reconstruction of society. A major concern of Winterson is the perpetuation of negative gender stereotypes gleaned from mythology and fairy tales.

In both of Winterson's novels, the crossing of borders is mixed with knowledge of lesbian love as an alternative to canonical marriage. Because of their homosexual relationship, women's liberation was a frontier in Winterson's hetero-patriarchal society(Kirka, 2009; Kendall, 1998, p.76).

At the same time, when women are "having sex" with men, they are also maintaining love connections with women (including the "grinding" of genital touches) that they claim to be "loving". The so-called multicultural researchers have been unable to determine the extent of women's "sexual" connections because of this. For instance, a new fact was discovered. Homosexuality may or may not be a part of a woman's testicles in several locations, although it is not known. Many stories about princesses show us how they resorted to acts far from their husbands; acts that tainted their female identities and necessitate the creation of a new feminine identity complete with feminine characteristics and actions. It is a positive thing about their husbands that they defied patriarchal norms and followed their own way in order to be free and happy.

These are all actions that show and explain to the reader the extent of the sabotage identity revealed. At the end of this story, we see that all princesses have one goal, which is to live happily despite the acts of sabotage they committed, including murder and practice. Lesbians destroyed their gender identity as women, whereby the princesses made a decision to live freely and happily without their husbands. This is evidence of their ability to live without their husbands. Their married life was unhappy; therefore, they rejected patriarchy in the society (Cardoso, 2003, p.21).

The princesses do not mind committing these destructive acts, so we see every character who has destroyed the female sex, is happy with what she did, even though killing is a technique that men use, but the princesses did. Women feel happy away from the restrictions and laws imposed by the patriarchal society. Butler sees homosexuality as a performance and a disease performed by a person, a subversive type that the female performs with the female. In addition, the princess found her happy ending by calling to offer a hand to others to get away from the norms and constraints of a patriarchal society.

The happy endings that many princesses form for themselves represent that a woman does not want a man to be joyful and be a full and different human being

different. The Princesses of Winterson have an opportunity to make their options and only live their life.

Princesses leave this norm cycle after their horrific wedding and determined to get another route. In addition, none of the princesses had kids.

Princesses do not just run away from ignoring and naughty spouses but also escape from the norms of the society's expectations of a woman entity as supine and obedient, marrying, having children, and being in a constrained family, and live happily ever after.

It is not entirely clear if the princesses, who reside in the city where people live constantly moving their homes, really interact with the rest of the townspeople or both were just staying between their small group. It can be also said that some of them did not really select the life they lead.

2.4. Fortunata

The story begins with the twelfth and youngest princess, whose name is Fortunata, who breaks traditional expectations of a female behavior. She, on the other hand, is a fictional character who, via her role as Jordan's Other, has become part of his own identity.

In this way, Fortunata represents a hidden aspect of Jordan's nature, a stranger within the character, a part of himself that Jordan looks for but never finds. Jordan's personality is unfinished, as he looks for the dancing part of himself throughout the story but is unable to locate it. He tries to acknowledge himself as an Other, but he takes no action, and his search becomes an important way of life. She has different characteristics from her sisters as follows:

Our youngest sister is not here. She never came to live with us. On her wedding day to the prince who had discovered our secret, she flew from the altar like a bird from a snare and walked a tightrope between the steeple of the church and the mast of a ship weighing anchor in the bay. Do you remember,' said another sister, 'how light she was? She was so light that she could climb down a rope, cut it and tie it again in mid-air without plunging to her death. The winds supported her (Winterson, 1990, p.24).

she was different from her sister in that she was a powerful woman, and her masculine mentality caused her to lose her sense of self as a woman. As a result, she

was forced to abandon her femininity. As a punishment from her father, she is compelled to marry the prince who had followed her and her sisters on their excursions, but she manages to dodge the wedding and any reliance on these men by pursuing a profession as a teacher dancer in the meanwhile. She does not belong to the group of authorities that place her students in places of knowledge because she chose a career as a dancer to keep her away from wedding and the responsibilities her father assumes. Instead of her father's rule, she will pursue her own pleasure in this manner.

The freedom she finds in living without rules appeals to her. Her students have learned to dance, physically spinning in all facets of their lives as they leave school like "butterflies" thanks to her instruction. They are as light as butterflies, moving from one position to another after having turned into something else, demonstrating their ability to adapt and change. When they dance, they demonstrate a blend of mind and body, showing that they have learned not to consider their bodies as physical burdens or as distinct from their thoughts. The contrast between space and matter is demolished, requiring a new perspective on bodies as being composed of empty space and points of light. In addition, the culture's emphasis on feminine materialism confronts the body in an attempt to produce "woman".

In the same way that dancing dismantles the opposition between mind and body, it also dismantles the distinction between presence and absence. In accordance with customary practice, the description of the school of dance is presented in italics in this section.

When she refers to the Puritan revolution, she is making a point about the role of women in the cultural history. Puritans vow to despise the human body as well as females and children. At the same time, such oppressive policies do not always suppress sexual desire, but rather push them to seek gratification in secret.

Fortunata's connection to her sisters presents a sense of reality for her existence while depicted as a part of an unreal world. Her aim was to seek happiness although she is not pretty, She is a gift with agency and endeavour to improve her living conditions. She joined sisterhood to combat patriarchy, not merely because she is victim status but also she is mutual strength.

Her sisters were either dissatisfied with their marriages or had unfaithful husbands who treated them as a property. They break expectations by killing or fleeing

their husbands and finding joy in lesbian love. She runs away from the institution of marriage and leads a life in a subversion world away from the conventions of a patriarchal society. Fortunata chooses a different path and runs away to lead her life without a male partner by refusing marriage: The following is how she describes her wedding day "It was the winter of our marriage, my sisters and I. We were to be married all together, all twelve of us on the same day." (Hooda, 2015, p.21).

