

Chapter One

Introduction

Jeanette Winterson, one of the best known and most highly acclaimed English writers today, was born in Manchester, England, 1959, and adopted by John William Winterson, a factory worker, and his wife Constance Brownrigg, both of whom were Pentecostal Evangelists profoundly committed to God. Although at that time there were only six books in the house, her adopted parents, bringing Winterson up in Accrington, a mill town in Northern England, intended her to be a missionary destined to spread the word of God. At the age of sixteen, Winterson left home, and later graduated with a M. A. in English at Oxford University in 1981. After becoming a full-time author writing novels in English, Winterson published her debut novel *Oranges Are Not The Only Fruit* in 1985, which was an immediate success, and then a comic book with pictures *Boating For Beginners* was published later the same year. Her second novel *The Passion* appeared in 1987; next came *Sexing The Cherry* in 1989, *Written On The Body* in 1992, and *Art & Lies* in 1994. After five novels, Winterson published a collection of essays *Art Objects* in 1995, her sixth novel *Gut Symmetries* in 1997, a collection of short stories *The World And Other Places* in 1998, and the latest novel *The PowerBook* in 2000.

The Passion is composed of four sections: the first, “The Emperor,” told in the first-person, is Henri’s narrative; the second, “The Queen of Spades,” is Villanelle’s narrative; in the third, “The Zero Winter,” the pair meet in Russia; in the fourth, “The Rock,” the narratives of Henri and Villanelle switch and intertwine. In a macrocosmic perspective, *The Passion* contains two stories interwoven with each other, one about Henri while the other about Villanelle. The first story centers on Henri, who, born as a poor farm boy still dependent upon his mother Georgette, determines to join Napoleon’s troops, imagining himself a fearless soldier serving the emperor loyally, but ends up as

Napoleon's personal chicken chef, who never kills a single human being during his eight-year military service. Being called a dandy and excluded by other soldiers due to his feminine characteristics, Henri hardly speaks to anyone except Domino and Patrick,¹ and always waits for Napoleon's call of special service. Domino is a midget capable of making the emperor laugh and used to save "the lady Josephine from the hooves of a runaway horse" (29).² Judging from another viewpoint, Domino also plays the role of a philosopher, who keeps on persuading Henri to accept the notion that there is only the present. Finally Henri agrees with Domino and says, "Domino's right, there's only now" (42). Patrick is a de-frocked priest whose left eagle eye surpasses the best telescope, and he is hired by Napoleon as a look-out but regarded by people as the Devil himself, observing the English across the Channel on the top of a purpose-built pillar. After witnessing how mercilessly Napoleon responds to the sacrifice of two thousand soldiers drowned in the process of crossing the Channel owing to an unexpected storm, Henri gradually lessens his passion for Napoleon and cultivates the seed of leaving Paris, "the city of dreams" (37).

The second story delineates Villanelle, the daughter of a boatman whose webbed feet are hereditary, and her unique experience in Venice, "the city of mazes" (49). Being given a French name by her father, Villanelle works at the Casino at the age of eighteen, dresses up as a man to confuse her gambling customers, and falls in love with a mysterious, married woman, nicknamed as the Queen of spades, who steals her heart and stores it in a jar in the wardrobe. This couple, though have known each other for five months, spend only nine days and nights together in that unnamed woman's house, but ultimately she, though loving Villanelle, still chooses to return to the arm of her husband, who deals in

¹ In fact, they three all suffer greatly during the war. Henri loses an eye at Austerlitz; Domino is wounded so severely that one side of his face is blown away; Patrick "never sees much past the next bottle" (79).

² Jeanette Winterson, *The Passion*. London: Vintage, 1996, P. 160. All subsequent quotations in this thesis are from this edition; subsequent passage references will be indicated in parenthesis after the quotation.

“rare books and manuscripts from the east” (67). Broken-hearted, Villanelle decides to marry a rich man with fat fingers, who “earns his money supplying the French army with meat and horses” (63), but soon regrets. After refusing her obese husband’s flirtation, Villanelle is bitten hard and is sold, like a vivandière, synonymous with a prostitute, to a French officer of high rank named General Murat. It is the major reason why Villanelle escapes and later encounters Henri and Patrick in Russia.

