

Xavier University

Exhibit

Faculty Scholarship

English

Fall 2023

Queering The Winter's Tale in Jeanette Winterson's The Gap of Time

Niamh J. O'Leary

Xavier University - Cincinnati

Follow this and additional works at: https://www.exhibit.xavier.edu/english_faculty



Part of the [English Language and Literature Commons](#)

Recommended Citation

O'Leary, Niamh J., "Queering The Winter's Tale in Jeanette Winterson's The Gap of Time" (2023). *Faculty Scholarship*. 622.

https://www.exhibit.xavier.edu/english_faculty/622

This Article is brought to you for free and open access by the English at Exhibit. It has been accepted for inclusion in Faculty Scholarship by an authorized administrator of Exhibit. For more information, please contact exhibit@xavier.edu.



PROJECT MUSE®

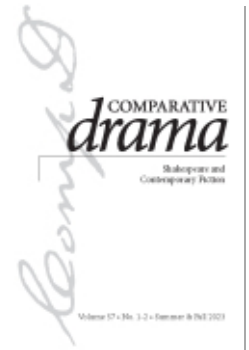
Queering *The Winter's Tale* in Jeanette Winterson's *The Gap of Time*

Niamh J. O'Leary

Comparative Drama, Volume 57, Number 1-2, Summer & Fall 2023, pp. 97-118 (Article)

Published by Western Michigan University

DOI: <https://doi.org/10.1353/cdr.2023.a904534>



➔ For additional information about this article

<https://muse.jhu.edu/article/904534>

🔗 For content related to this article

https://muse.jhu.edu/related_content?type=article&id=904534

Queering *The Winter's Tale* in Jeanette Winterson's *The Gap of Time*

NIAMH J. O'LEARY

In 2013, Hogarth Press, the imprint of Penguin Random House founded by Virginia and Leonard Woolf, announced an exciting new project: The Hogarth Shakespeare. Conceived as an ambitious effort to retell some portion of the Shakespeare canon, the series promised “today’s best-loved novelists” would adapt “the world’s favorite playwright” into fiction.¹ Between 2015 and 2020, Hogarth published seven novels, based on *The Winter’s Tale*, *The Merchant of Venice*, *The Taming of the Shrew*, *The Tempest*, *Macbeth*, *King Lear*, and *Othello*. (An eighth, a promised adaptation of *Hamlet* by Gillian Flynn, was announced but has not yet materialized.) Several scholars have undertaken examinations of the series, pondering everything from market forces to canon formation.² The series, which now appears to have gone quietly dormant, raises any number of questions about what draws audiences to novelizations of Shakespeare’s work and what contemporary novelists have to say about (and to) the playwright. This essay focuses on Hogarth Shakespeare’s inaugural book—Jeanette Winterson’s *The Gap of Time: The Winter’s Tale Retold* (2015). In examining Winterson’s work, I begin to answer some of those questions: How does this novel talk back to Shakespeare? How does Winterson’s approach help us understand some of the possibilities of adapting Shakespeare to fiction?

Analyzing the first four Hogarth Shakespeare books released, Douglas Lanier points out that the series came into being roughly the same time as Emma Rice took over Shakespeare’s Globe Theatre in London and set about dramatically reimagining the theatre’s approach to performing

the plays, and as the Oregon Shakespeare Festival commissioned modern “translations” of the plays into more contemporary English.³ In this temporal context, the Hogarth series not only marked the quadricentennial of the playwright’s death but also a moment when several attempts to modernize and reimagine Shakespeare experienced cultural pushback. Lanier explores what’s at stake in the series insisting upon the literary nature of these novelizations, especially in light of resistance to adaptations of Shakespeare that eliminate Shakespeare’s language. Four years later, Laurie Osborne contemplated the novels’ relationship to their Shakespearean origins slightly differently, emphasizing the series’ self-presentation as a literary project in its own right. In particular, Osborne considered the authors invited by Hogarth to participate in the project, none of whom were established Shakespeare scholars:

Hogarth’s choice of creative rather than critical expertise emphasizes a cultural shift in Shakespearean narrative adaptation, away from celebrating a “quintessential” Shakespearean artistic insight in the mid nineteenth century and towards valuing recognized novelistic artistry in the early twenty-first century. This redirection of artistic energies marks Shakespeare’s works more as raw materials than inspiration, as canon fodder rather than canon father.⁴

Osborne comments that the novelists chosen by Hogarth to adapt Shakespeare are significantly diverse in their approach to fiction, from Jo Nesbø’s Nordic crime tales to Margaret Atwood’s futuristic dystopias. Of this variety, Osborne observes, “Hogarth not only reinforces the generic flexibility evident within Shakespearean novelizations but locates that flexibility within the Shakespearean canon, which provides both the common ground and the potential for generic variation.”⁵ Winterson’s *The Gap of Time* merits examination both in its own right and as the inaugural novel of this landmark series, a novel that foregrounds its literariness through explicit engagement with the language of creativity and originality, brandishes its relationship to canon with pride, and simultaneously insists upon its own capacity to canon-build.

