

Feminism Represented in Jeanette Winterson's *The Passion*



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ABSTRACT: *The Passion* is a novel written by a modern British feminist writer of the 20th century, Jeanette Winterson in 1987. She concerns with lesbian themes, gender, and sexuality in her works. This study aims to show the contribution of representation theory promoted by Stuart Hall in literary studies. The study utilized the concept of feminism proposed by Beauvoir as the foundation for data analysis to strengthen the argument. Data analysis shows that this novel expresses the spirit of feminism, namely 1) the resistance to the objectification of women, 2) the rejection of women's subordination, and 3) the support of cultural feminism. The analysis of the text narrative and the contextual background of the novel and the writer, the study showcased the ideological position of the writer.

KEYWORDS: feminism, literary criticism, representation theory

I. INTRODUCTION

Feminism is the belief that men and women should have equal right and equal opportunities. In a patriarchal society, women are always placed in a weak position, and men are positioned as the dominant subject (Millett & Kaplan, 2014). Men are given priority in the social structure and predominate in positions of political leadership, moral authority, social rights, and so on. Men have more freedom and control over their lives than women because of patriarchy (Bailey, 2015). Women are concentrated on the lower ranks in a group, and women are prohibited from occupying leadership positions. Generally, women are deliberated powerless to build and convey their ideas (Caine, 1997; Parashar, 2016). Women are based on their roles as mothers and wives, where a mother and wife in public life depend on men. Based on Beauvoir's statement, women who want to be subjects must make themselves what they want, not based on the environment or other people (Beauvoir, 1961; Reineke, 2017). Thus, through feminism, Beauvoir tries to place women in a "real" position, as a self who has authority over her existence.

In subsequent developments, the struggle for equality is not only a struggle for women to obtain equality, but also a struggle to free them from gender normativity. Women want the right to freedom of expression, including in expressing their sexuality and sexual orientation (Garriga I Setó, 2015). Patriarchal culture always associates women as weak creatures and always restricts women from gaining the freedom to express their sexuality. Therefore, radical-libertarian feminists call for women's struggle to obtain the right to procreative liberties. Women have the right to determine their reproductive rights and decide for themselves who they will have sex with, regardless of their sexuality (Millett, 2016; Tong & Botts, 2018).

Many views and ideas have emerged to express events and experiences grounded on feminist literary criticism (Eagleton, 2014). Feminist literary studies have been continuously carried out since the 1960s when several feminists began researching some of female writers' works, including Virginia Woolf's *A Room of One's Own* and the criticism has continued to develop and involve various disciplines (Plain & Sellers, 2007). One of which is the literary work of Jeanette Winterson's *The Passion*. Jeanette Winterson is an English writer, born August 27, 1959, in Manchester (Makinen, 2005). In addition to being a novelist, Winterson is also an announcer and professor of creative writing. Some of Winterson's other novels explore the polarity of gender and sexual identity. *The Passion*, a novel set in 1987, is a modern classic that confirms this particular claim that this "unlimited" female identity is something that Winterson explores in her novel.

This research examines the representation of feminism that arises from the depiction of social oppression and patriarchal law. *The Passion* seems to provide a provocative view of women, Winterson opposes hetero-normative gender roles in the 1800s through her writing, and *The Passion* is a significant representation of her defiance of patriarchal-dominated societies. Through *The Passion*, Jeanette Winterson focuses on concepts exploration of feminism. This study intends to dismantle the representation of feminism in the novel and delineate the author's ideological position by utilizing Stuart Hall's representation theory, especially the constructionist and Foucault's discursive approaches.

Utilizing Stuart Hall's representation theory, especially the constructionist and Foucault discursive approach, this research will show the ideological position of the writer named Winterson. Based on the explanation above, this paper seeks to

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explore: 1). how is the discourse of feminism represented in the novel? and 2) what is the ideological position of the author? This article will show the contribution of Hall's theory in studying literary works.

Methods

The research is qualitative research. Qualitative analysis refers to how academics interpret data to communicate their findings to others (Williamson, Given, & Scifleet, 2018). The data of this research are in the form of words, phrases, sentences obtained from Jeanette Winterson's novel entitled *The Passion*. This novel was published by Grove Press New York in 1987.