From then on, Henri, Villanelle, and Patrick plan to “skirt along the borders, then down through Austria, across the Danube, heading for Venice or Trieste” (100-01), which is a journey of one thousand and three hundreds miles. Although Patrick dies of catarrh on their way to the destination, Henri and Villanelle eventually succeed in arriving in Venice and enjoy a short period of happy hour there. However, out of expectation, Villanelle’s greasy husband, who happens to be the same cook abusing Henri in Napoleon’s army, catches Henri and Villanelle, threatens them, and attempts to bring Villanelle back forcefully. All of a sudden, Henri takes a thin and cruel Venetian knife, “cut[ting] a triangle in about the right place and scoop[ing] out the shape [of the cook’s heart] with hand, like coring an apple” (128). On the sixth day after the homicide, the police and Piero, the cook’s lawyer, arrest Henri, declare him insane, and imprison him in San Servolo, the madhouse on the island. Although Villanelle tries every means to rescue Henri, such as bribing the warders, Henri refuses to escape and even terminates any connection with Villanelle in the end. The story of this miserable couple ends with an eternal separation: Villanelle lives an independent life, alone taking care of her and Henri’s daughter with normal feet, whereas Henri gets used to living in the madhouse where he has a room, a garden, some imagined company and much time for himself and where he finds the meaning of life by keeping on writing his journal.

Winterson’s *The Passion* attracts many readers’ as well as many critics’ attention, for this exquisite novel consists of a fascinating story plot, a succinct narrative skill, some

highly impressive characters, and the plenteous connotations, all of them worthy of detailed scrutiny and interpretation. For instance, it is necessary to illuminate what the title of the novel means in the development of the story. At the first glimpse of the novel, readers might consider *The Passion* a simple romantic story between two ill-fated lovers, Henri and Villanelle. However, this novel not only provides us with a tragic love story but also presents many diverse facets of passion in different characters, such as, the French people's passion for Napoleon, Napoleon's passion for chicken and Josephine, Villanelle's passion for gambling and the woman who steals her heart, Henri's passion for Napoleon and later for Villanelle, religious passion, etc. In other words, Winterson explores many possibilities of passion and the influence of passion on the characters' behavior in this wonderful novel. Most of the characters at first live on their own passion for various objects but later feel disappointed owing to the realization that only single-minded passion is not strong enough for them to lead a meaningful and prospective life. Therefore, people disillusioned by reality and devoid of passion become lukewarm in the end. As Henri says, "We're a lukewarm people for all our feast days and hard work. Not much touches us, but we long to be touched" (7). In addition to displaying all facets of passion, Winterson explores where passion is most likely to be present: Villanelle first describes, "Somewhere between fear and sex passion is" (62), when she falls in love with the unnamed woman. Later at the end of section two, she says again, "In between freezing and melting. In between love and despair. In between fear and sex, passion is" (76). Through the case of Villanelle, Winterson explicitly demonstrates the instability of passion, which to some extent foretells the tragic fate of the characters. To sum up, *The Passion* can be appreciated as a psychological analysis probing into the real essence of passion and exhibiting as many forms of passion as possible.

On account of its multiple connotations upon the plot, theme, characters, and metaphors, *The Passion* perennially evokes critics' notice, particularly feminists', and

their exceptional analysis of the conundrum that Winterson premeditatedly embeds within. Most of Winterson's critics examine her text from the viewpoint of feminism, which is mainly concerned with the issues of sexuality, gender, and desire. For example, by comparing the similarities between Helene Cixous, Monique Wittig, and Jeanette Winterson in the article "The Cartography of Passion: Cixous, Wittig, and Winterson," M. Daphne Kutzer accentuates: Cixous' critical texts probe into "the masculine economy and its effects" (144) with an emphasis on writing from the body; Wittig's inventive texts endeavor to vindicate a "woman-identified, woman-defined" woman free from grammatical, ideological, and political fetishization of the patriarchal society; Winterson's imaginative novels, both *The Passion* and *Written on the Body*, attempt an "ex-gendered" passion, in other words, a genderless emotion respectively mobilized by androgynous, cross-dressing Villanelle and the gender-unnamed narrator in love with women and men. In addition to dwelling on Henri's femininity and Villanelle's suggestive homosexual love for an unnamed woman, Kutzer categorizes the motif of Venice as "a metaphor for the unmapped territory of passion, and specifically of female passion" (139), conclusively indicating that Winterson's passion is free of sexual or gendered constraints.