In many ways, *The Winter’s Tale* may seem an odd choice to kick off the Hogarth Shakespeare series. Jeremy Rosen called it “a decidedly weird pick,” claiming the play is “one of Shakespeare’s oddest offerings.”⁶ At the same time, noting that the late romance had not been adapted to fiction since the mid-19th century, Osborne suggests that Winterson’s choice to

adapt a “lesser-known” play “participates in . . . a noteworthy trend in modern Shakespeare novels.”⁷ While compelling, *The Winter's Tale* is not among the most commonly performed or best known of Shakespeare's plays. The novelists participating in the project were empowered to choose which plays they wished to adapt, and Winterson has spoken at length about why she chose this particular play. One might suppose it has to do with Winterson's record of writing about gender, sexuality, and identity. There's no doubt the author found rich fodder for adaptation in *The Winter's Tale*, with its tense sexual politics and homoerotic jealousies. But Winterson's interest goes beyond the queer potential of the play's story, hinging on the character of Perdita. In an authorial intrusion at the novel's conclusion, she states “the play has been a private text for me for more than thirty years.”⁸ Winterson speaks of identifying with Perdita, a foundling, as she, too, was abandoned as a child. Her attention to this element of the play may seem unusual given that Shakespeare's text barely addresses Perdita's time as a foundling, focusing instead on the events leading up to her father abandoning her and their fortuitous reunion sixteen years later. In her adaptation, Winterson expands the tale of the foundling, making Perdita's adoptive family a significant emotional center for her narrative. This is only one of her substantive changes to the play's story; a brief description of the novel's plot will help illustrate the others.

In *The Gap of Time*, Leontes and Polixenes become Leo and Xeno, who were lovers in their adolescence. As adults, Leo is a successful (and pompous) hedge-fund manager in post-2008 London, while Xeno is a free spirit and video game designer. As in Shakespeare's play, Leo has become convinced that his wife, the talented French singer, Hermione (MiMi), has been having an affair with Xeno. His rage quickly turns violent as he attempts to kill his best friend, then rapes his pregnant wife—a violent attack that precipitates early labor—and ultimately rejects his infant daughter, Perdita, sending her to New Bohemia to be with Xeno. The courier falls victim to violent thieves and Perdita is found instead by a kindly widower. Around the same time, Leo and MiMi's son, Milo, dies in a tragic accident and MiMi leaves Leo, returning to Paris.

While not Shakespeare's bucolic pastoral setting, New Bohemia, a riff on post-Katrina New Orleans, is an arts haven. In the second part of the novel, when time jumps forward as it does in the play, we see that

Perdita is thriving with her adoptive father, Shep, and brother, Clo, in a blues bar called “The Fleece,” a clever allusion to *The Winter’s Tale’s* 4.4 sheep-shearing festival. Perdita has inherited her mother’s musical talent, which Shep honed by teaching her the blues. She has a crush on philosophy student-cum-car-mechanic Zel (Xeno’s estranged son and Winterson’s version of Florizel), who comes to hear her sing. There’s a slick used-car salesman named Autolycus, a set of singing triplets named HollyPollyMolly (always written out as a single word), a series of bizarre events that unravel Perdita’s true identity, and a nearly catastrophic but ultimately hopeful reunion.

The scholarly conversation about *The Gap of Time* has tended to focus on three topics: its relationship to the larger Hogarth Shakespeare project, its position in Winterson’s oeuvre, and its relationship to the Shakespearean ur-text. Jeremy Rosen asserts that Winterson’s personal investment in *The Winter’s Tale* ties into the Hogarth Shakespeare’s insistence upon “refram[ing] a commercial venture as a matter of immaterial, literary motives—of a transhistorical conversation between writers and a tradition of intertextual borrowing.”⁹ Lanier sees Winterson’s novel as partaking in the first four Hogarth Shakespeare books’ insistence on “Shakespeare’s literariness” and examines how that is conveyed through *The Gap of Time*.¹⁰ Elisa Bolchi considers how Winterson’s interest in time as malleable plays out in both *The Gap of Time* and her other novels.¹¹ Jo Eldridge Carney likewise explores Winterson’s interest in the nature of time and how the novel centers Perdita.¹² Dana Percec’s analysis focuses on the novel’s use of Gérard de Nerval and video game technology in its storytelling.¹³ Paul Zajac studies how Winterson’s novel depicts the failures of intimacy that plague *The Winter’s Tale*.¹⁴

