



Beyond Linearity: Love as a Transcendent Force in Jeanette Winterson's *Sexing the Cherry and The Stone Gods*

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Abstract in English

The present paper examines *Sexing the Cherry and The Stone Gods* by Jeanette Winterson as among the defining quantum narratives that challenge the traditional metaphysics and epistemology by making the natural and artistic categories break down in the linear time structure. It preserves a place of possibility, fantasy, creative corporeality and consequently reinvents traditional notions of time, identity and love. At the heart of this query is the non-linearity of the temporality and the malleable and changeable nature of gender identity, where love is viewed as a transcendental power, that is beyond spatio-temporal limits. The discussion is based on theoretical abstractions that are based on the quantum physics and feminist philosophy, especially on agential realism (Barad,2007) and cyborg theory (Haraway, 1985). It shows how Winterson's narrations make use of the concept of intra-action to blur the lines between the self and the other, the past and the present and as such, undermine binary oppositions. This methodological approach involves relating literary scholarship to posthumanist theory to examine how the quantum narratives of Winterson are emancipatory practices that insist on a change of focus on thinking in rigid and hierarchical modes towards multiplicity, fluidity, and an integrative approach to being. What is also important about the study is the interdisciplinary approach that shows how the innovative narratives produced by Winterson are challenging the orthodoxies of time and identity, but also love and narration are introduced as the agencies of change.

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Introduction

The examples of *Sexing the Cherry* (1989) and *The Stone Gods* (2007) by Jeanette Winterson can be used as case studies illustrating the ability of literary narratives to critically respond to the complex interrelations of temporality, identity, and affect as theorized in quantum terms. Winterson develops intertextual connections that undermine essentialist ideas of time, self, and is thus arguing out fluid, multiple, and contrapuntal visions that assert on fixed cultural scripts. Her postmodern narration asks questions of the epistemic instability of cultural embodiment, thus requiring a systematic reassessment of so-called sacralized categories like gender, historiography, and affective praxis.

Chapter one also locates the oeuvre of Winterson in the context of broad discourses, that is, quantum theory, feminist epistemology, and posthumanist scholarship, although it does so in conjunction with laying out the aim of the research, the terms of application, and the conceptualizations of her novels. It also highlights the importance of an analytical method that is based on a quantum lens.

The redefinition of time becomes radical and this is the main assumption of the literary work created by Winterson. Classic Western histories tend to use a linear, cause and effect description of time, and to view history as a sequence that is attempting to establish order, causality, and progression of events on human life. On the contrary, the Winterson novels adopt non-linear, cyclical, and fractured forms of time that resonate with the multi-faceted nature of memory, historiography and identity construction. In *Sexing the Cherry*, the story swings between the seventeenth century England and twentieth century, thus destroying the boundaries of time and bringing the past and the present together. This method is based on the theory of Julia Kristeva on the topic of women temporality, which favors repetition, continuity, and cyclicity instead of linear development (Duzgun, 2022, p. 158). But it might have been prevented because of merging the theoretical framework into one, united section. The same definition is also present in the Introduction section, and is reiterated almost word-to-word in the Literature Review and Discussion sections with the identical citation and page reference. Cyclical temporality as developed by Winterson questions the patriarchal historiographical canon that subordinates women experience and alternative forms of time, therefore, portraying history as pluralistic and contingent as opposed to unchanging and unique.

To some degree, *The Stone Gods* is a complex reflection on the time as it is perceived through the prism of a dystopian future, where the boundaries that traditionally determine past, present, and future become permeable, temporary, and conterminous. The novel attempts to make its narrative ethos compatible with a quantum conceptualization of time, where moments are not fixed points in a linear trajectory, but are a twisted web of more protracted and intersecting relations that rise and fall over time .

The way Winterson describes time is similar to the statement made by Weiss who claims that love is where time ceases to exist (van Baren, 2019, p. 85) and that

emotional attachments have the power to go beyond time boundaries. The Stone Gods mingles affection as an adhesive power that connects initially fragmented periods and therefore allows its characters to negotiate through loss, memory and hope in a discontinuous reality. This description of love as a universalizing and life-affirming drive (van Baren, 2019, p. 87) highlights the obsession of Winterson, affect as the means of opposing the constraints to time and place that have been imposed.