Laura Doan in "Jeanette Winterson's Sexing the Postmodern" scrupulously elucidates Winterson's process of feministic strategies in her trilogy, inclusive of culture over nature in *Oranges Are Not The Only Fruit*, body over culture in *The Passion*, and a third sex in *Sexing the Cherry*. In this article, the part concerned with *The Passion* associates Villanelle's act of cross-dressing "beyond the inner/outer trope" with Butler's assertion of drag,³ a way of gender mocking that "explore[s] multiple and fragmented

³ The notion of drag derives from Butler's *Gender Trouble*, in which "drag fully subverts the distinction between inner and outer psychic space and effectively mocks both the expressive model of gender and the notion of a true gender identity" (137) because, in Butler's opinion, genders are only produced as the effects of truth. Thus, the idea of traditional gender identity is parodied in "the cultural practices of drag, cross-dressing, and the sexual stylization of butch/femme identities" (137). For the performer of drag, such

fictions of identity” (149). Therefore, Villanelle’s female body, marked by a masculine symbol—the slightest tissue of skin between the toes, functions “to explore multiple and fragmented fictions of identity, that is, to engage in endless speculation” (149).

In “Journeying with Jeanette: Transgressive Travels in Winterson’s Fiction,” Cath Stowers opens the path for French feminist critique to demystify Winterson’s metaphors of travel in her novels—*The Passion*, *Sexing the Cherry*, and *Oranges Are Not The Only Fruit*—of which the plausible cartographic tropes are connected to Winterson’s rethinking of gender and sexual difference. The prominence of *The Passion*, according to Stowers’ interpretation, exhibits some features of travel and cartography, as Winterson’s fundamental tactics of dealing with patriarchy. On the one hand, the feminine, anti-linear multiplicity of time, represented by Henri’s journey from Symbolic male-sphere Paris to maternal pre-Oedipal Venice in the novel, replaces the traditional, masculine linear temporality; on the other hand, this “rejection of linear travel in favor of a female fluidity” (145) substitutes a flux of hybridized genders for the certainties of inflexible gender roles. Consequently, the way Henri, as a “female” traveler, records his stories in his notebook proffers a re-positioning of history and a re-mapping of a palimpsestic her-story.

Also focusing on Winterson’s trilogy characterized by feministic zeitgeist, Lisa Moore explores, in the article “Teledildonics: Virtual lesbians in the fiction of Jeanette Winterson,” “the category of the ‘virtual lesbian’ [...] as a field of possibilities that calls into question assumptions about both postmodern fictions and lesbian ones” (105). At odds with the heterosexual paradigm that places lesbian experience on the margins, Winterson instead uncompromisingly integrates her novels with a lesbian narrative space⁴

as Villanelle, this performance differentiates the anatomy of herself from the gender being performed.

⁴ Winterson’s lesbian narrative space means that she places the issue of lesbianism in the center for the purpose of presenting it as the major focus rather than as the symbol of opposition to the mainstream standard of value in sexuality, such as heterosexuality. In other words, Winterson does not regard lesbianism as a means to challenge the patriarchal domination; rather, she creates a unique narrative space

which “represents lesbianism simply as central, rather than ‘opposed’ to anything” (108). From Moore’s standpoint, a lesbian perspective is made both by a male character’s narration and by the non-phallic lovemaking that Villanelle and the Queen of Spades undergo, thus creating a postmodern hyperspatial universe⁵ as well as a fairy-tale forest,⁶ in both of which Winterson re-imagines a postmodern history of the virtual lesbian.

