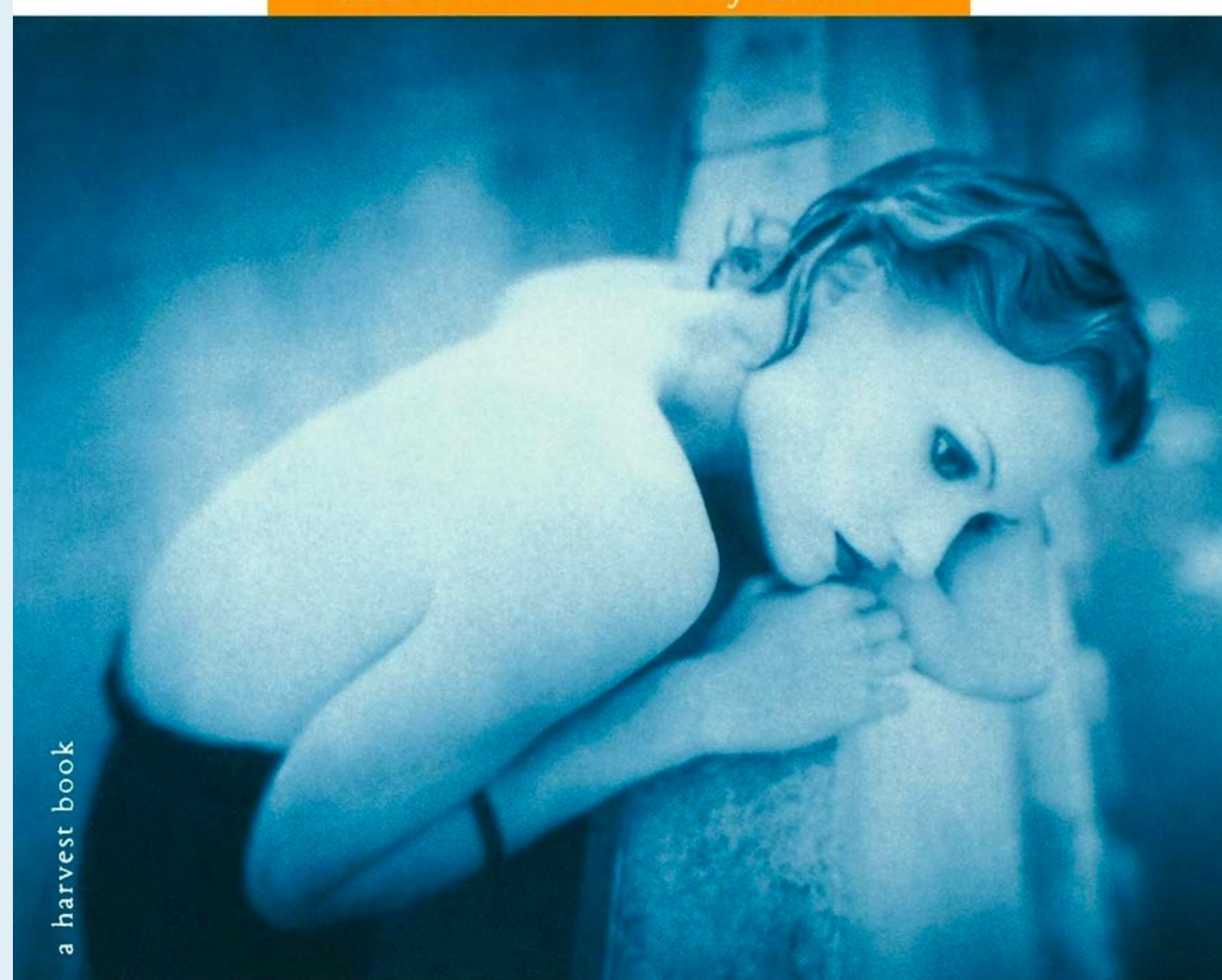


# FIRST PERSON NARRATION IN POSTWAR BRITISH WOMEN'S FICTION

*“Woman must write herself: must write about women and bring women to writing, from which they have been driven away as violently as from their bodies... woman must put herself into the text—as into the world and into history—by her own movement” (Hélène Cixous, “The Laugh of the Medusa,” 875).*

