

**Intertextuality (and Anti-Linearity) in Jeanette Winterson's Works: *Oranges Are Not the Only Fruit*, *The Passion* and *Sexing the Cherry*.
Challenging, or following Literary Conventions?**

Abstract

An introduction establishing Jeanette Winterson's literary background opens the debate of the main topics, as well as of the theories underlying the approaches developed along the chapters' approaches; among them there are anti-linearity, intertextuality, postmodernism or the construction of an identity.

Literary criticism seems to agree on the way of categorising the author's work; postmodernism is commonly associated to Winterson's writing, especially when issues establishing the uncertainty concerning universal truths are under analysis, deconstructing the traditional idea of order and playing with expectations, contexts, shapes, associations and structures supposedly stable – plot; style; fact/fiction; history/literature; time and space; or gender.

Starting with the assumed idea that a text is not a linear and hermetic object, but that it communicates with other texts instead in the broadest sense, it seems to be the foreground of Winterson's artistic creation, thus establishing a new dialogic/intertextual analysis dynamic. From this perspective I will try to demonstrate how intertextuality and an anti-linear narrative serve her purpose of challenging literary conventions, highlighting the way they allow the production of meanings and the definition of one or several identities. I will also undertake the task of showing how she appropriates what is regarded as masculine literary traditions in order to centralize marginal discourses and promote her art.

Keywords: Intertextuality, Anti-Linearity, Deconstruction, Postmodernism, *Bildungsroman*, Identity.