The singularity of del Mar Asensio’s “Subversion of Sexual Identity in Jeanette Winterson’s *The Passion*” lies in the way to lay bare the discursive strategies Winterson integrates into *The Passion*, in which the story of Napoleon’s rise and fall is re-examined and re-written by “two representatives of traditionally inarticulate classes” (278), that is, by Henri, a weak, passive, and androgynous male character and by Villanelle, a lower-class, bisexual, and cross-dressing Venetian woman. Moreover, while underlining Judith Butler’s performative acts and Luce Irigaray’s masquerades, del Mar Asensio unravels how Winterson “question[s] and problematize[s] the very notion of sexual identity as a means of overthrowing the constructed fixity of heterosexuality and the established presumption of a binary gender system” (265). What is more, Georgette’s active opposition⁷ to the established system of patriarchy, Villanelle’s overt voice against Napoleon’s intention to impose a system on her world, and Henri’s revolt in Napoleon’s monolithic cosmos of hierarchical oppression, all illuminate Winterson’s subversive re-signification and proliferation beyond the limits of binary oppositions.

Even though *The Passion* is interpreted through the feministic explication, the multiplicity of it still fascinates other critics to offer alternative interpretations as well. For example, in the article “Fantastic Language: Jeanette Winterson’s Recovery of the

where lesbianism naturally becomes the only criteria.

⁵ Winterson’s postmodern hyperspatial universe refers to a narrative space where she blurs the artificial distinction in gender and places much emphasis on the performative element in sexuality.

⁶ Winterson’s fairy-tale forest refers to the magic place in *The Passion* where Patrick encounters three goblins, the characters from the fairy-tale.

⁷ Actually in del Mar Asensio’s view, Georgette, Henri’s mother, is qualified to be called a “positive heroine” who, unlike a fairy-tale princess, does not concede to her father’s authority but rejects being manipulated as a mere commodity. By this figure, Winterson creates a role model for women to follow.

Postmodern Word,” Christy L. Burns, while surveying the elements of magical realism proliferating in *The Passion*, observes several examples of the tension in fantasy, by which “Winterson presses the risk of believing in cultural myths” (289), such as the inclination from over-attachment to highly personalized beliefs that might lead to potential madness in the end. Take Henri as an example. His isolation from the contact with others and with reality is alleviated by the process of writing and reading his own stories, which belong to the products of fantasy and which contradictorily imply a possibility to run up against reality and a need to encounter the real.

Exploring the concealed significance in *The Passion* with the help of psychoanalytic theories, particularly those of Freud and Lacan, Judith Seaboyer announces in “Second Death in Venice: Romanticism and the Compulsion to Repeat in Jeanette Winterson’s *The Passion*” that Venice, like the combination of Venetian Renaissance urbs and mythic or psychic labyrinth, represents “a metaphor for the past as lost object of desire” (484) and an architectural fable in which the constructed binary oppositions collapse. Later Seaboyer scrutinizingly outlines a series of textual mirrorings and repetitions in *The Passion*, from *Iliad*, *Odyssey*, and Old English lament *The Wanderer*, to Eliot’s *The Waste Land*, *Four Quartets*, Freud’s *Beyond the Pleasure Principle*, and Joyce’s *A Portrait of the Artist as a Young Man*. Among them the relation between Winterson and Joyce is worth mentioning in particular: in Seaboyer’s sense, Villanelle becomes Henri’s muse, just as the semi-mystical, birdlike girl on Dublin Bay is Stephen Dedalus’s muse of epiphany. Lastly Seaboyer gives credits to Winterson’s disruptive and subversive possibility, affirming, “Villanelle’s amphibious, sexually ambiguous body and the paradoxical, amphibious body of Venice both refuse the neat binary oppositions” (506).

In “Passion at the End of History,” Scott Wilson asserts that Henri’s one-eyed narrative, called “micronarrative,” is postmodern and posthistorical because of “its uneasiness about its truth value, about the facts it articulates” (66). The way Henri

unremittingly re-views and re-writes his archive of personal experiences eventually drives him mad. Besides, Patrick's telescopic eye, in Wilson's comparison, functions like the Foucauldian camera, "in which the Church's voyeuristic production of transgression is emptied out of its desiring contents in the spiral of pleasures and punishments, and becomes part of the panoptic mechanism of military surveillance" (66). Moreover, Villanelle exists neither in the past nor in the future but in between the moment, playing many roles simultaneously: a figure for lesbian sexuality, a figure of writing (*écriture féminine*), a figure for the miraculous, and a figure of ironic premonition of our overhuman existence.