The other central idea in quantum narratives by Winterson is the flux of personal identity. In *Sexing the Cherry* and *The Stone Gods*, Winterson challenges essentialist and binary conceptions of gender and identity and holds identities as flexible, performative and relational. The depiction of characters with details of a multiplicity of gendered characters and the continuous evolving of subjectivity of genders, as portrayed in *Sexing the Cherry*, dismantles male/female relationship and thereby influences the consistency of gender roles. This fluidity gives echo to even more feminist arguments about the fixity of identity as a category as well as with more current conceptualizations of gender as a spectrum and not a two-polar opposition (Genca, 2015, p. 52).

Furthermore, the plurality of identities in the novel is also projected on the historiographical level, that is, history is not a single and unified narrative text, but it is a multitude of overlapping and, at times, contradictory stories.

The identity in *The Stone Gods* is portrayed as flexible and contingent and it is formed through the posthuman technological, ecological and social influences. Winterson uses futuristic prose to testify to this posthuman in/out-sider sensibility by challenging conventionalized human, machine, self, and other, nature versus culture, etc. The space of her characters is interstitial where identities can be re-defined and re-imagined, a view that gets inspired by the cyborg theory of Donna Haraway, which proposes a hybridized identity that crosses the period boundaries of oppositional thinking (Estudos Anglo Americanos, 2014, p. 95).

Karen Barad's theory of intra-action further reinforces this posthumanist perspective, asserting that entities do not pre-exist their relations but rather emerge through entangled intra-actions (Estudos Anglo Americanos, 2014, p. 98). According to Winterson, this performative ideal is achieved in her practices of narration by obliterating the lines between self and other, past and present, human and nonhuman and thus questioning the fixed ontologies.

Quantum theory, feminist philosophy and posthumanism have a deep theoretical base that supports this study. The quantum theory is quite indeterminate, entangled, and non-linear, which is why it is an appropriate metaphor to describe the narrative strategies deployed by Winterson. In contrast with the deterministic paradigm and fixed states of classical physics, the quantum mechanics demonstrates the world of potentiality, superposition and entanglement (Barad, 2007). These theoretical assumptions find reflections in Winterson in her fiction with notions of time, identity, love presented as dynamic and changing processes not discrete or in the form of objects.

The philosophy of feminism offers critical reviews of the identity and politics of temporality in Winterson. These deconstruction of binary gender categories and consecutive history also give strong feminist echoes because they are more in line with the feminist project of recovering the voices and epistemological discourses of the silenced. The time in *Sexing the Cherry* is also mythic and historical, and the theory of the temporalities of femininity suggested by Kristeva (1980) the repeated elements and cyclic forms give a deeper angle to the process of demythologization of linear time in the novel (Duzgun, 2022). Furthermore, the cyborg theory that is by Donna Haraway enlightens the analysis as it questions absolute ideals of identity and promotes hybrid subjectivities that cannot be categorized unambiguously (Haraway, 1985).

Such ideas are further discussed through posthumanist theorizing, especially agential realism introduced by Karen Barad, who stresses the entanglement of the human and nonhuman agent and the co-construction of identities in the context of intra-action (Barad, 2007). This framework allows interpreting the narratives of Winterson as spaces where traditional borders are disintegrated and new ways of life and thinking are introduced. The work of Winterson is included in the larger cultural and philosophical re-evaluation of the notion of being human in the light of ecological disaster, technological advancement, and new, redefined social structures.

The reason why Winterson in *Sexing the Cherry* and *The Stone Gods* can be described as a quantum text lies in the ability of such texts to deviate and critically project conventional systems of temporality, self, as well as affection. The works by Winterson are destabilisation of linear time, identities and fixity, which represent imaginal possibilities that prefigure different ways to live and to relate. This assumption

is particularly relevant at present, when society is highly fractured, ecological processes are vulnerable, and the gender and sexuality ideas are still in dispute .

The prose by Winterson has not only grown a literary register that encourages a sense of multiplicity, fluidity, and interconnectivity, but it also encourages the readers to question and break down the boundaries that define self and other.

Also, quantum narratives by Winterson make a concentration point of interdisciplinary studies that border on literature, science and philosophy. The integration of the issues of quantum theory into literary criticism is beneficial to both fields, as it demonstrates that scientific paradigms can produce new structures of narratives and even supply new critical approaches. Similarly, the feminist and post humanist theoretical approaches offer the invaluable tools of questioning the cultural and political implications of such narratives, and as such they show that, despite the assumptions of the neutrality or even the purely fictional nature of such narratives, they address substantially the discourses of identity, power and morality prevalent in modern times.