It almost sounds as if the princesses will be wedded to one another "all together, all twelve of us". As a result, Fortunata's refusal to participate in the wedding ceremony represents her rejection to join the sisters' sacrificial pain (Van Houten, 2007, p.19).

The Fortunata view of marriage holds that a woman is subordinate to her husband out of civic responsibility, and that women's education may help reshape this hierarchical structure. Female friendships are shown as the climax of Estelle's story. This is a space for the emancipation of the female since women are not subordinate to one another and do not require external control to function properly. Women's education is a fundamental right, and Estelle's concern for this was repackaged in the concept of a dance school in Fortunata. Education is not equal to that of men since it is founded on patriarchal principles; it goes a step further since it is designed to assist students in transforming themselves into points of light, which is achieved through dance. Also she, prefers to live happiness by her work although she is less beautiful, looks like a man; she is like the dog woman.

Unlike postmodernism and contemporary feminism, which according to Roessner, aim to valorize the Other rather than just invert power relations, Winterson is unable to achieve this goal. As a result of the grafting, Roessner understands that gender is depicted in a different light since it supports a third term that is neither heterosexual nor homosexual but rather something that is somewhere in the middle of the two. Although he argues that this viewpoint is prevalent throughout the work, he also claims that this is not the case. Roessner feels that Winterson is attempting to naturalize lesbian desire because all other types of union are either impossible to achieve or result in violent outcomes (McMonagle, 2006, p.144).

The contradiction between two perspectives on gender is explored by Kintzele; the first of which holds that sexual identity is a fabrication and the second one holds

that sex is a "ahistorical kernel" that originates from the contact with language and is unavoidable by the subject. Kintzele argues that fruits are utilized as symbols of sexuality in the book, particularly as a sort of sexuality that is different from that of England, which is characterized as being sexually restrained.

He interprets the scenario of the cherry tree being grafted as a study of the process by which sexuality emerges. Because grafting is a man-made procedure, Kintzele interprets this as evidence that genders are artificially manufactured. According to Mary Russo "transcendence and freedom signified by the flight upwards and the defiance of gravity, and the fantasy of a femininity which defies the limits of the body, especially the female body" (Russo, 1994, p. 44). In these words, the point is to show the freedom and how it is important in her fortunate life although she does not have a female body; she looks like a male.

Her ability to fly allows her to escape from an arranged marriage and live happily ever after. As a result of her refusal to be tamed by patriarchy or marriage, Fortunata has maintained her independence to the point where she has become a source of contention among her sisters, which is one of her sister's regrets. She had discovered how to liberate her body from the limits of space and time, and as a result, she had achieved transcendence. What she learned from her excellent students is who she is. We can do this by reconciling gender identity with the essence of femininity. This procedure is carried out as a review of heterosexual love conventions and an exploration of gender stereotypes. According to Russo, she is hideous because she is a female philobat, which questions what is expected of women. In the world of philobats, a person is someone who enjoys partaking in activities that put his/her own life in peril. Despite the fact that they are attracting a large crowd, the performers are in danger of dying (p.45).

Male philobats provide an even greater threat to human health than female philobats. Russo also argues that female philobats have a level of masculinity that is unusual in women. (p. 29). Because of her agility and the high-risk circumstances she frequently finds herself in, Fortunata appears weird in light of Russo's words because she is a philobat, which has an effect on her gender as a female identity; she was a long way from being a woman in her previous existence (Junqueira, 2018, p.56).

In addition to her personality, Jordan is an audience member who falls in love with her after watching her under challenging circumstances. He loved her because she is like his mother; she was fewer pretty and a stronger woman. When Jordon notices her exiting the building, he says "She was climbing down from her window on a thin rope which she cut and re-knotted several times during the descent"(p.57).

This shows how she was a strong woman and she subvert her identity as a woman. Also, she never lived with princess because she ran away from her wedding. We see she is a special character and a symbol of independence. As her choice differs from her sisters, she likes to free herself not only from her husband but also from the violence of paternal love; she can be happy without a husband.

Even after Jordan finds her and says he loves Fortunata, and Fortunata chooses to live alone, thus showing her strength in a shape of a man body and she was satisfied with this. She did not fear from society at that time which considers at her as a man because her performance is like a man. Besides, she does not want to be obligated to the company of males because she was less feminine, and carries two identity: a male and a female at the same time (Fidanboy, 2016, p.45).

Another component of her subversion is that her body is depicted as something that has an aesthetic effect on others who come into contact with it, which is another aspect of her subversion. Fortunata is represented as a charming woman with perfect equilibrium, as well as someone who captures the attention of those who are in her vicinity. The depiction of her body represents subvert beauty as women's body because womanhood is reduced to the body.

Further, she is different from woman and she does not carry the characteristics as a female. In this way, Fortunata's subvert appearance and ability to dance independently of the body enable her to break ties with the societal norms and oppressions.

Fortunata's relationship to the figure of eight is revealed as Winterson works to assure the presence of infinity for Fortunata. One could argue that women do have some influence over others despite the fact that they are mostly responsible for building society's marginalized sector. A character like Fortunata evokes intrigue since her name is evocative of something that has yet to be discovered. As a result of her name referring to the unknown fortune rather than the predetermined destiny, she is

connected with mystery in addition to her captivating dance and poised physique (Winterson,1989, p. 54).

When we say "fortunate" we mean fortunate, happy, fruitful, prosperous, and blessed. She was freed from oppression when she was given her name, and it conveys that message. In a non-traditional sense, it is a symbol of strength. In the end, it does not matter whether her parents love her or not(Özgoren, 2015, p.65).