One of the articles with the most detailed interpretations is "*The Passion: Storytelling, Fantasy, Desire*" in which Paulina Palmer, specifically in four parts, foregrounds the compelling significance of this very example of postmodern fiction. Palmer, to begin with, recounts Henri as a protagonist deconstructing conventions of sexual differences by presenting the traditionally feminine attributes. Villanelle, in light of Palmer's psychoanalysis, displays not only a signifier of lesbianism with masculine qualities but also a marginal role of outsider and voyeur who refuses to be Henri's object of desire and "successfully repositions herself in the narrative in the role of active agent" (105) by appropriating Henri instead. Then in the second part, Palmer employs Linda Hutcheon's definitions of "historiographic metafiction"⁸ to unravel Winterson's shift of

⁸ Seen through Hutcheon's postmodern lens, historiographic metafiction, a kind of postmodern fictions aiming to confront the paradoxes of fictive and historical representation, "keeps distinct its formal auto-representation and its historical context, and in so doing problematizes the very possibility of historical knowledge" (106). Different from the modernist radical metafiction based on the principle that there is no presence or external truth but only self-reference, historiographic metafiction rejects the claims of authentic representation and inauthentic copy, and further opens the past to the present by re-writing or re-representing the past both in fiction and in history. Moreover, there are three major differences between Lukács' definitions of historical fiction and Hutcheon's those of historiographic metafiction. While the former sheds light on the need to forge the character of historical fiction as "a type, a synthesis of the general and particular, or 'all the humanly and socially essential determinants'" (113), the latter's characters are "the ex-centrics, the marginalized, the peripheral figures of fictional history" (114), rather than merely proper types. As Lukács relies on the way in which historical fiction incorporates and assimilates details for the purpose of verifiability, the truths and lies of historical records are exquisitely played in Hutcheon's historiographic metafiction. The third major difference is the historical personages: Lukács deploys them,

the narrative into the domain of magic realism and surrealism and her focus on the rhetoric of storytelling, a postmodern approach that emphasizes the marginalized, rather than the master, narratives. The following part of the article accounts for “the interrelation which the novel creates between events set in an earlier period and issues relevant to the present-day” (109) and further manifests the way Winterson accentuates the tension and interaction between the past and the present in the novel. In addition, Bakhtin’s concept of carnivalesque is rendered by Palmer to explicate the morphology of the lesbian body, such as Villanelle’s webbed feet associated with female independence and lesbian sexuality. Revealingly in the final part, Palmer relates Winterson’s treatment of the city issue to Italo Calvino’s, mainly from his work *Invisible Cities*. Winterson furnishes the city of Venice with a symbolic representation of the feminine erotic economy, whereas Calvino demonstrates a masculinist concept of the mystery of femininity.

Apparently different from other critiques, the article “Fractured Bodies: Privileging the Incomplete in Jeanette Winterson’s *The Passion*,” written by Thomas Fahy, corroborates the postmodern concern with the images of fragmented female bodies, which are used not to subvert the politics of heterosexual norms but to allow fragmentation and to affirm individual strength jointly. After their disillusionment of romantic love and religious passion in the wartime of Paris, Winterson’s characters, Fahy argues, unequivocally devote themselves to the imperial power of Napoleon, who “can tangibly return the love and devotion of his soldiers through the acquisition of new territories” (99). Yet no sooner are they aware of the fact that their bodies have been objectified and de-individualized by Napoleon’s empire than those images of fragmented

as secondary roles, to validate or authenticate the fictional world, but Hutcheon considers their function to be accordant with the emphasis of historiographic metafiction on reinstalling the communal project in which the author-reader contract welcomes the reader to participate. Conclusively, historiographic metafiction not only makes use of the advantages of, but also breaks through the disadvantages of, both history and fiction, thus becoming a unique postmodern genre in contrast to the history-writing, historical novel, modernist metafiction, and non-fictional novel.

bodies function as “metaphors for the (self-)destructiveness of imperialism which fragments both the self and the other” (101). In Fahy’s conclusion, the imperialistic art, such as Josephine’s artificial garden and the Queen of spades’ tapestry, requires the imposition of a synthetic order over nature, whereas the postmodern art, such as the narrative of Henri’s incomplete notebook, resists an imposed order and offers the ongoing emotional and spiritual comfort, thus revivifying the individuals ultimately.