These scholars provide a series of compelling approaches to *The Gap of Time*, and I seek to join their conversation by thinking through issues of form in the novel. More specifically, I argue that Winterson’s novel queers *The Winter’s Tale* both in terms of content (the depiction of queer desire and relationships) and form. I use the verb “queer” in two senses: first, in relation to sexuality, since Winterson enhances the story’s attention to queerness in its characters; and second, in relation to artistic endeavor, since Winterson challenges dominant discourses by looking at literary conventions through a new lens. *The Winter’s Tale* is filled with close affective relationships between same-sex pairings—Leontes and

Polixenes, and Hermione and Paulina being the most significant—and it thus provided rich ground for a writer like Winterson, known for her queer novels, to expand upon and enrich the text's queerness. As one of Shakespeare's most structurally fractured and complex works—featuring sudden shifts in dramatic time, space, and mood—the play also provided Winterson with a natural opportunity to queer narrative form by deviating from tradition and challenging readers to expand their thinking about storytelling. And Winterson seizes this opportunity explicitly, inviting readers to acknowledge her own authorial presence as well as Shakespeare's throughout the novel, even while encouraging readers to reflect on innovative acts of creativity as well as the nature of time. *The Gap of Time* thus replaces the seasonal logic of Shakespeare's play with the language of creativity and time, translating this most complex of dramatic genres to a work of literary magical realism richly engaged with form.

Queer Love and Rich Diversity in *The Gap of Time*

I begin by analyzing the novel's use of queerness and other diverse identities to update and enrich Shakespeare's story for a contemporary audience. The queerness of Winterson's *The Gap of Time* is undergirded by the novel's investment in intentionally drawn diverse characters. Unlike Shakespeare's play, in which those who are not the noble central figures are comic butts, in Winterson's hands, Leo and Xeno (and arguably MiMi) become the absurd background figures in the genuine and loving lives led by Shep, Clo, Perdita, and Pauline. These changes—both foregrounding the erotic tension between Leo and Xeno and engaging richly with diversity—bring a culturally distant text into a far more current and appealing voice. The changes she makes to the characters' identities help Winterson shape the narrative full of bizarre plot holes—Where does Leontes' violent jealousy come from? Why do the Shepherd and the Clown so readily give up their adopted daughter/sister Perdita?—into one much more legible and engaging for a contemporary reader.

Suggesting a homoerotic desire or romantic history between Polixenes and Leontes in productions of or scholarship about *The Winter's Tale* is not uncommon.¹⁵ The textual basis for this lies in the play's second scene, when Polixenes recalls the childhood friendship between the men: "We were as twinned lambs that did frisk i'th' sun / And bleat the one at th'other:

what we changed / Was innocence for innocence.”¹⁶ That “twinned” is “twyn’d” in the Folio, which leads to a double meaning: twin lambs, or entwined lambs—bodies tangling together—opening a potential queer reading. This potential is enhanced by what follows: Polixenes claims their boyhood relationship existed before some fall. When pressed, he clarifies:

Temptations have since then been born to’s, for
In those unfledged days was my wife a girl;
Your precious self had then not crossed the eyes
Of my young playfellow. (1.2.77–80)

Polixenes places the male-male relationship of their youth in the realm of innocence, and the male-female engagements of their adulthood in the world of the fallen. This problematic rose-colored recollection of childhood innocence, which sets up Hermione as a corruptor in the eyes of the play’s male leads, inspired some queer readings and productions. John Pitcher discusses how recent productions “have tried to represent *The Winter’s Tale* as a Freudian sexual fable of childhood,” crediting the start of this trend to Trevor Nunn’s 1969 focus on “the pathology of boy-men who couldn’t mature.”¹⁷

As adults, Leontes and Polixenes are presented as loyal friends whose regal duties keep them more distant from each other than they’d prefer. Camillo relates the tale of their friendship:

