

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Literary works result from qualified writers who can pour their ideas into a medium. Literary work has developed since the middle ages and is still in line with modern life today. According to Plato, literature results from imitation or representation of reality. A literary work must be an example of the universe and a model of reality. Therefore, the literary value of literature is getting lower and far from the world of ideas according to Plato.

Transgression and forgiveness are themes that are frequent in some works of literature. McCullough, Sandage, Brown, Rachal, Worthington & Hight (1998) explained forgiveness involves changes in motivation to reduce revenge, avoid those who hurt, and increase goodwill and peace towards them, aiming to overcome negative impacts and judgments through compassion and love instead of avoiding pain.

Jeanette Winterson's novel *Oranges Are Not the Only Fruit* provides an example of a literary work that describes a woman's transgression and quest for forgiveness. The novel focuses on the story of a main character who struggles against socially prescribed gender roles and norms.

The text illustrates the character's struggle with gender transgression, depicting her efforts to push against restrictive definitions of womanhood. In addition, the novel portrays the main character seeking to understand the concept of forgiveness as it relates to her transgressive behavior. Through the story, Winterson explores the themes of a woman defying traditional expectations of feminine propriety and the possibility of redemption and

healing that comes through acknowledging one's transgressions and extending or receiving forgiveness.

Winterson successfully delves into controversial themes such as lesbianism and stretching social gender boundaries frankly and inclusively. Her work encourages reflection on the importance of freedom of expression for every individual without being bound by gender definitions. Thus, *Oranges Are Not the Only Fruit* exemplifies how literature can give voice to a woman's experience of gender nonconformity and the redemptive power of forgiveness through the telling of one character's narrative.

1.2 Research Questions

1. What are the triggers of Jeanette's gender transgression in the novel?
2. What stages of forgiveness does the main character go through to finally make peace with themselves?

1.3 Objectives of the Study

The focus of this study research is to analyze the stages shown by the main character in transgression and forgiveness to herself and her environment and focus on how the character survives and finally reconciles with herself with the stages in accordance with the existing theory.

Also, this thesis focuses on investigating the stages of forgiveness experienced by the main character as they navigate the complexities of accepting their gender identity and making peace with themselves. This objective focuses on identifying the emotional, psychological, and relational challenges faced during the process, drawing on key events in the narrative. By mapping the character's journey through these stages, the study aims to uncover how forgiveness acts as a transformative force, allowing them to reconcile with their past and achieve inner harmony.

1.4 Previous Studies

Oranges are not the Only fruits, it is a popular work and has been studied by many people. Some previous studies that were found will be a reference and will take some quotes without the intent to plagiarize.

The first previous study is Dhian Zhafarina Cahyo wrote the article "*Power Relations in Jeanette Winterson's 'Oranges Are Not The Only Fruit'*" which was published in 2015. The

article analyzes and discusses the depiction of various power relations and dynamics between characters in Jeanette Winterson's 1985 novel *Oranges Are Not The Only Fruit*. Specifically, the article explores how power relations shape the experiences and development of the novel's main character, Jeanette, who narrates the story in first person perspective.

The second previous study is the novel *Boating for Beginners* (1985), Erasmus employs postmodern literary techniques to highlight the contribution of the protagonist's experiences and perspective in shaping a post-modern world-view. Through the eyes of the unnamed main character, a young woman learning to sail, the novel deconstructs traditional notions of truth, identity, and knowledge. (Erasmus, 2018), focusing on the contribution of the main character in post-modern.

The third previous study is a thesis Rachel Evanya Nadia's 2016 entitle "*Sexuality Construction in JEANETTE WINTERSON'S ORANGES ARE NOT THE ONLY FRUIT,*" analyzes how the main character constructs her sexuality in Jeanette Winterson's novel *Oranges Are Not the Only Fruit*. The novel tells the story of a young girl growing up in an oppressive religious environment that disapproves of and attempts to suppress her emerging womanhood and desires. Evanya Nadia's thesis examines how the protagonist pictures and understands her own sexuality within this context. The main character's sexuality is portrayed as fluid, multifaceted, and shaped by both her innate nature as well as external social and cultural forces. The story explores themes of same-sex attraction, sexual awakening, and the tensions between spirituality, religion, and sexuality.

The last previous study is Chen Xiaowei's 2014 thesis, "*An Intertextual Reading of Oranges Are Not the Only Fruit,*" conducts an intertextual analysis of Jeanette Winterson's novel. Intertextuality refers to the relationship between texts, and how one text influences or refers to another. Chen Xiaowei examines how Winterson's novel engages with and alludes to other texts, both implicitly and explicitly. The novel draws on biblical stories and themes,

particularly reinterpreting key passages from a feminist standpoint. Winterson also uses allusions to classical literature and mythology to enrich her story. Chen Xiaowei's thesis analyzes these intertextual references and how they shape the novel's central ideas.

For example, Winterson rewrites the story of Adam and Eve from a pro-feminist angle, portraying Eve in a positive light and criticizing patriarchal interpretations of the Bible. The novel also makes use of Shakespearean motifs, with the protagonist comparing herself to Juliet. Chen Xiaowei examines how these intertextual connections help express the protagonist's struggle against religious and societal repression. The thesis provides a close reading of key passages that allude to or transform prior texts, demonstrating how intertextuality is fundamentally interwoven with the novel's storytelling and themes of sexuality, freedom, and self-discovery. Overall, Chen Xiaowei's analysis highlights the transformative power of literature to reshape pre-existing texts and narratives through creative intertextual engagement.

The present study offers a distinct focus compared to prior research on *Oranges Are Not the Only Fruit*. While Dhian Zhafarina Cahyo examines power relations among characters, and Rachel Evanya Nadia explores the construction of the protagonist's sexuality, this research concentrates on Jeanette's gender transgression and her journey toward forgiveness, analyzing how these themes interplay and develop in the novel. Unlike Chen Xiaowei's intertextual reading, this study delves into emotional and psychological processes rather than textual or intertextual dynamics.

1.5 Scope of the Study

To make the discussion clear, the writer limits the scope of this thesis to two limitations. The two limitations are the novel's intrinsic and extrinsic aspects. The thesis will analyze intrinsic and extrinsic elements of Jeanette Winterson's novel *Oranges Are Not the*

Only Fruit. The intrinsic elements refer to the characters and their development throughout the story. The protagonist's journey of self-discovery and reconciliation with her own identity will be a central focus. How she navigates societal constraints, oppression and trauma while forging her authentic self will demonstrate key intrinsic elements of the novel.

1.6 Writing Organization

This thesis is divided into 4 parts of writing. A brief outline of each part written as the following:

CHAPTER I : INTRODUCTION

This chapter includes Background of the Study, Research Question, Purpose of the Study, Previous Studies, Scope of the Study, and Writing Organization.

CHAPTER II : THEORY AND METHOD

This chapter contains and explains Theoretical Framework and Research Method

CHAPTER III : ANALYSIS AND DISCUSSION

This chapter explains the findings, analysis, and discussion.

CHAPTER IV : CONCLUSION

This chapter explains the conclusion of the analysis and discussion.