Data Collection and Analysis

The research data was garnered through a close and thorough reading process to find words, phrases, and sentences that lead to the construction of feminist discourse as depicted in the novel. The collected data will be classified based on issues that imply the concept of feminism as suggested by Simone De Beauvoir, namely, the resistance against women's objectification, rejection of women's subordination, and supporting cultural feminism.

For further analysis, the study applies the representation theory proposed by Stuart Hall, precisely Foucault's constructionist and discursive approach. The data concerning with feminism are classified into two categories. The first category is interpretive data based on human feelings or thoughts and the assessment or assumption of a role performed by one of the sexes, namely women. We will profoundly discuss the female character's experiences in this session. The second category is the social context of the novel and the author's social background that will lead to discovering the critical position of the writer.

II. DISCUSSION

We explore the representation of feminism based on the state of Villanelle's environment and Villanelle's resistance against her environment. To find the representation of feminism in *The Passion*, we classified it into three stages. They are the resistance against the objectification of women, the rejection of women's subordination and the discourse showing the support of cultural feminism.

The Resistance against the Objectification of Women

The objectification of women is how women are treated as objects regardless of their worth and dignity. When women objectify themselves, they define their body perspective as a third person and perceive that part of their body as sexual appearance and function are more important than any other aspects (Beauvoir, 1961; Fredrickson & Roberts, 1997). In *The Passion*, there is an objectification of women during the Napoleonic wars, as quoted below:

“The *vivandières* were runaways, strays, younger daughters of too-large families, servant girls who'd got tired of giving it away to drunken masters, and fat old dames who couldn't ply their trade anywhere else. On arrival, they were each given a set of underclothes and a dress that chilled their bosoms on the icy sea-salt days. Shawls were distributed too, but any woman found covering herself on duty could be reported and fined. Fined meant no money that week instead of hardly any money.”

(Winterson, 1987)

Vivandière is a woman who is a sutler (Merriam – Webster dictionary). *Vivandière* is the French name for women attached to military regiments as sutlers or canteen guards. They serve to sell wine and work in the canteen for soldiers. The *vivandières* that the women have been given special clothes and even underclothes, a taboo and privacy matter for women. The soldiers focused on women's bodies and their body parts. It shows that men who look at them only use women as objects of pleasure. Accompanied by a sexually evaluative comment that any *vivandières*, a woman who is discovered concealing herself while working, might be disciplined and reported, this demonstrates sexual objectification of *vivandière*.

“The *vivants* were expected to service as many men as asked them day or night” (Winterson, 1987). The *vivants* are expected to serve men. The treatment of the *vivants* shows sexual objectification. The *vivants* are required to fulfill men's sexual fantasies, regardless of the time, and they must be able to satisfy these desires. Women are always objects, placed in subordinate positions, and become "tools" to satisfy lust. The idea that women are objects to be consumed and exploited by others is known as "objectification," which denigrates women (Pacilli et al., 2017).

“One woman I met crawling home after an officer's party said she'd lost count at thirty-nine” (Winterson, 1987, p. 38). The treatments of women by the military who is described as not having human characteristics that humanize a human being, the *vivandière* are likened to animals returning home by exhaustedly crawling. The *vivandière* served the military thirty-nine times, and this behavior is exceptionally unfair for women who are required to serve men without mercy. Women are often referred to as

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animals if they don't conform to 'proper' female norms or in other forms of humiliation. Therefore, sexual objectivity towards women is often equated with animals and ends with the use of violence against women to satisfy lust.

The qualities of women under patriarchy are valued by men when women show proper appearance (not too beautiful and not too ugly, not too well-dressed and not too shabby, etc.) Women who show these are considered the best feminine qualities (Rowan, 2014). Villanelle destroys the patriarchal definition of the female body. She was born with webbed feet. In Venice, boatmen were born with webbed feet, which, according to rumors, allowed them to walk on water. Villanelle was born with webbed feet due to her mother's fault for not carrying out the rituals perfectly.

“My feet were webbed.

There never was a girl whose feet were webbed in the entire history of the boatmen.”