Margaret Drabble

author of *The Witch of Exmoor*

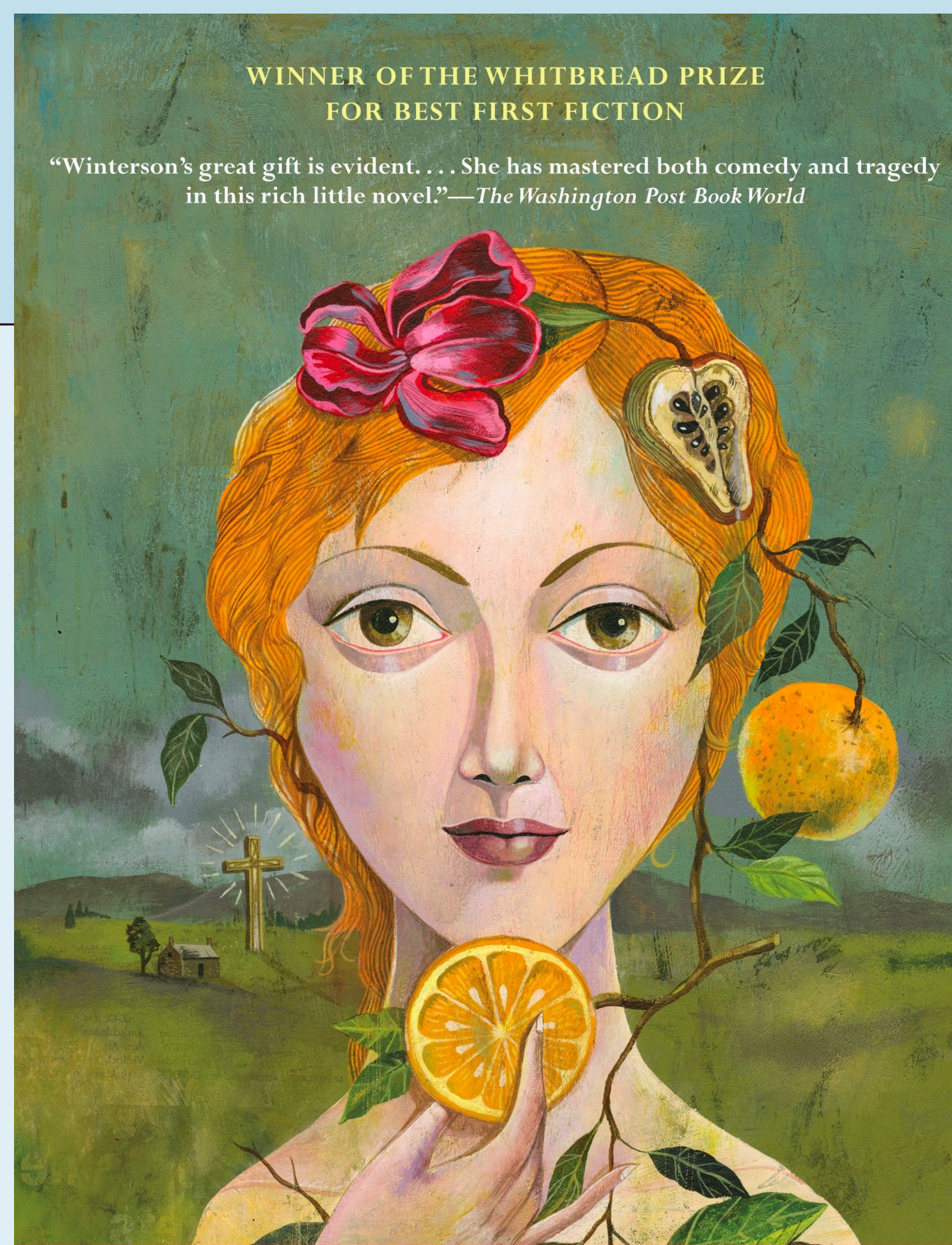


*The Millstone*

“Drabble’s fiction has achieved a panoramic vision of contemporary life.”—*The Chicago Tribune*

## Navigating Single Motherhood in the Sixties

“Love had isolated me more securely than fear, habit or indifference. There was one thing in the world that I knew about, and that one thing was Octavia. I had lost taste for half-knowledge. George, I could see, knew nothing with such certainty” (Drabble, *The Millstone*, 191).



JEANETTE WINTERSON  
*Oranges Are Not the Only Fruit*

## Narration as Escape for a Young Queer Woman

“I could have been a priest instead of a prophet. The priest has a book with the words set out. Old words, known words, words of power. Words that are always on the surface... They do what they’re supposed to do; comfort and discipline... The prophets cry out because they are troubled with demons” (Winterson, *Oranges are Not the Only Fruit*, 161).