There are many ways in which we can expand our bodies, such as adding female parts onto the male one or vice versa, or by inserting a female story into the male one. In addition to this, we can also graft narratives into the body itself, making it both an art and a novel. To give an example of this approach, Fortunata begins with her body and works from there to develop a new kind of art that is grounded in the aesthetics of femininity and materialism while remaining open to the deterioration of her physique as a whole. Thus, it is the polar opposite of the imperialist regime.

This is something that other female characters, like mothers, can do by subverting the ways we have seen their bodies (passive resistance - rebellion, motherhood, and so on). Interestingly, they are all female characters we have never heard of before like a gay (p. 416) who were the polar opposite of women in terms of gender, disrespect, and always daughters rather than moms. Fortunata exhorts us to preserve the feminine so that we might enjoy it more fully. Like Fortunata, is able to express themselves more freely. She is a beacon of hope for those seeking freedom from the "burdens of sex" (P.31) and a fulfilling existence. Fortunata's vaccination record is positive because she does not give up her spiritual component. Meanwhile, the two "fire-crazy" women seem to be falling behind and turning their hybrid bodies into "war machines" which demonstrate that Fortunata was accepted as she is like a woman and a man at the same time to have pleasure and freedom; she wants to live a nice life and to be free (Maioli, 2019, p.38).

Furthermore, women do not need men to become moms, so I made the decision to leave this life behind me. In order to avoid males and patriarchy, it is necessary to live isolated existence. In many of Winterson's characters, tyranny is a motivating factor, and Winterson aims to dismantle that ideology. For the sake of originality and intrigue, Winterson gave this figure a rebellious personality.

Female bodies are not supposed to be involved in this. For a complete break from the stereotypical image of the female, Winterson presents a diverse array of women to the reader. Women, on their own, are lesbians who have not found a partner, and straight males.

In addition to being symbolic, Fortunata is a representation of independence, strength, and the capacity to not only dance but to teach others how to dance. Nonetheless, she is not a symbol of passive femininity, beauty, or weakness. How Fortunata creates her dancing lights is shown to the reader (p.90).

On the other hand, she was more intelligent than her sisters and used a different strategy to avoid being wedded: she evaded the situation by fleeing. Identifying the disruptive individual is possible. In other words, not having beauty or femininity is not being a woman. Rather than thinking of their bodies as burdens or distinct from their thoughts, they learn to move in a way that indicates a fusion of mind and body. (p.95). There is an attempt to create the "woman" to establish a fresh viewpoint on the body as a point of light and space as it spins (McMonale, 2006, p.18).

In the novel, many of the women who have been continuously portrayed by male writers as contradictory and irreconcilable are depicted by Winterson as part of a women's brotherhood fighting patriarchy. As a result, Winterson maintains that the only way to achieve freedom is to eliminate all gender preconceptions. Winterson also shows how women's brains may be very useful in converting an adverse circumstance, such as exploiting women as objects for male pleasure, even though this is a subversion of gender as a woman (Aróstegui, 2003, p.72).

Fortunata tells Jordan the story of Artemis, which she learns when she is in the service of Artemis. The story is revised to foreground women's liberation from male domination. Winterson gives prominence to women's overpowering faculty against male oppression through the transformation of the myth (Rosemergy, 2000, p.257).

The Feminist scholar Helen Sixus uses the term "bi-patriarchal thinking" to describe how this two-tiered way of thinking works. She says "thought has always operated through opposition" (p. 349). The "other" of the Logos is associated to the "subordinate" leg in this dualistic style of thinking. Patriarchy is based on the dualism of these two opposing ideas: male and female. Women are always linked to the subordinate leg while men are linked to the master (sixus, 1975, p.349).

A woman can existentially outrank a man since she does not need him to define herself as a woman, but a man needs her to describe himself ontologically because he is only a man in relation to a woman. In order to empower female characters, Winterson works to defy gender norms and subvert them. It is claimed that gender categories are inflexible constructs. As a result, Fortunata feel oppressed by the label "feminine" which throws them under the thumb of patriarchal authorities. Winterson, on the other hand, does not necessarily consider gender categories of "feminine" and "masculine" as a danger to female dominance. Many female characters in the story (such as Villanelle) suited the more conventional form of woman, yet they are nevertheless powerful figures who refuse to be governed by male dominance. However, it is important to demonstrate that Winterson is not prejudiced against genders; no matter how feminine or masculine a person may be, Winterson refuses to judge them.

It is the goal of the Feminist Agenda to destroy this hierarchical thinking. If feminist discourses are able to transcend binary logic, they are able to transcend hierarchies and patriarchal rhetoric. Feminists re-interpret empirical reality in this way. If they only reverse the hierarchy in the standard dualism that would take us to a type of inverted Platonism, they will remain imprisoned in it and thus try to enter a new space of signification in which this dualism does not work.. As a result, feminists advocate a pluralism that does away with the notion of a goal in discourse. In order to establish the relationship between feminist discourse and cherry sex, Modernity's distinct logic is being muddled (Gözde Kasurka, 2012, p.5).

Winterson's art aligns itself with the feminism movement in order to give voice to the women. This erasing of gender barriers creates characters without origins or a need for a source; instead, they accept diversity within themselves as a means of self-actualization and freedom from the need to find an overarching organizing principle. There is an explicit celebration of plurality in numerous aspects of life throughout the work as a mirror of the binary tensions established by patriarchy.