(Winterson, 1987)

“When born with webbed feet, the Villanelle family immediately wanted to cut off the wrong part of Villanelle's body: cut off the offending parts straight away.”

(Winterson, 1987)

The people around her do not accept Villanelle's body. In traditional cultures, violence against women is more common, where hatred of women is embedded in the structure of family and relatives (Chowdhury, 2014). It is clear that hatred has begun to be embedded in Villanelle's family and relatives. But they could still fight against the knife that would cut them; in the end, Villanelle's legs were left alone. As a result, Villanelle's feet remain hidden from society. Villanelle always hides her webbed feet under her boots which are used to obscure her gender identity, and Villanelle defines patriarchy in terms of the body. Every human being can freely express or construct their gender regardless of nature and society (Eleanor, 2017). But women cannot freely express themselves.

Women are seen not as human beings but as objects, as facilities, and as reasons to be blamed for men's roles. Her perception was that the woman had no life of her own. In society, women are constantly humiliated in their sexuality. Men are superior to men, and their sexual life does not conflict with their existence as men (Beauvoir, 1961). Since the first, women and men are compared with their sexual life. If a woman has sex with many men, society automatically judges the woman as a prostitute. On the other hand, men are never embarrassed by their sexual activity, and men are free to express their passion without thinking about the social effects.

The Rejection of Women Subordination

Subordination is placement in a lower class, rank, or position (Merriam – Webster dictionary). Having less authority or power than other group or organization members is referred to as subordination. The phrase "women's subordination" refers to women's lesser status, lack of participation in decision-making and access to resources, and patriarchal domination that views women as less than males. The subordination of women is cultured by associations or environments that are "attached to oppression" (Williams, 2019). The tools used to oppress women are "the laws and customs of traditional society." Women are deprived of education, and productive work means and ends up being "slaves" or "toys."

In *The Passion*, Villanelle shows the subordination of women. The nature of her body did not reflect that she was a woman. She was born with webbed feet, which was contrary to the nature of a woman. Finally, Villanelle looked like a boy and even changed herself to be like a boy. “What I would have most liked to have done, worked the boats, was closed to me on account of my sex” (Winterson, 1987). Villanelle's male physical features are one of the things showing that Villanelle will not fit the female stereotype. Even though Villanelle has the webbed feet of a boatman, which, by nature, she should be able to work on a boat, but who has a female sex will not be able to get a job because work only favors men. It all happened because of the influence of traditional gender roles in adopting a patriarchal culture that situates women as "second class" who should be under men and do not have the right to get more space to move, especially in the work environment. Beauvoir (1961) argues that women are reduced to a second gender status, and because of this, they end up being subordinated because men perceive women as radically different from themselves.

“There aren't many jobs for a girl. I didn't want to go into the bakery and grow old with red hands and forearms like thighs” (Winterson, 1987). There are no jobs for women in the Villanelle environment. Women have been confined to household chores and child-rearing responsibilities, which shows that nature has charted its future (Beauvoir, 1961). In other words, women have been imprisoned in immanence. Why did it happen? One would assume that historically men have defined what it means to be human. Meanwhile, women are defined and distinguished by referring to men (Beauvoir, 1961). Society place men as number one and women as number two. When there is a subordination of women, it assumes that women have a weak 'label' and men are strong, this shows gender discrimination.

As a result of gender discrimination, Villanelle cross-dresses so that she can earn a living to support her life. “I took to working double shifts at the Casino, dressing as a woman in the afternoon and a young man in the evenings” (Winterson, 1987).

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Villanelle's cross-dressing deconstructs gender boundaries. Villanelle wears men's clothes while working at the casino as part of her job. Therefore, it was cross-dressing that she deliberately pursued to get a job to make a living. Traditional gender roles call for a male presence in job positions. Villanelle took the path of cross-dressing to get a job, especially with a genetic background that does not reflect women, making her even more immersed in cross-dressing.