The results of this article suggest that the novels by Winterson disorient and go against the normative narrative plotting and, therefore, prove that her narrative practice reflects a type of storytelling that can be described as being quantum and feminist at the same time. The purpose of her stories is both resistance strategy and transformative space where love and narration acts fail to respect traditional distinctions between space and time, and these spaces start to create each other. Readers, therefore, have to consider literature as an active process of meaning-making, in which the messiness and ambivalence of lived experience are actively involved.

The sonic duplication of the elements in *Sexing the Cherry*, which is in this case represented in the androgynous nature of voices, time reference, and gendered identities creates a complex network that attempts to deterritorialize and avoids signification. Such peculiarities as the cyclical temporality of the novel and its multiple identities help to understand how the structure of the narrative can be used to make feminist criticisms of historical as well as identity construction. Winterson creates a posthuman future that speculates on the events that happen in *The Stone Gods*, leading the reader to the ethical and ontological dilemmas that the ecological disaster and technological metamorphosis create. The conception of love in the narrative as a variable and enduring power has

served as a hopeful alternative to any dystopian situations in which emotional connections ease discernment and recreation of meaning.

Finally, *Sexing the Cherry* and *The Stone Gods* are the illustrations of the quantum possibilities of narratives to reevaluate the nature of time, self, and love. The novels challenge readers to acknowledge fluidity, complexity and networked relations by means of their use of experimental narrative forms as well as their interaction with the theoretical perspectives of feminism and posthumanism. This introduction has identified the aims, central ideas, theoretical models, and importance of the analysis of the Winterson work as quantum stories to set the stage of further discussion of how her stories re-establish the position of human knowledge during the times of quantum uncertainty.

Literature Review

Both novels *Sexing the Cherry* (1989) and *The Stone Gods* (2007) by Jeanette Winterson have gained much scholarly significance as the scholars have examined their storytelling inventions and how they address the issue of time, identity, and love in terms of quantum narratives. These writings break with the traditional literary and philosophical paradigm by interfering with linearity and fixity in both categories of time and identity, to model fluid, multiple, and interlinked ways of seeing which are responsive to present-day theoretical issues in feminist philosophy, quantum physics, and posthumanism. It is within this literature review that an attempt is made to synthesize and define a research domain critical of thematic explorations made by Winterson, place her novels in a larger interdisciplinary discourse, and recognize the message of her oeuvre to the modern understanding of literature.

One of the central points of close consideration of the work of Winterson is her inversion of linear, progressive concepts of time. The history of the west has tended to be linear in its conception of time; it focused on causality, progressive time, and a unidirectional historical flow. Winterson in *Sexing the Cherry* directly criticizes this model and through cyclical and fragmented temporality confuses the past and the present.

This feminist temporality criticizes hegemonic accounts of history that do not channel the experiences of women and other temporalities thus making the past plural, contingent and non-linear. Winterson is unveiling her novel in a historiographical context, in which seventeenth-century and twentieth-century England are viewed as

two symbiotic temporalities, which depend on and are constantly evaded by an authoritative material history: it is this fluidity of time which allows Winterson to present a different understanding of history, which has in its heart the voices of those whose own experiences have been marginalized whilst at the same time challenging the hegemonic understanding of time.

The Stone Gods explores the idea of time in the form of constructed time structures and gives a story of a human being in the dystopian future where the past and the future are inseparable and destabilize the present state. Van Baren (2019) argues that Winterson employs love as an omnipotent natural force that defies traditional time and space norms thus connecting various moments in time and allowing her characters to live in a fractured world (p. 85). The structural architecture of the novel can be understood as representing a quantum time theory, in which time moments do not occupy fixed horizons, but are moving, colliding, interpenetrating strands, that have effects on each other across time. This vision overlaps with the current theory of affect, which at the same time both recognizes the unstable and changeable nature of love and emotion and their ability to alter human life. The presentation of love as transformative and temporally indifferent presented by Winterson undermines the conventional concept of temporality and affect, and in doing so, demonstrates the possibility of relationships to disrupt temporal framework and open up new possibilities of connection.