A return to the term Sexing the Cherry is necessary in light of what has been stated about it up to this point, since it focuses our attention on the formation of gender in the society. As the term implies, "sexing cherry" refers to the act of injecting sex into an object after one has been born. When Jordan says "*I tried to explain to her that*

the tree would still be female" (p.27). It appears that gender is a social text, and that it serves a function. It is similar to the dress that the rest of society wears: we put it on ourselves. Through the book, the author implied that we do not enter the world as gendered beings, but rather that we are classified into genders as a result of the acculturation process that occurs in the society. Taking this into consideration as well as bringing our attention to the unoriginality of this process, the title establishes an ideal setting for the novel. It is possible to escape from the homogeneity of the discourse by presenting the novel in different voices of narration in separate sections of the novel. This liberated contemporary gay writers from the constraints of narrative acceptance and history, which had often slowed the creation of the self and of homosexuals in their works. Contemporary gay and lesbian writers liberating themselves from the restrictions of history imposed on them, and from the laws of duties to seek self-liberation and happiness, regardless of gender, is a liberating image (Maleclark, 2013, p.16).

Winterson presents such a character Fortunata rejecting one of the most important institutions which maintain heterosexual and patriarchal order. She chooses this character to show that the woman is able to change her life and live her life without a husband; therefore, a man is not important for her, thereby rejecting her society and her father's rules. Besides that, her gender is a mix between two: a man and a woman. On the other hand, all princesses conform to the values and conventions of the heterosexual and patriarchal society. Winterson presents Fortunata like other characters in one side subverting these codes and constructing gender identities by providing alternative directions to the dominant system through characters. The stories of each princess define differently directions that resist imposing practices of heterosexual marriage. In Winterson's novel, the female characters challenge the boundaries of conventional marriage and domesticity through their unconventional choices, such as having a homosexual love affair and the use of violence against their husband and use subvert way to live a happy life without a husband or without marriage (KURT, 2021, p.10).

At the end of the story, we see that this character has become depicted in her body as a liberation from oppression on the woman's body and existence, because femininity is confined to the body. Fortunata's disruptive appearance and ability to dance independently of the body enables her to sever ties with societal norms and

oppression. She escapes from the institution of marriage and leads a life in an imaginary world away from the norms of a patriarchal society. The life chosen is far from marriage in order not to become imprisoned by the restrictions of rulers and patriarchy. She considers living without marriage happiness, so she stayed away. The physical and psychological sabotage has an impact on her personality, as she is a woman who needs feminine beauty. Further, she is a subversive character because she rejected the patriarchal system.

The dedication of female-centered behavioral disruptive superpowers a form of liberation where females can express themselves clearly, but at the same time, men remain voiceless and cannot speak of the atrocities committed within the matriarchal society in which they live. Escaping from desire is impossible; giving up pleasure only leads to more pleasure. She chooses her life without a man since she considers it a better way to live happily

2.5. Preacher Scroggs and Neighbor Firebrace

The story being with Scroggs and Firebrace; they are neighbour of the dog women and they are homoerotic as well as Puritan. The cross-over of sartorial gender in religious sphere echoes the blurring of dress codes between men and women in ancient Greece and Rome, or more accurately, before the advent of pants and trousers. Therefore, the Dog-Woman witnesses the interplay of religious and ancient "cross dressing" while watching the fornication farce featuring Preacher Scroggs and Neighbor Firebrace: "I waited long enough to see Firebrace's monstrous member rise beneath his skirts Both men screeched and were much taken aback, but they could not tell it was me, only some giant in the uniform of an executioner "(Lin, 2015, p.29).

In this context, the dog woman noticed the homosexuality between Scroggs and Firbrace and how the subversion of them effected his identity as a man and they look as females. They make relationship together, and here we see the identity as male gender is subvert, whereby homosexuality is the change that happens on the body and behaviour, because the human is not born homosexual; a person is born male or a female, then they are sifted in this relation with woman clothes. This implies that they do not need a female.

The Dog-Woman's delineation of their outfits Preacher Scroggs' garb is *called* "a purple nightdress affair" that is commonly known as a loose gown worn in bed by women or girls. Firebrace's "toga" in ancient Rome, is a loose, one-piece outer garment that was worn in public by residents to show their identity, and what conceals his penis is called "skirts" which are culturally woman's garments. Whether these two villainous clowns play Caesar and Brutus or Two monks, the feminine imports underneath the ancient and religious costume overlap. As Garber has acutely observed "particular items of clothing have tended to cross over gender lines, not through uniformity but rather by the Migration of styles over time from one gender to another" (p.212).

Skirts were men's apparel and are not; pants are women's and were not. Two men in gowns or frocks undertake coition; they are in nature gay or lesbians. Since the ecclesiastical or Greek sartorial modes, a destabilizing "fact" evoked. We are all capable of being transgender or homosexual without even realizing it. We are "homo" to a specific sex or gender. Cross-dressers are either all or none; there are no homos or heteros in this world (Lin, 2015, p.19).

The term 'homosexuality' is important in the world because it become widely spread in the world. In Europe, it become normal, and some countries accept it officially, but some critics refused homosexuality because it affects people with diseases. According to Butler, homosexuals are seen as a symbol of AIDS-related pollution. Boundaries are maintained first and foremost by physical oppression and exclusion.

As a result, social boundaries reflect physical barriers, leading to performances being banned. However, the practice of homosexual sex in many other countries has continued to expose its doer to punishment, as is the punishment of Firebrace and Scroggs. Wintersons uses these characters to show that not only a woman makes a relation with another woman without a man but also a man makes a relation with another man without a woman. Besides, homosextuals are not only normal people but also purists; their identity as a religious man is subverted and destroyed; therefore, Winterons would to clarify this relation .