Supporting Cultural Feminism

An ideology known as cultural feminism stresses the fundamental inequalities between men and women caused by their biologically different capacities for reproduction. The idea that gender differences are not consciously selected traits but rather fundamental aspects of women's or men's nature is an essential difference. On whether these differences are caused by enculturation or biology, cultural feminists disagree. Women's "essential" attributes are said to be so deeply embedded in the culture that they remain, according to those who contend that distinctions are neither hereditary nor biological but rather cultural. This form of cultural feminism seeks to elevate female virtue. Women inherently use the ideology of cultural feminism to reaffirm the unappreciated characteristics of women, thereby creating and maintaining a healthy environment without masculinity. The rise of cultural feminism is attributable to the frustrating fragmentation of the women's movement and the erosion of feminist gains in the recent past. Cultural feminism substitutes the fantasy of the united sisterhood for political theory (Echols, 1983). In feminism, the main struggle is against many forms of inequality: racism, heterosexism, and the politics of injustice. A strong sisterhood was finally formed for this struggle, presenting women's equality as the central struggle (McGuire, 2016).

A developing understanding of lesbian identity and principles from lesbian feminism, such as evaluating women's connectivity, women-centered interactions, and culture, have been linked to cultural feminism (Echols, 1983). In Jeanette Winterson's novel *The Passion*, there is a problematization of lesbian identity. Winterson created the character of Villanelle, whose gender identity was blurred, lesbian, or at the time was considered strange and incompatible with society.

"We stayed thus for a few moments until I had courage enough to kiss her neck lightly. She did not pull away. I grew bolder and kissed her mouth, biting a little at the lower lip. She kissed me. 'I can't make love to you,' she said. Relief and despair. 'But I can kiss you.' And so, from the first, we separated our pleasure. She lay on the rug, I lay at right angles to her so that only our lips might meet. Kissing in this way is the strangest of distractions."

(Winterson, 1987)

Lesbianism is subject to negative attitudes around promiscuity bisexuality, referred to as deviant behavior (Brewster & Moradi, 2010; Mohr & Rochlen, 1999). Even though lesbians can take many negative forms, there are three fundamental topics relating to lesbians. First, lesbian behavior deviates from the norm, is seen as confusing because it is inappropriate, and includes behavior that deviates from a sexual orientation that is not by existing nature. Second, lesbian is a relationship that can cause infectious diseases and harm others. These lesbians include treatment of sexual relations that they cannot control, or they cannot even have proper sexual relations with the opposite sex and will not change or be bound by marriage. Third, due to this what so called sexual deviation, many people cannot accept the presence of lesbianism because it is considered a treatment that violates norms, is uncivilized, and even threatens (Brewster & Moradi, 2010; Mohr & Rochlen, 1999). Based on three fundamental topics related to lesbianism creating a limited identity in society for lesbians, finally, lesbians feel discriminated against.

Women are considered to experience a lot of discrimination and oppression. The only way to find their identity and independence is to escape social, cultural, and even religious domination because these three aspects are instructed by patriarchy. Like Villanelle, who has a lesbian relationship with Queen of Spade, she feels that being her 'infinite' self detaches her from social, cultural, and even religious domination. Villanelle, as a lesbian, also experiences discrimination because lesbians are part of a sexual minority. At first, many women thought they needed to find a representation of every possibility and limited identity that existed for lesbians. By uniting women's minds, women are fighting for a whole by being lesbian. Thus, the more oppressed a woman is represented, the more her voice is valued. This configuration breaks radical feminist essentialist identity politics into a dual or additive identity search (Rudy, 2014).

"My mother loved God and said that God and the Virgin were all she needed though she was thankful for her family" (Winterson, 1987). A virgin has been viewed as a woman who has not had sexual intercourse with a man when the woman has reached the age of sexual activity. Virginity is seen as a badge of honor. While it seems to create the icon of the badge of honor, reducing it to a symbol of virginity, purity, and submission ultimately results in a restrictive model of female behavior (Propst, 2016). Since the feminine is associated with the body and the worldly obligation to reproduce, religious women are expected to leave or transcend their gender to attain holiness. Virginity has its characteristics, and innocence offers women a kind of gender transitivity that male saints cannot (McCallum, E. L., Tuhkanen, 2014). In the Bible, Mary is a queen, virgin, mother, bride, and intercessor (Warner, 1976). Until finally influenced many Catholic women who tried to imitate Mary.