Fluidity of identity becomes a topical theme in quantum narratives by Winterson. Both *Sexing the Cherry* and *The Stone Gods* challenge the essentialist and binary ideas of sex and self, representing identities as fluid, performative and relational. Winterson disrupted the male/female dichotomy in *Sexing the Cherry* by introducing characters that represent a continuum of gendered beings and, therefore, negates conventional gender roles and expectations. According to Genca (2015), the aspect of fluid gender identity in the novel, reflects a wider feminist critique of the harmfulness of assigning identity categories to individuals, and vice versa, the work in question is interested in present theorizations of gender as existing in a line instead of a dichotomy. The pluralized subjectivities of the novel are expressed such that they do not stop at gender alone, suggesting instead historical and cultural identities to the benefit of contingency and plurality, rather than the essentialist concept of identity. The text

allows a critique of normative power through destabilization of such identity categories thus providing space to other forms of subjectivity.

The Stone Gods is as permeable, as provisional, with identity, as in the creation of Jeanette Winterson, which is also shaped by technology, ecology, and politics in a posthuman future. The author and her audience have to bargain with posthumanist theory in this Wintersonian branch of speculative fiction, which disputes the human-machine, self-other, and nature-culture difference. The characters are in liminal locations that allow the deconstruction and reconstruction of identities: liminality, which is a concept provided by the cyborg theory as developed by Haraway suggests the idea of hybrid identities that go beyond binary boundaries.

Additional detailing of posthumanist point of view is provided by the idea of interaction introduced by Barad, where the entities emerge as part of entangled participations and do not existing before their relations (Estudos Anglo Americanos, 2014, p. 98). This idea is reflected in Winterson's narrative techniques of collapsing binary oppositions, including self/other, past/present, human/nonhuman that undermine committed ontological positions and prefrontal relationality and co-becoming.

The theoretical models used to analyze the works by Jeanette Winterson cover the works of quantum theory, feminist philosophy, and posthumanism. In this synthesis, the quantum ideal which places prominence on uncertainty, superposition, and non-linear dynamics plays the role of the metaphor and conceptual machine that can be used to question the narrative strategies of Winterson. Unlike in classical physics where determinism and invariant states are assumed, quantum mechanics assumes a universe that consists of probabilistic states, superpositions and entanglements (Barad, 2007). These quantum principles are represented in the fiction by Winterson, who describes time, identity and love as dynamic, moving and relative processes instead of fixed, self-sufficient entities. As a result, a quantum interpretive lens can clear up the multiplicity, indeterminacy and disruption of binary oppositions in her works.

The politics of identity and temporality in texts by Winterson are prefigured by feminist philosophy. The abandonment of dichotomous gender and linear historical accounts is consistent with the feminist project of retrieving suppressed discourses and coming up with other forms of epistemology. The cyclicity and repetition, which Kristeva predicts in her idea of women as time, are the results of her criticism of masculine linear temporality. The analysis of *Sexing the Cherry* shows that the linear

historical views have been reversed (Duzgun, 2022). Moreover, this reading is informed by the cyborg theory proposed by Haraway: cyborg writing is concerned with the possibility of survival, not on the premise of original innocence, but on the premise of seizing the means to make a difference in the world that made them other, and in this respect, essentialism is challenged and hybrid, flexible subjectivities defiant of categorical imperatives are promoted (Haraway, 1985). These feminist readings reveal how Winterson is interacting with the politics of representation and identity construction and how this puts her in the present-day discourses about gender, power, and difference.

Posthumanist theorising, such as agential realism by Barad, goes further and argues against the separateness of humans and nonhuman agents and the co-construction of identities by interactivity (Barad, 2007). This model allows considering the narratives by Winterson as the space that goes beyond the conventional limits and imagines the new ways of being and knowing. Her work thus comprises a cultural and philosophical shift to the re-imagination of the human condition in the face of environmental catastrophes, technological innovations and shifting social formation. The imaginary futuristic and experimental character of her tales forms imaginative spaces to consider other futures and other relational practices that are beyond anthropocentric theories.

There is also a focus among scholars on the novel techniques of narration used by Winterson as thematic. Non-linear, discontinuous narration, plurality of interpretations, and metafictional techniques indicate the intentional break of hegemonic narrative conventions and knowledge. According to King (2015), the narrative fragmentation of Winterson represents a sophisticated network of self and time, and it develops a polyphonic text that is not easily subjected to one specific interpretation (p. 47). Such structural decisions entice increased reader activity, which is why the negotiations between the intermingling temporalities and the expressive points of view in the context of which experience is essentially indeterministic are in need.