Research shows that homosexuality has existed throughout human history. It existed in every culture, despite differences from one society to another, from one history to another, and from one geographic location to another. Including puritanical

purists, homosexuality constitutes all forms of society and is not restricted to a particular class.

Men did not refuse homosexuality; they accepted it like Scroogs and Firebrace, who enjoyed in this relation and the dog women noticed that. When a relationship ends, it might be difficult for the males involved because they do not appear to have "bisexual" personality qualities. There was no distinction between them and other males in the local culture, and they were not a mediator between patients and other men in infancy about homosexuality. To what extent has his gender in addition to being male been subverted? Homosexuality, according to Altman (1971), is "socially constructed ". The very concept of homo- sexuality is a social one, and one cannot understand the homosexual experience without recognizing the extent” (Altman, 1971, p. 14).

The process of becoming a lesbian, according to Altman, a gay male, is a long one that normally begins in youth. Societal views might hamper the manifestation of an individual's identity. The experience of gay men appears to be the focus of human attention and knowledge. In the West, the society gives free choice and there is no punished for lesbians or homosexual. For them, the women didn't matter what kind of gender they were; they just wanted to enjoy life to the fullest.

The fact that they have sex with each other is proof that they are capable of this act, far from being men. They loved doing this thing far from practicing it with women. Here, we see the extent of the loss of sexual identity and its sabotage by engaging in sex with males. Despite Kano's presence in the brothel, they found themselves engaging in similar behavior away from women. When it comes to sex between two men, there is a wide range of emotions and behaviors involved. Different physical and social characteristics in a possible spouse might arouse a man's desire in men. There are several elements that influence men's sexual activity; these include their development, identity, upbringing, and culture. Dog woman hoped the man would come forward and tell the authorities what she was planning to do.

Even though they all live on the fringes of cultural norms and none of them is "women", they inform Dog Woman that they do not perceive her as a guy by asking her to aid them. Scroggs is abused by more than two males. In addition, the Firebrace frequents the brothel, where Dog Woman makes plans with the prostitutes to execute

them in the manner of King Lear. Dog Woman breaks into the men's room while they are still costumed as Caesar and Brutus to behead them (P. 96). For men, the world of the brothel is a thrilling and perilous place. Men are the consumers, while women are the employees in this establishment.

It is possible to classify Dog Woman as male, since she works, but does not sell her services; she is a customer, and so is a female. On the other hand, she supports prostitutes in killing two Puritan men in a brothel and then disposing them. The dog woman was killing them in a horrible manner.

When she killed them, she was more manly than a female who utilized force to do so. Fighting as a girl could lead her lose interest in her activity as a woman. Scroggs-dressers have the opportunity to experience life as a person of the other gender. As a means of liberating themselves from the burdens of their gender, many wear feminine apparel. In the instance of Scroggs and Firebrace;, Winterson once again corrupts the personalities and their sexual appearance as a female or a boy (DeLong,1997, p.6).

Some countries refuse this homosexual relation since it carries diseases and the man will get immunodeficiency and lose his identity as a man; therefore, some countries punish men. Psychologically, the human being has a desire to a man or a woman. Some countries in Eproue give free choice to people whereby no rule or comments to ban such acts.(p.7).

According Sigmund Freud, homosexuality was "nothing to be ashamed of, no vice, no degradation, it cannot be classified as an illness, but a variation of sexual function". that show the gay bearing diese that threaten the identity of human as a man or a woman also give a new identity that subverts his identity in general.Homosexuality is the natural alternative to human sexual orientation which results from having sexual intercourse with the same sex as Scroggs and his neighbor. In this case, people are born with sexual inclinations since some people experience same-sex sexual attraction, and it automatically follows a natural continuum of sexual attractions (p.8).

In other words, the American Psychological Association mentioned that Alfred Kinsey's "equivalent evidence" for the idea that homosexuality is a pathology. They based this claim on Kinsey's studies which "showed that homosexuality was more

common than previously assumed, suggesting that such behaviors were part of a continuum of sexual behaviors and orientations". When it comes to people, it has been established that homeopathy may be used to treat issues such as sabotage of male identity and bodily integrity, as well as self-harm/self-mutilation (Kinney, 2016, p.11).

Hence, In this case, we can see how irrational and genuine the reasoning of Kinsey and the American Psychological Association (APA) is; seeing that a conduct is more prevalent than previously supposed does not immediately lead to the conclusion that there is a natural continuum of behavior. If it is demonstrated that the desire to injure oneself is a natural behavior in the chain of human behaviors, then one must conclude that every observed human activity is merely one natural behavior in the chain of human behaviors (p.4).

In addition to causing someone to engage in sexual conduct or an orientation toward it that is painful or destructive, this relationship has the potential to lead to subversion. If a person's ability to go about their everyday business is hampered or they are made to feel uncomfortable, then they have a sexual problem of this type. Anger can arise as a result of the reactions of others, or as a result of a person's sense of guilt as a result of doing something that is considered socially wrong (p.5).

Scroggs and Firebrace are pleased with himself with this deed, regardless of the gender of the other party. In addition, behavioral issues might have a negative impact on one's capacity to participate in sexual activity with others who are nice to one another. Partners of people who suffer from sexual behavior disorder may feel as if they are soulless, unimportant, or unnecessary in a sexual relationship with the individual (p.7).

There is a kind of physical and behavioral disturbance or vandalism. As in Scross's and his neighbor's case, where guys prefer to dress in women's clothing, but they do not wish to change their gender in the same way as transgender persons do. Furthermore, they do not have an internal sensation of belonging to the opposite sex, as is the case in persons who are dissatisfied with their own selves.