Since childhood, Georgette made Mary a role model and considered that keeping a virgin was proof that she loved God and believed in the power of the Virgin. Finally, Georgette wanted her to become a nun to maintain her virginity. "When she was

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twelve, she told them she wanted to be a nun, but they disliked excess and assured her that marriage would be more fulfilling" (Winterson, 1987). Marriage is a destiny offered to a woman, a well-known statement, and accepted truth. However, in the novel, Georgette does not want to get married, for her marriage is not heaven. In a patriarchal marriage culture, marriage is viewed as a transfer of dependency from father to lover, making it more than just a romantic relationship. Under justification, marriage is a romantic, 'love,' but traditional historical practice believes that women are made into marketable commodities" (Rowe, 1979). Georgette sets an example by breaking traditional boundaries. Georgette deconstructs the myth of patriarchal marriage. They reverse the categories of mother or wife, father or husband. Contrary to the expected passivity, this woman has an assertive nature. Georgette wanted to become a nun, but she was forcibly married off by her father.

At first, Georgette refuses to be married, but finally, Georgette thinks she cannot go on living like this, living with this quiet man and having a talkative neighbor who thinks living with a man without marital status was inappropriate unless she marries Claude. Eventually, Georgette married Claude but only out of social necessity. Georgette is married, meaning she still follows her parents' orders based on patriarchal ideology. The patriarchal view sees that a married woman has become the entire property of her husband, and the definition of marriage in the patriarchal culture leads is a man. Women must submit that it hinders their protection in marriage because they are always required to be willing to provide sex. Based on this belief, women have no control over their bodies. Society, even Georgette's parents, used this patriarchal view to give orders to get married because of the influence of traditional culture. Patriarchal culture provides a long-standing basis for providing a balance of power between men and women (Pande, 2015). However, the concept of a patriarchal society is that women serve or meet the needs of men.

The predecessors imposed the patriarchal culture. In the 19th and 20th centuries, voting did not apply to women. The average woman does not dare to challenge the social mores and legal norms of her time, women are given certain cultural boundaries, and there is much pressure to conform to moral standards under legal norms from within their environment (Francisca De Haan, Krasimira Daskalova, Anna Loutfi, 2006). Throughout history, women have been despised and oppressed, and women have to depend on men. Their husbands control them. What they do is controlled by men. If they are not married, they are under the control of their father. Like Georgette, she was forced into marriage by her father.

The Ideological Position of the Author

The ideological position is an idea that represents a goal, opinion, or hope for something. Thus, to find out the ideological position of Jeanette Winterson as the author of *The Passion*, we mainly did to connect her background with the discourse through the novel's narratives. We carried out both analyses in the previous chapter and used that analysis to figure out the author's critical position in this chapter. Jeanette Winterson is a writer from England, and she was born in 1959 in Manchester. Winterson graduated with a degree in English literature at St Catherine's College, Oxford. One of the most original voices in British fiction to emerge during the 1980s, Jeanette Winterson was named as one of the 20 'Best of Young British Writers' in a promotion run jointly between the literary magazine *Granta* and the Book Marketing Council. Her second work, *The Passion*, is a historical novel that tells of Villanelle's adventures. Winterson published *The Passion* in 1987 and won the John Llewellyn Rhys literary prize. In *The Passion*, the female narrator is chosen by her fantastical or whimsical features, such as Villanelle having webbed feet, to deconstruct concepts of gender identity and the fluidity of sexual desire. Critics most liked the novel after *Oranges Are Not the Only Fruit* (1985).

In *The Passion*, Villanelle is a feminine, theatrical, and sexually ambiguous woman from Venice. Villanelle was dressed like a cross-dressing man, and she had webbed feet. In the novel *The Passion*, Winterson displays her characteristics as a woman who opposes patriarchal culture and does not hold the traditional culture of the role of 'women' through the character of Villanelle. In her novels, Winterson uses the perspectives of Villanelle to represent her thoughts and feelings about the characters she writes about. Using the narrative's main female character, Winterson is involved in constructing how a woman, Villanelle, thinks. She utilizes the novel's main character to convey thoughts, feelings, emotions, and knowledge from the point of view of a woman and a man to respond to a particular cultural issue, namely the patriarchal culture of the 1800s, and the people around him reacted to it. Winterson, who supports feminism, voices her ideas and thoughts through the narratives in the novel.