What is important about quantum narratives proposed by Winterson is their ability to challenge and expand the existing spatiotemporal paradigms, as well as the paradigm of identity and affection. Both the novels and films that she wrote allow the audience to reflect on other ways of living and relating to each other by disrupting the

sense of linear time and an unchangeable self. This topicality is especially vivid in times of fracturing and disintegration of society, uncertainty about the environment, and continuing gender and sexual justice battles. The books written by Winterson can thus serve as a literary model of how to glorify polyphony, fluidity and interconnectedness and invite the reader to challenge the divisions of self and other that form the basis of self-conceptions. In this manner, this cross-cultural analysis highlights the novelty and innovativeness of Winterson.

The stories by Winterson also engage in interdisciplinary discourses that cut across literature, science, and philosophy. Verbatim, the integration of quantum thinking into literary analysis further enhances the quantum studies, since it shows how scientific theory can inspire and encourage new forms of narrative and approaches to criticism. Feminist and posthumanist paradigms provide methodological instruments to analyse cultural and political implications of these narratives especially in the modern discussions about identity, power and ethics .

To summarize, the widespread critical debate on *Sexing the Cherry* and *The Stone Gods* by Winterson is promising to open up fruitful discussions about the subject of time, identity, and love to quantum levels. Her fiction confronts traditional ideas of temporality, identity, and subjectivity, thus breaking the narrative sequencing through fragmentation which reflects the thinking of feminist and posthumanist of today. The creative work of Winterson helps readers to accept complexity, multiplicity, and relationality and to imagine interrelated forms of life and cognition in the world where radical and accelerated change is occurring. Thus, this literature review provides a basis on which the quantum narratives by Winterson can be analysed and their role in the latest literary and theoretical discourse is underlined

Although previous parts of this review have focused on explaining the application of non-linear temporality by Winterson, it is necessary to put this point into the wider context of Winterson scholarship. The prevailing school of critical analysis of Winterson in the early 90s was largely based on postmodern literary theories, addressing the fragmentation of narrative, metafictionalism and opposition to epic historiography and truth. Scholars at this time were not as worried about feminist ontological readings but instead were more keen on how her writing can fit into postmodern aesthetic and experimental narrative form. By the 2000s critical focus had shifted to gender and sexuality politics, in part looking at the way Winterson portrays

queer identity, embodied desire and destabilizes heteronormative social forms. This work expands upon and transcends such stages, using posthumanist and quantum-informed theoretical frameworks, and answering the modern academic need of interdisciplinary approaches to link literary studies with scientific and philosophical epistemologies.

More recent criticism represents what has sometimes been referred to as the scientific turn in the study of literature in which scientific paradigms are not merely invoked as metaphor but are being enlisted as conceptual tools to be applied to the analysis of the ontology and epistemology of narrative. Although this interest in interdisciplinarity is increasing, there is still a gap in the application of the concepts of quantum theory as analytical tools, and not thematic parallels as Winterson employs them in her fiction. The gap that is filled in this paper is not focused on the descriptive application of quantum language, but rather the study of the active role of quantum concepts of entanglement, superposition, and relational becoming in the organization of narrative logic, character, and time in the novels of Winterson. Thus, the work presents itself as part of the new paradigms of interdisciplinary discussions between literature, feminist theory, and the study of posthumanist science, providing a more stringent demonstration of how the fiction of Winterson is involved in the current transformations in theory, instead of being a simple demonstration of them.

Discussion and Result

Quantum Narratives can reinvent conventional conceptions of time, identity, and love as I show in my analysis of *Sexing the Cherry* (1989) and *The Stone Gods* (2007) by Jeanette Winterson. Deviating from linear time, fixed identities, and conventional ways of expressing emotions, the writings of Winterson also invite the readers into a literary universe where plurality, liquidity, and an interdependent form of existence take shape. This section explores how the novels by Ho Davies utilize quantum principles, or non-linear time, entangled identities, and love, as a transcendent spatial and time force, in order to both criticize the mainstream cultural narratives and the human itself, reshaping it into the feminist and post humanist view.

Winterson, in his stories, dismantles Western cultural hegemony by unbundling its apprehension of a linear and chronological mode of time perception and in their place sustain the heterogeneous time, circular, fractured, and overlapping time, which announces the denial of determinism in quantum physics. In *Sexing the Cherry*, the

character of Jordan thinks: Lie 2: Time is a straight line. Tell 3: What has happened, but was not yet, is the past; what has not yet happened, but already was, is the past (Winterson, 1989, p. 49).