Men who prefer to dress in feminine attire, on the other hand, may experience sensations of sexual dissatisfaction when their clothes are too tight or they are grieving a loss. In most cases, the term heterosexuality is used to describe those who have a

strong preference for feminine clothes; nevertheless, this label is becoming less acceptable. Heterosexual males who dress in women's clothing are more likely to have started this habit as children themselves. This conduct is correlated with high levels of sexual desire, at least in the beginning (p.9).

For reasons other than sexual stimulation, cross-dressers may choose to dress in these clothes; for example, they may do so to reduce anxiety, relax, or experience the female side of their personalities in the case of males, particularly when engaging in sexual practice away from their sexual identity and their social position in society over a period of time. As a result, some men who were only wearing heterosexual clothing in their teens and twenties may have sexual dissatisfaction in their thirties and forties. They may attempt to alter their physical appearance through the use of hormones and reproductive surgery. The clothing of the opposite sex may not harm their sexual relationship. Finally, we see their horrifying and subversive demise; they were like women in their addressing and interpersonal relationships, which is gender subversion as a man. We know man with woman, but they chose this path and were led down the wrong path, as some critics remark it is full. Also, we see that Behavior was built on happiness with the creation of this thing, and they were faithful men at the time, but they think about homosexual relations that give him pleasure, although some critics refuse this relation because it subverts their identity as men, in addition this relation does not better way to feel enjoyed but also it leads them to feel pleasure. they think. (Tabassum, 2012, p.18).

2.6. Artemis and Orion

It was initially released in 1988, and it is written by Jeanette Winterson. The story begins with Orion who meets Artemis, a mythic female hunter; she was the daughter of King Zeus, and is different from other girls because she does not want to marry because her only desire is hunting. With the permission of his father, she goes wandering in the woods. She envies men for their freedom; she wants to be one of them. She seems to be in a stalemate of identity, and feels that she can not find it.

Artemis is a young woman from the modern world who is not respected and humiliated by a man. Also she was a strong woman. On the other hand, Orion is a strong man who feels that this strongman's masculinity is in jeopardy and he was

trying to show his masculine power over her by raping her. However, Artemis leads a different life by hunting and living alone on an island instead of marital life, but her solitude and freedom are disturbed by Orion's arrival. As she wandered, "In her anxiety, she found peace. Then Orion came. Orion and Artemis met and he enters her camp. When Artemis returns, a shocking scene awaits her:

"A huge piece of cloth of a man-eating her goats, raw" (Winterson, 1989, p.125).

The brutality of this scene creates a very negative feeling in the reader and his behaviour as a man was subvert and destroyed because his doing. After that, he invited Artemis for a walk together, but she did not want to. He set off, and she accepted his offer, only because she was afraid of him as following "Hang his reputation on him Like bad breath".

This statement shows he was unclean character and his appearance is not good. While they are talking next to the fire, Artemis seems to have crossed it. She gets scared, talks fast, and tells Orion things she has never told anyone before. Then, something unexpected happens; Orion rapes her and falls asleep. This unfortunate event is described horrifically after the fall of the mighty. I have to admit that this part was very surprising and cruel at the same time. I think killing Orion in his sleep was a somewhat cowardly act, and evil in the same pictures.

Artemis does not passively comply with the dominative interference of Orion as it follows: "Her revenge was swift and simple. She killed him with a scorpion" (Winterson, 1989, p.128). Artemis wakes up after she kills Orion, but Orion goes to sleep after he rapes her. She was lying next to a dead body. Orion's past has been altered by a single act of bravery. What she thought has changed. She is here because of everything she has ever done. Like the top of the stairs, the moment has been waiting for the sleepwalker " I realized this, and I waited for the sun to rise, covering Orion's body with rocks and creating a high pile" (p.129).

As she covered Orion's body, soaked in the rain, her hands started to bleed. Her behavior seems fair. It also made her realize that life is concise and that everything will fade with time. she becomes shy, and turns away, leaving these events. Artemis comes to realize that "Leaving home meant leaving nothing behind." For him, the quest is all about hyper-masculinity, power, and domination.

However, despite the fact that this act of revenge suggests a struggle between feminist and masculine power, she views it from a different perspective. Artemis begins to awaken to self-knowledge and recognize the false binary of quest and hearth by rejecting the social norms of her day.

Orion is dead because he was punished in hell for his actions, and then the gods put him in Heavens for all to see. There are many shocking scenes, like rape and murder, but they exist in the contemporary world. In a way, a woman's attempt for equal presence without any interference of male authority is shattered by a male figure. Artemis takes her revenge after Orion rapes her, therefore providing intertextual references to the legend of Artemis and Orion.

Winterson creates a conflict between male figures and female figures. Orion represents dominance aggression as a male figure by raping Artemis while Artemis challenges male dominance over women by killing Orion. Winterson tends to portray female characters as powerful and independent by opposing the conventions of patriarchal order as she presents a mythological character, Artemis, as a separate goddess in her depiction. After everything, both characters find their way to future. Overall, women, are searching for their identity: Be who you are, accept who you are. You do not let your past determines your future. A man wants to show his dominance over her by raping her. She seems to have no regret; she accepts everything that happens for a reason, and she is optimistic about her future. It is also known that we have Actions that unexpectedly shape us and can completely change our future. As for Orion, he paid for his sins, and the gods had mercy on him and took him to heaven (Kintzele, 2016, p.11)

She is engulfed in a power struggle between men and women, but she awakens to new self-awareness. Despite his cruelty towards her as a woman, her "burial" of Orion shows respect for his humanity. In killing him, she went against the grain of her gender as a woman, and we can see the gender subversion effect on her identity as a woman being destroyed by supplementing her act of gender subversion.. One can recall stories in which the heroes are predominantly male, often hunters or warriors, and on a quest to gain power over their environment or, in religious stories, to gain eternal life in a different dimension. Women in mythology are often depicted as

objects of desire, mothers, wives, or aids to the male protagonists, regardless of whether they are goddesses or not.