There is a religious study in *The Passion*, focusing on ecclesia Christians and the Scriptures themselves. Henri and his mother were very compliant to their religion. Even Georgette (Henri's mother) strongly believes in virginity and does not want to get married. She wants to become a nun. Georgette explained her belief in the Blessed Virgin.

"I had hoped to stay in with the pocket Bible given to me by my mother as I left. My mother loved God, she said that God and the Virgin were all she needed though she was thankful for her family. I've seen her kneeling before dawn, before the milking, before the thick porridge, arid singing out loud to God, whom she has never seen. We're more or less religious in our village, and we honor the priest who tramps seven miles to bring is the wafer, but it doesn't pierce our hearts."
(Winterson, 1987)

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Georgette was cautious about her virginity. If she did not take care of her, she would be violating the God who did not deserve her. Georgette's role model is Mother Mary. Winterson takes many narratives about the Church and the Scriptures. At the same time, she presents a satirical explanation of the hypocrisy and suppression of the Christian tradition, notably the denial of sexual desire like Georgette. She refuses to be married to maintain her virginity. It is called the passion of humanity in the form of religious life.

Based on Patrick and Georgette's religiosity, Winterson's writing reflects and shows her religious past. A couple adopted Jeanette Winterson from Accrington, Constance and John Winterson, who belonged to the Pentecostal Evangelical Church. Since childhood, Winterson regularly attended religious activities at the Pentecostal church. Winterson also wrote sermons. She wrote her first sermon at eight and preached there as part of her parent's plans for her (Winterson, 2021). Throughout childhood, Mrs. Winterson's mother, Jeanette, was a violent, pious, and authoritative person who openly yearned and fantasized about her death and the death of the world. Winterson's entire life revolved around waiting for the end Times to arrive. However, Jeanette admits that as a child, she found "joy" in many aspects of religion.

"Marriage was created by humans. We can recreate it any way we like. We know that people love commitment. We know that children need stable relationships with adults who love them. Of course I believe that every two people of any gender should be able to make major commitments to each other. Maybe, if we can develop as human beings, it might be possible to have a legal framework that involves more than two people but not just about insults to women. Today polygamy is all about men having their own way (what's new?) but that could change. What I find utterly wrong today is the refusal of some states or states to accept legally binding marriages in the home country. The world will end for various reasons. It won't end because women can marry women and men can marry men."

(Winterson on St.Louis, 2014)

Villanelle is a character whose gender identity does not match social standard because of the condition of her body and webbed feet, acting like a man, and her job requires her to cross-dress to work. Based on her body and the demands she has to work on, her identity becomes blurred until Villanelle finally becomes bisexual/lesbian. Villanelle falls in love with a mysterious woman she meets at a casino.

"You see, I am no stranger to love.

It's getting late. Who comes here with a mask over her face?

Will she try the cards?

She does. She holds a coin in her palm, so I have to pick it out. Her skin is warm. I spread the cards. She chooses. The ten of diamonds. The three of clubs. Then the Queen of spades.

'A lucky card. The symbol of Venice. You win.'

She smiled at me and pulling away her mask revealed a pair of gray-green eyes with flecks of gold. Her cheekbones were high and rouged. Her hair, darker and redder than mine."

(Winterson, 1987)

The narrative above shows that Villanelle was amazed at The Queen of Spades. A woman she met at the casino. Their relationship continued to love each other. The two women became lovers, meeting when the woman's husband was away. Despite her distrust of matters of the heart, Villanelle falls in love with the woman she affectionately calls the Queen of Spades. However, in the end, Villanelle realizes that the queen of spades and her husband shared a love that she and the queen of spades would never have. Villanelle is a woman who loves a woman, not according to nature, and is called a lesbian. Villanelle, as a lesbian, aims to dismantle patriarchy rather than adjust the system through legal changes. Someone who aims to dismantle patriarchy rather than adjust the system through legal changes includes a radical feminist.