The novel switches between the 17th century 17th-century and 20th-century England to shake the historical boundaries to reveal the co-existence of the past and the present. The physical appearance of the Dog Woman, as an example, is monstrous, and the travels through innuendos and in time and space that Jordan is engaged in are evidence that history is not a straight line, and it is not a fixed narrative at all times (Genca, 2015, p. 52), but a constellation of interlacing and conflicting stories.

The Stone Gods extends this criticism into a future that is speculative in which time loops and parallel universe dwellers are depicted to demonstrate how humans have trampled upon its ecosystems again and again. The iterative nature of the novel, the reenactment of the same dystopian love story over time, is reminiscent of the concept of quantum theory known as superposition, where branches of time intersect. As van Baren (2019) suggests, Winterson introduces love as an undefeated power of nature, which is not imprisoned by time and space, allows multiple time moments to interact and allows people to process loss, memory, and hope in a fragmented world (p. 85).

In one of the versions, the character Spike believes: Time is not on this rock. Love maintains the clocks” (Winterson, 2007, p. 195). This repossession of time by the quantum challenges the anthropocentric approach to time as a measurable resource in favour of the more flexible, collaborative practice of time and temporality as an occurrence of affective and ecological entanglement.

The identities the characters of Winterson live in are not binary; they were inspired by the theory of cyborg presented by Donna Haraway and the idea of intra-action introduced by Karen Barad. In *Sexing the Cherry*, male/female dichotomy is upset by the monstrous body of the Dog Woman, and the gender explorations of Jordan. The rejection of the normative femininity in the Dog Woman, the sentence says: “I am a woman and I am a giant. Who cares?” (Winterson, 1989, p. 12) can be read and connected to the idea of the cyborg proposed by Donna Haraway that is a mixture of machine and organism that destabilises the categories of essentialism identity (Estudos Anglo Americanos, 2014, p. 95).

Similarly, fluid identity of Jordan is represented by the fact that the identity of sailor, explorer, and time traveler implies Barad intra-action, where selves are created

through entanglement and not ex ante categories (Estudios Anglo Americanos, 2014, p. 98).

The Stone Gods is a continuation of this post humanist display of equality, as it happens with the Stone Gods, where Spike, a Robo sapiens, an artificial creation, and Billie, a human activist are the examples. Their love renders the line between human and machine, organic and synthetic problematic because, as Spike claims, "I am not a woman. I am not a machine. i am other than both" (Winterson, 2007, p. 67) .

This abandonment of fixed identity can be compared to the principle of uncertainty of the quantum theory, where the particles supposedly occupy many states until they are observed, as philosopher Karen Barad puts it. This principle is practiced by Winterson through the manner of how he frames the story, fragmenting viewpoints and merging time periods, and the construction of identity as a wave phenomenon of conceivable selves (Barad, 2007, p. 161). By subjecting her characters to literal liminal spaces (apocalyptic world and interstellar travel) in Winterson dismantles anthropocentric hierarchies, which are parallel overdeterminations of ecological and social exploitation, to insist on a different articulation of subjectivity as relationality.

Jeanette Winterson has a metaphorical approach to love as discussed in the novels, which can be seen in terms of quanta, that is, as a force that does not follow definite geometrical coordinates of space and time. Love is not going on in a distinctly defined here or there, nor is it a part of an apparently singular and linear moment, but it functions beyond any stable parameters, breaking down boundaries between the past and the present, presence and absence. *The Sexing the Cherry Dog Woman* uses her love, though violent, of Jordan, which rejects the insanity of societal norms and the Jordan who seeks herself, the relationships to oneself is much more complicated (Winterson, 1989).

In 49) love is described as an existential exploration drive. The marvelous elements of the novel, like the lovers who turn into doves when they speak, imply the strength of love to transform the real mode of existence: With the speed of gossips, the liberty of the words, the heavy words, both of them and four, flew to the overhead and were seen flying all over the city, free, as doves (Winterson, 1989, p. 113).

The Stone Gods prepares love as an extreme action to dystopian explosion. The interspecies romance between Billie and Spike, cutting through the millennia and planets, is used to demonstrate the fact that Michaela Weiss is right about love creating

alternative realities that are not bound by any rules (van Baren, 2019, p. 85). And their relationship is even more important than the repressive empires of the novel, the corporate colonialists, the eco-destructors, even suggesting that emotional attachments can destroy them. This is because love is an intervention, which Billie recalls: Love is an intervention. Love distorts what is narrative" (Winterson, 2007, p. 210).