According to Winterson’s opinion, *The Passion* is not simply a historical novel; rather, it uses history as the background of the story and creates a peculiar world where the miraculous and the everyday collide. For example, Villanelle can walk on water but cannot swim; an unnamed woman can steal Villanelle’s heart away and hide it in a jar; an old woman nicknamed the Lady of Means with only eight fingers can tell Henri’s fortune by observing his face. Moreover, *The Passion* is not simply a romantic novel, for Winterson presents many forms of possible passion in it, including the French people’s idolatrous passion for Napoleon, Napoleon’s compulsive passion for chicken and Josephine, Villanelle’s bizarre passion for gambling and the wife of a traveling collector of maps, and Henri’s blind passion for Napoleon and Villanelle. Above all, Winterson creates in the novel “a separate world, [...] as a mirror, a secret looking glass that would sharpen and multiply the possibilities of the actual world” (Winterson Preface).

Although there have been so many critics interpreting *The Passion* in various fields, I still believe it has much room to be scrutinized from different perspectives, along with an attempt to offer more distinct angles of interpretation based on three diverse theories. To begin with, Kristeva’s theory is the first focus of my thesis to be applied to *The Passion*, for most of Winterson’s critics contend that her novel reveals a kind of feministic assertion by means of the characters, such as feminine Henri and web-footed Villanelle, and by means of their heterosexual and homosexual actions simultaneously. Secondly, Baudrillard’s postmodern theory will be adopted to elaborate Winterson’s novel

from the spectrum of simulation and implosion, which no one has ever done before. Furthermore, Lefebvre's spatial trialectics will be the third theoretical framework to elucidate how Winterson constructs a literary world where the characters are ineluctably affected by different cities. Finally, this thesis will try to find the similarities and correlations among these three diverse fields of theory.

In Chapter Two, I will begin my interpretation of *The Passion* from a feministic perspective, particularly from Kristeva's, as those aforementioned critics have done, but place most of my emphasis on the phenomenon of spatial oscillation between the semiotic and symbolic domains. As Kristeva indicates, prior to the symbolic stage governed by the Name-of-the-Father, the semiotic space has an essential influence on the formation of the subject through the maternal function, which only exists in the Body-of-the-Mother. Kristeva's semiotic chora consists of indeterminate, heterogeneous, irregular, and non-expressive drives, which constitute the fundamental energies in the pre-Oedipal space. Moreover, given that the non-signifying raw materials fill the semiotic chora, it is inevitable to see that the anarchic and formless circulation of sexual impulses and energies occurs in the pre-symbolic sphere. So long as the semiotic chora precedes any form of binary opposition, in Kristeva's opinion, the notion of the Oedipalized speaking subject, while being interrogated, is no longer as stable and integral as it seems and is replaced by that of "a questionable subject-in-process" (Kristeva 1980, 135). The construction of the inconstant subject in process/on trial arises from the revolutionary elements in poetic language, which disrupts the logic of the traditional discourse. Besides, the symbolic plays the same vital role as the semiotic does in any signifying system, for the former regulates and organizes the operations of the undirected body in social production. In fact, the symbolic and the semiotic, in Kristeva's theory, are mutually indispensable. The former provides the latter with the only legitimate access to express a flux of unnamable drives and energies, whereas the latter offers the primordial materials

as the groundwork of the former. More importantly, Kristeva highlights the dialectical, rather than the oppositional, relation between the semiotic drive force and the symbolic stases. That is to say, since the semiotic and the symbolic need each other, the dialectical oscillation between these two spaces becomes what Kristeva endeavors to highlight in opposition to the binary tradition. Therefore, this chapter attempts to construe Winterson's *The Passion* through Kristeva's insistence of spatial symbiosis and oscillation between the semiotic and symbolic spaces, aiming to display how the characters of the novel experience the influence from different spaces and undergo a series of transformations in personality.