Radical feminism emerged in the 1960s-1980s. Radical feminism is a movement that relies heavily on the idea that women are a unique identity, that we have special moral attributes, and that being "women who identify with women" is the best and most effective way to express feminist politics (Rudy, 2014). Radical feminism belongs to the second wave of feminism entering popular culture. Radical feminists sparked the drive to create liberal feminists who were finally able to amend equal rights through congress and some countries (Willis, 2014). Radical feminists are also the first to demand total equality in what happens in a patriarchal society, such as the equal division of domestic work and child care, and sexuality.

In the radical feminism era, a host of women in the 1980s paved the way for women and lesbian folks to reclaim sexual expression and pornography in new ways that were empowering, and their work was both underground and subcultural - lesbian art, performance, and music, such as drag and burlesque performances (Graydon, 2020). In the 1980s, heated debates and

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discussions began to erupt over "women's rights," "sexual freedom," and "lesbianism rights and liberties." To varying degrees, academics, feminists, progressives, lesbian people, medical and psychological professionals, and their theories seek to disrupt polarization, the gender binary system, and conservative sexual judgments that are seen as "normal." The real fears accompany a distorted or transgressive appearance that continues to be socially and culturally ingrained in most aspects of European society. That is why Winterson dared to write her work by bringing up the subject of lesbianism.

"The adopted child is an outsider. Even if the adopted family was good, the wound would never heal. But if you can learn to work from the outside, to work from the wound, then you can get somewhere. I think adopted children have a special job to do. The whole world turned into one big refugee camp. A place of plunder literally and figuratively. If you know fundamentally what it's like to be unwanted, not owned, to try and make a home in someone else's house, then you know a lot about the state of the world today."

(Winterson on St.Louis, 2014)

Winterson is an adopted child; she explains that the adopted child will remain an 'outsider.' Winterson has scars on her past towards her adopted family. She had never felt her presence unwanted like Villanelle's life in the novel, where she is not wanted because she has webbed feet. Villanelle is also a lesbian. Villanelle's character represents how Winterson feels. In contrast to her happy and religious childhood, Winterson's teenage life involved a lesbian relationship with another girl from the congregation. Her parents' plans failed when the church could not accept her first lesbian love affair when Winterson was 15 years old (Winterson, 2021). As soon as people learned about this, Jeanette became the target of expulsion because she considered that her lesbian act was the work of the devil and was eventually kicked out of her house. When Jeanette left home, she finally divorced herself from religious control. The Wintersons are a devout family. When Jeanette explains that she refuses to live a religious life, her mother's fear and anger rise, and this incident traumatizes the entire Winterson family. Winterson tries and makes a home in her adopted family's home, and based on her bitter past experiences, she comes to know a lot about the state of the world. Finally, Winterson could go to college, literature, and writing became the focus of her life, and the narrative about lesbians explained her background as a lesbian. With literature, Winterson was free to read and explore all she wanted, and religion never played a part in Jeanette's adult life.

III. CONCLUSION

Winterson represents the condition of women in a patriarchal society, referring to the era of Napoleon. In *The Passion*, Winterson delineates three aspects forming the discourse of feminism in the novel. The three aspects show the resistance against the objectification of women, the rejection of women's subordination, and the support of cultural feminism. The journey of the main female character who is pressured in the domination of patriarchal culture, ultimately decides to express her freedom to determine her sexual identity, initially as heterosexual female, then bisexual and finally as a lesbian.

Europe is the contextual background of the novel. Winterson tries to demonstrate the power of patriarchal culture and the position of women in culture in the 1800s. Winterson wrote *The Passion* in 1987 in England. In the 20th century, feminist movements, including Winterson, poured their ideas, thoughts, and her past through *The Passion*. Though her literary work, Winterson tries to convince her readers to freely make their own choices in life.

This study verifies that Hall's theory of representation, especially the discursive approach, can show Hall's theoretical contribution to literary studies. The concept of feminism proposed by Beauvoir can also enrich this study. This research still has its shortcomings, so in the future, there needs to be a more in-depth study of the application of Hal's theory to the study of more literary works.

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