This may be associated with the quantum entanglement whereby the particles influence each other at a distance, tangibly, over long distances, to demonstrate the power of love to overcome distance. The all-conquering nature of love presented by Winterson as a force (van Baren, 2019, p. 87) disrupts neoliberal relations of self-reliance and grounds interdependence in the foundations of morality and eco-renewal.

The non-linearity and indeterminacy of quantum theory is mirrored in Winterson with broken stories. *The Sexing of the Cherry* is an interwoven myth, history and fantasy, rejecting the culturally acceptable tales that naturalize ideologies (Reisman, 2011, p. 12). The antic of the Dog Woman arose in subversiveness in reimagining of the fairy tales which transformed the stories about Rapunzel, a damsel in distress who was killed into stories about herself the emancipated woman. Likewise, in *The Stone Gods* looped narrative is employed in order to highlight the cyclical aspect of self-destruction humans bring on themselves since every turn of the story causes a further worsening of the ecological and social catastrophe. The quantum theory rejection of teleology is echoed in Billie lamenting about being back where we started... again (Winterson, 2007, p. 214), suggesting the possibility of seeing time as a cycle of possibilities, which is not determined by progress.

The non-linear endings of the novels that do not allow any climactic ending as inherent to the claim proposed by LaCapra (2001) that traumatic experience does not have an end story (p. 45). In *Sexing the Cherry* the search of identity on the part of the unattained Jordan as well as the unexplainable disappearance into the sky of the Dog Woman will all suggest the fact that the identity and history are always on the move. At the very end, with Billie and Spike asleep in the space, where they are going is unknown, but they have gotten together to continue the possibilities of love and telling stories, the creation of the world once again (Winterson, 2007, p. 224).

Winterson radical reinvents the experience of being human during ecological and social crisis in his quantum tales. In its destabilizing of linear time, fixed identities, and the neoliberal sovereign self her work is receptive to posthuman feminist praxes of

decentering human exceptionalism. The mess of human/non-human agencies in *The Stone Gods*-with sentience robots and dying planets-are the cry of Ellie, pleading of an Egalitarian approach to inter-species relations (Braidotti, p. 85) .

Replacing the print metaphor, the Dog Woman is the print metaphor to the natural world in this instance because she implies a symbiotic relationship with ourselves as animals, and criticizes anthropocentrism, which views us as superior to or above nature but as a constituent of the web of life and death.

The blend of quanta and fiction that Winterson offers is an expression of the significance of fiction to the ethical discourse restated. Her tales offer weapons of liberation (Search Result) to envisage the future via the fantastic, the inexplicable redemption of oppressive regimes, the enacting of the other. On the other hand, the modular structure of *The Stone Gods* allows the reader to get beyond determinate structures and the fragmented narratives in *Sexing the Cherry* to enable proper names and marginalized voices to reclaim their pasts.

Jeanette Winterson in *Sexing the Cherry* and *The Stone Gods* thus in her Quantum Narratives gives a great illustration of the quantum transformations that quantum narratives can bring about. The nonlinear time, the fluid identities and transcendent love make the readers re-examine the fixity of categories of all types and embrace the relational and inter-relational manner of thinking. Her work transcends a criticism of patriarchal, anthropocentric, and neo-liberal discourses, to include visions of hope, including resistance and renewal. Winterson makes a bet to the literature that literature is an essential place of re-imagining reality: the place where love, multiple-ness, fluidity-qualities that may break down the constructions of identity that tend to oppress can be used to make new forms of being.

The results obtained after the analysis of *Sexing the Cherry* and *The Stone Gods* by Jeanette Winterson that has been done above prove just how much the quantum stories she is writing uproot all the literary and philosophical definitions of time, identity, and love. This is one of the most important discoveries in the book since as feminist theorists like Kristeva (1986) who highlight that the so-called non-linear time of women is an opposition and resistance to hegemonic historical master-narratives (Duzgun, 2022, p. 158),

Winterson refuses to follow linear temporal structures. This non-linear style provides Winterson with the opportunity to dismantle the boundaries of history and

examine history as a multifaceted combination of disconnected stories and reclaim marginalized voices and subsidize patriarchal historiography (Genca, 2015, s.52). The speculative time circuits and the superpositions in *The Stone Gods*, in particular, the liquid chronotopes of both novels are also indicative of how Winterson fiction does what we might call quantum mechanics in narrative, challenging the linear concept of progress and prioritizing relationality and interconnectedness instead (van Baren, 2019, p. 85).