Winterson explicitly presents the story of Orion and Artemis as a simple feminist revenge that Artemis rejects marriage, childbirth, home, his patriarchy, and society. While the men are outperforming feats of strength and courage, Artemis was a woman but she was stronger than a male. In spite of this, she challenges it by having Artemis not only rejects the traditional female role but redefines it in terms of self-awareness.

Additionally, Artemis discovered that she was the center of the universe because she was the center of herself, and thus she preferred herself to the rest of the world. And, despite her rough and tumble demeanor, she made a killing. She doesn't see herself as a woman after killing Orion because she doesn't believe she is.

Butler asserts that gender and the physical state of our bodies do not define who we are. Instead, our actions and behaviors matter, and we can define our own identities, which may also change throughout our lives. She points out that gender is culturally conditioned.

These are essential points to keep in mind when we talk about women or men as groups. Not all women have the same feelings; not all women have the same identity or see their identity the same way we see in Artemis character. She is not afraid when killing him; she feels proud, but she does not look at her identity as a female (Ridge, 2013, p.11).

Winterson uses Artemis as a sign of opposition to patriarchy because, at the same time, she hates and envies the male. Artemis is a vengeful goddess, and one of her victims is Orion. Winterson combined these traditional empowering women as the female identity invests itself in Artemis. We view the female body as a part of nature, while the rationality of men is seen as a product of civilization. Despite her disdain for men, she has a masculine appearance, and here we see her transgender physique. (Maioli, 2019, p.414).

With their stringent virginity emphasized, Wintersons were depicted as hostile to any guy threatening their innocence. She tries to take revenge on him in a way that destroys the female identity as a female. She took revenge, killed him with an arrow or

a scorpion, and destroyed his body. Here Artemis' actions are indicative of the subversion of feminine identity. Winterson creates a narrative space for them to renegotiate their destinies, presenting readers with a provocative history that has subverted the origins of female identity.

In the end, we see how Artemis used brutal and vengeful methods to kill her rapist. These brutal acts of sabotage are not carried out by a female. Because the female body is thin and feminine, Artemis came out of this base and killed Orion brutally in a way that ruined the killer's body. We see the extent of these actions ruined her character as a female. It also gives the liberation of women from male domination; she is strong and independent by opposing the norms of the patriarchal system and the mythical figure.

Today, in a culture where women are privileged to take charge, the end result is similar, if not more frightening than our patriarchal system. It is the role that determines the determination of gender. Artemis' control of Orion is not inherently democratic, but it is certainly a kind of a leading force. This force is mediated in many ways. When you find an opportunity to kill, do not hesitate. Female characters have more physical strength compared to men, and thus subvert gender as a female as well as a physical subvert.

The reader constantly sees that women possess power in the world of the novel, so physical strength and other expressions of power have become associated with power. That dominance and gender performance are incredibly physical rather than power acquired in a certain way, including language. This also shows how women in the novel obtain control, but the use of language is not reliable because of their disruptive physical strength and behaviour similar to those of men. This condition is the type of subversion that society values - for the behavioural subversion recognized by a more physical and socially dominant society as expected (or justified) - to be a man assaulting his woman (Sancheti, 2018, p.4).

CONCLUSION

This study attempts to clarify the harsh, destructive feminine reality in a way that destroys the female and male gender identity. We see Women who have often considered the brutal scene that contains murders, rapes, strong power, and other provocative things that subvert the feminine and masculine image of all the characters in a novel. The patriarchal system showed its strong power over women to impose complete control over women, which prompted them to subvert behavior and their bodies to live to their satisfaction. They showed they are strong, regardless of their behavior, which gave them an incentive to reach their goal and live a life suitable for them, thereby, giving each character a subversive behavior for his/her gender. They do not care about what they did, but are satisfied with what they did to live a happy life without the need of a man. The novel subverts notions and even images in order to highlight their rhetorical and so manufactured natures. Dog-Woman and the princesses are powerful women due to their unequal and marginalized position within the society. However, the disruptive physical and behavioral acts shown to us in the novel persist into this day and age. Winterson's novel emphasizes the individual value of women, more importantly. More specifically, Dog Woman's image version proves ugly, with a strong personality and a woman subverting the feminine sexuality. Females are no longer subordinate in society as compared to males, as seen by their superior strength in the Fight for the King and the Prostitutes. This novel aims to move towards an equal society between women and men; a woman is free to be the individual, she chooses. We also see men destroyed by women's actions and the subversion of gender identity as a man. We see in Jordan's actions when he wears feminist clothes. Here, we see how gender has become a mere display and subversion of male performance. In addition, in her novel, Winterson focuses excellently on the personal development of princesses after their wedding because her representation of princesses varies greatly. Women in twelve princesses escape the burdens of patriarchal values. She criticizes women's lack of self-confidence compared to men's domination, thus raising concerns about violence, heterosexual relationships, and even homosexuality and lesbianism during the process. One of these stories is the tale of the twelve dancing princesses, which defies the ideal of a perfect relationship. Several of the stories end with princesses marrying other princesses, challenging the idea that men and women are complementary. It is told that the princesses were freed from their slavery after being