In Chapter Three, the focus of my thesis is switched to a postmodern spectrum, especially from Baudrillard's theory, for the purpose of interpreting *The Passion* from another interesting perspective other than feministic one. Although most of Winterson's critics tend to divulge the feministic implications that Winterson conceals in the novel, I would like to employ a postmodern viewpoint as a literary framework to scrutinize her novel differently and postmodernly. As Baudrillard affirms, during the contemporary epoch of technology and media, simulation has become the dominant scheme in the third order of simulacra, which illuminates the demarcation between the produced model and the simulated hyperreal model. As a matter of fact, it is in this order of simulacra that there exists no superior code of higher meaning dominating the code itself. Moreover, as long as the so-called reality is affected by the function of simulation, the real will inescapably collapse into the hyperreal, which stands for a site of infinite possibilities of difference. This space of hyperreality serves as a unique sphere where the binary opposition between reality and simulacrum is challenged under the process of implosion. According to Baudrillard, the operation of implosion makes every social domain, such as politics, economics, culture, or sexuality, collapse together, so that all previously existent dichotomies in society dissolve. Furthermore, once the effect of implosion undermines

the socially constructed distinction of the real and hyperreal spaces, in my interpretation of Baudrillard's theory, the oscillation between these two spaces plays an essential part in trying to comprehend the contemporary code-governed society. Therefore, this chapter inaugurates a new, different interpretation of Winterson's *The Passion* through Baudrillard's postmodern theory, then attempts to analyze what impacts the functions of simulation and implosion have on Winterson's characters, and ultimately discloses the similarities between Baudrillard and Winterson.

In Chapter Four, much attention has been extended to Lefebvre's theory of space, which also serves as another theoretical framework, different from feministic and postmodern one, to interpret *The Passion* thoroughly. Due to his refusal of regarding space simply as an empty container or abstract category, Lefebvre evinces that the focus of space moves from physical, mental, to social, and explicitly proposes, "*space is a (social) product*" (Lefebvre 26). In order to construct a unitary theory of space, Lefebvre presents a threefold spatial dialectical triad: spatial practice, representations of space and representational spaces. The first sphere, spatial practice, is termed as the perceived space, which not only produces society's space slowly and surely but also appropriates it in the end. Through daily practice, space is socially produced, so that spatial practice can be described as a materialized, socially produced, and empirical space. The second one, representations of space, are the conceptualized spaces, which belong to scientists, planners, urbanists, technocratic subdividers, and social engineers. In other words, this kind of space functions as the dominant space in the establishment of the settled relations between objects and people in the represented space. The third one, representational spaces, also translated as spaces of representation, are characterized as the directly lived spaces of inhabitants and users. These spaces parallel the dominated spaces where the peripheries, the margins, and the marginalized survive in opposition to the dominant power that excludes those unconformable to the orthodox norms. In addition to defining

his trialectics respectively, Lefebvre further foregrounds the correlative, dialectical relations between the perceived-conceived-lived triad, which “are never either simple or stable” (Lefebvre 46). For one thing, Lefebvre illuminates the significance of spatial symbiosis between his threefold triad, and for another, he emphasizes the indispensability of spatial oscillatory and dialectical relation as the basis to challenge the binary tradition. Therefore, in this chapter, Winterson’s characters will be examined thoroughly to see how spatial symbiosis and spatial oscillation between spatial practice, representations of space and representational spaces function and react respectively in the two different cities, Paris and Venice.

In Chapter Five, I will first compare the theories of Kristeva, Baudrillard, and Lefebvre and further attempt to deduce their similarities—spatial symbiosis and spatial oscillation—as the key-point penetrating the three diverse fields and interpreting *The Passion* alternatively. In conclusion, this thesis focuses on breaking through the barrier of various fields with a clear notion and presents the essence of each field ultimately.