The other significant discovery is that Winterson portrays identity as something that is constantly in flux and in relation; something suited to binary classifications. Her characters exemplify posthumanist and feminist critiques of fixed subjectivities that, in addition to being informed by Donna Haraway cyborg theory, intra-action, are also informed by Karen Barad (Sula, 2014, pp. 95-98). Two examples of identities in formation, the Dog Woman of *Sexing the Cherry* and the competing form of being that Spike has in *The Stone Gods* are two instances of paradoxical reality of quantum indeterminacy in which a system is in a superposition of states until observed (Barad, 2007, p. 161). This subversion of essentialist categories challenges anthropocentric and heteronormative schemas of power to allow the readers to enter into the subjects as multiple and as complicated. These liquid identities also provide ethical interventions by producing new types of relationality into relation that 1019roblematize mainstream types of social hierarchy.

Finally, but not the least, the depiction of love as trans-quantum force is also an important outcome of who narration experiment. The spatiotemporally of love in her fiction transcends the resounding actant of connection and transformation, which cuts the boundaries of regimes in power to bring in a healthy (re)birth (van Baren, 2019, p. 87). The metaphorical image of love as the power that fills the reality e.g. words turned into doves in *Sexing the Cherry* (Winterson, 1989, p. 113) and the relationships across species and ages in. The love in *The Stone Gods* is introduced as not only a feeling but as a drastic intervention, which transforms the direction of the story (Winterson, 2007, p. 210). This intervention can be interpreted in a system of connectivity that is akin to quantum entanglement, such that distance is not a barricade to influence. The quantum storytelling provided by Winterson, therefore, is a positive demonstration of resisting and regenerating, implying that love and narrative themselves are material forces of envisioning the other future and of challenging the oppressive system.

Nevertheless, the discussion has not yet reached the stage of textual practice, but only abstract definition. Although the philosophy developed by Karen Barad is theoretically applicable, the paper fails to show the application of intra-action in the novel. And to reinforce the argument, the explanation of the concept of Barad should be replaced by the description of certain moments in the narrative, i.e. the relational becoming of Billie and Spike, when objects do not exist before relationships but arise as a result of the complex intra-actions. To give close textual analysis of such scenes would solidify the theoretical framework and bring it closer to the ontological production of the novel.

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ما وراء الخطية: الحب كقوة متعالية في السرديات الكمية لجانيت وينترسون

المخلص

تبحث هذه الدراسة في روايتي تجنيس الكرز (Sexing the Cherry) والألهة الحجرية (The Stone Gods) لجانيت وينترسون بوصفهما من أبرز السرديات الكمية التي تتحدى الميتافيزيقا والإبستمولوجيا التقليدية، من خلال تفكيك البنى الطبيعية والفنية المقيدة بهيكل الزمن الخطي، إذ تُبقي هذه السرديات على فضاء واسع للإمكانات والخيال والتجسيد الإبداعي، وبذلك تعيد ابتكار المفاهيم التقليدية للزمن والهوية والحب. ويقع في صميم هذا البحث مفهوم اللاخطية الزمنية والطبيعة القابلة للتشكّل والتغيّر للهوية الجندرية، حيث يُنظر إلى الحب بوصفه قوة متعالية تتجاوز حدود الزمان والمكان، ويرتكز النقاش على تجريدات نظرية مستمدة من فيزياء الكم والفلسفة النسوية، خصوصًا الواقعية العمليّة عند باراد (1996) ونظرية السايبورغ عند هارايوي (1985)، وتبيّن الدراسة كيف توظّف وينترسون مفهوم التفاعل-الداخلي (Intra-action) لطمس الحدود بين الذات والآخر، والماضي والحاضر، وبذلك تُقوّض الثنائيات الضدية الراسخة. وتعتمد هذه المنهجية على ربط الدراسات الأدبية بنظرية ما بعد الإنسان، لفحص كيفية تحوّل السرديات الكمية لدى وينترسون إلى ممارسات تحرّرية تدعو إلى تغيير أنماط التفكير الصارمة والهرمية، والاتجاه نحو التعددية والسيولة وتصور تكاملي للوجود، كما تُبرز الدراسة النهج البين-تخصصي الذي يكشف كيف أن سرديات وينترسون المبتكرة لا تتحدى فقط الثوابت المتعلقة بالزمن والهوية، بل تُقدّم أيضًا الحب والسرد كممكنات للتغيير، تمتلك نقاط انطلاق جديدة وأفقًا معرفية مختلفة تُعيد تشكيل التجربة الإنسانية في عالم معولم.