forced to marry men they had never met. In the story, the princess finds a way to divorce her husband. The negative role of society that does not do this lets Rapunzel choose her lover girl expressing a lesbian desire. Most of these stories reveal males' violent and oppressive attitudes in a heterosexual relationship. Winterson makes a humorous point about women supporting their interests because of their female responsibility. Winterson deconstructs what has traditionally been expected of men and women in different situations. However, it is the passivity that moral standards traditionally force into women. It can bring a happy ending to true love and a woman can only become integrated and society accepts a person to marry a man. Undoubtedly, this is the belief that has not been completely erased from our society. Winterson is currently working on presenting the concept of gender as a construct and challenging the notion of traditional, heterosexual gender binary classifications. The fact that gender is a construct is certainly evident in the novels, as well as in Scrogg's behavioral acts and his gay relationship with his neighbor, which culminated in their murder by a woman who was as strong as a man. We see an amount of brutal and vengeful scenes in the narration of the Artemis that goes beyond male actions in the story of Artemis. We see how horrific acts were used and how they corrupted gender as female gender and transformed it into female behavior. When Fortnana rejected the patriarchal laws that prevailed in the society at the time, the men in the novel are broken. The emphasis on subversion accompanies the focus on broken characters throughout the novel although males are more likely to retain miserable features. In the sexing Cherry, there is a gender subversion. Women have physical power over men, so the provocative characters in the novel are female and few are males. Her discoveries of the violent force of the feminine power structure and her proposal of a world ruled by women's work portray a feminist. In other words, the force represents a continuation of traditional feminism that depicts women as a weaker gender.

The novel undermines the dominant patriarchal tradition of denoting gender and defining female sexuality while at the same time emphasizing the ambivalent position of women within the symbolic system. The novel explores the role of morality in delivering marginalized experiences by focusing on consumption as a theme and as a textual strategy. The text becomes a battleground for power and meaning when images of consumption are placed within the subversive realm of fiction while history and modern society remain at the center of attention. Finally, life asks nothing of us.

However, we must hack everything that crosses our path to live happily, but not in a way that destroys gender, whether for males or females, concluding the sexing Cherry on the life of a woman who goes against the patriarchy.

Findings

1. The author shows that the females in the novel give more fundamental actions that are more important to the other women. Women have physical power over men, so the provocative characters in the novel are female.

2. Women use their power to abuse males, and these things subvert women's gender and show they refuse the control of the patriarchal society.

3. Furthermore, the author demonstrates to the reader that a woman is capable of killing a man who raped her in a way that a man would not be able to. This gives the woman her own unique identity as a man with the power and ability to make her own life decisions, including killing the man who raped her.

4. Furthermore, her physical strength is bolstered by her decision, rather than her regret, which makes her more resilient. The reader notices many horrible events.

5. We noticed characters who do not regret what they do. They want to live happily; therefore, the women especially refuse the life they live; they choose life without a husband, and they refuse the controlling patriarch.

6. As a result, Winterson deconstructs and expands gender categories in terms of the subversion of characters, realizing that if gender is not a permanent obstacle to enlightened politics, social texts must change.

7. Gender was the most common topic in contemporary writing examples because of the fact that most female writers believe that the natural and literary worlds must both change in order to address the sexism that still exists in a patriarchal society.

8. She deconstructs the relationship between the female body and patriarchal social norms. By portraying independent female characters, she critiques the dominance of men in society in terms of physicality and language. She creates strong, independent female characters who are not under the control of men, and thus there should be no female stereotypes.

9. Twelve princesses, Fortunte, and Artimes, along with the nine Dog Women, all challenge the traditional values that have been ingrained in our societal belief system.

10. Winterson's princesses reject the traditional role of submissive women and heterosexual love relationships because they take risks to gain their freedom.

11 Her character Jordan, played by Winterson, also raises questions about men's masculinity, allowing readers to empathize with the transgender community.

12. In the novel, Winterson argues that people's sexuality is not defined by their gender, but rather by the inner experience that they seek. She also employs the vaccination analogy to slam gender norms and socially constructed identities.

13 this study were written by women in the West, and the study's participants were predominantly white women.

14 My study of Winterson's novels shows that the kind of behavioral reading found in primarily feminist or queer texts opens up new and interesting avenues of inquiry that can further complicate conventional conceptions of gender and sexuality.

15 Winterson clearly expresses her opposition to the dominance of women by men in patriarchal society. Disruptive behavior is carried out by subverting the female identity.

16 Female characters are no longer depicted as subservient and oppressed by these characters. Parental control affects every character. In the face of adversity, these supposedly female victims do not give up, but instead, challenge the accepted norms and behaviors of society. In a patriarchal society, alternative societies must be created.

Recommendations

1. This study has highlighted a topic on which further research may be helpful.

2. Although there are a lot of studies related to the explanation of the novel, more detailed research or comparisons are required regarding the role of the characters in the novel in discovering the female quest to liberate from their identity and live freely.

3. Also, there can be a more comprehensive examination of the psychological background of the heroines by drawing on theories not only of the sexing Cherry but also of several other essential psychologists whose views help understand more about the authors' intent in writing these novels.

4. It is also recommended to employ a psychological theory in-depth to reveal the negative consequences that led to the change in the sexual identity.

5. It can be used the theories of magical realism and queer theory.

6. Future studies can adopt the psychological perspective, especially for personalities, to obtain results after the behavioral sabotage that occurred with each character in terms of causes, motives, and results.

7. Also, this novel can be taken from multiple aspects because it focuses on the behavioral, sexual, psychological, and moral aspects.

8. In addition, I advise the reader to read information about the author and then start writing.

Suggestion

1. Choosing this title and writing about it is a wise move, given the narrow scope of the topic.

2. Second, the selection of a new theme for this novel's global ubiquity.

3. After you have thoroughly analyzed each person, you should read everything you can about this novel.

4. Writers can take a different stance and apply theories to it.

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