Sicilia cannot show himself over-kind to Bohemia. They were trained together in their childhoods, and there rooted betwixt them then such an affection which cannot choose but branch now. Since their more mature dignities and royal necessities made separation of their society, their encounters—though not personal—hath been royally attorneyed with interchange of gifts, letters, loving embassies, that they have seemed to be together, though absent; shook hands as over a vast; and embraced as it were from the ends of opposed winds. (1.1.21–31)

As Brian Gibbons has pointed out, Camillo’s opening statement can be read in a negative construction: Leontes *cannot* show too much kindness to Polixenes, lest it suggest or even reveal a homoerotic love.¹⁸ Any student of Sedgwick’s *Between Men* can see the shadow of triangulated homoerotic desire in Camillo’s description of how Leontes and Polixenes manage their affection via messengers. The necessity for these go-betweens creates a

fragile structure, one which becomes the undoing of both the friendship and Leontes' own family. Zajac notes the problem of jealousy originates in Hermione being thrust into the position of intermediary: "When the channels of mediation become confused and his own wife becomes the bearer of 'loving embassies,' Leontes's tenuous attachments fall apart."¹⁹ Nora Johnson likewise observes the terrible position Hermione is put in: "Leontes and Polixenes collaborate in the staging of Hermione as a necessary expression of their relationship, as a means of imagining that their 'affections' have been replaced by 'mature dignities.'"²⁰ In a production of the play where Leontes nurses suppressed or frustrated desire for Polixenes, Hermione's generous hospitality and friendly affection damns her before she even opens her mouth.

In Winterson's novel, the play's implicit queerness becomes explicit and the role of the intermediary is shared between Xeno and MiMi. We learn that Leo and Xeno attended boarding school together, both products of troubled family lives, and they sought comfort in each other. Their teenage sexual relationship is recalled by Leo in ways that clearly suggest he is uninterested in examining that part of his sexuality: he rationalizes his attraction to Xeno by describing him as "a bit of a girl anyway" (34); lies to Xeno and says he "think[s] about girls" when they have sex (34); and in their adulthood, asserts, "At least I'm normal. I'm not gay pretending to be straight or straight pretending to be gay" (43). Their friendship endures but is regularly strained. Leo is judgmental of Xeno's bohemian lifestyle, doesn't understand either his unlabeled sexuality or his disinterest in material gain. And yet, when he needs an intermediary after MiMi rejects his marriage proposal, he sends Xeno to Paris to speak with her. Thus, before MiMi becomes the intermediary—a role filled by Hermione at the play's start—Xeno has already been an intermediary in a past revealed only later in the novel.

The three characters—Leo, MiMi, and Xeno—constitute a web of intersecting attractions, frustrations, and loyalties. Recalling that weekend in Paris, Xeno later asserts that he fell in love with MiMi:

There was a moment—I really think she loved me, and I really think I loved her, enough to change everything, but he wanted her so much—and Leo gets what he wants—and I have never had a serious relationship with a woman, and I hesitate over what I want, and I thought I couldn't do it,

and I thought, what did it matter? We will always be together, the three of us. I will love them both and I will be with them both. If they had wanted it I would have been lovers with them both, too. (198)

Analyzing this fantasy Zajac argues, "As opposed to a conflict between the dyads of homoerotic friendship and heterosexual marriage, Xeno tries to conceive of a less restrictive structure that would allow everyone's affections to coexist."²¹ Xeno's craving for a polyamorous arrangement makes Leo's rejection of both their friendship and his marriage all the more brutal. It also more deeply embeds Xeno into the relationship between Leo and MiMi, as he truly did feel attraction and affection for his friend's wife, though he did not act on it. Further underscoring the importance of Xeno's position as intermediary are the facts that we are not privy to MiMi's interior thoughts about Xeno, and that Winterson dramatically shrinks Camillo's role. In the novel, Cameron (Camillo) is a security guard who helps with Xeno's initial escape from London to New Bohemia, and then disappears from the narrative. In the play, Camillo remains a go-between, loyal to both Leontes and Polixenes, and an additional figure for them to negotiate their desire through. Without Camillo, MiMi and Xeno take turns filling that position in various configurations of triangulated desire.

Winterson's explicit inclusion of a queer past relationship between Leo and Xeno and an enduring erotic tension between them provides some much-needed clarity about why Leo believes his wife has been unfaithful. Sarah Crown's review of *The Gap of Time* in *The Guardian* argued that this was a weak point of the novel, saying "the provision of concrete explanations is reductive."²² I could not disagree more. Nothing is *reduced* in this richly multiplying tapestry of identities, histories, memories, and secrets. In addition to Winterson's explicit treatment of sexuality, she also includes multiple other diverse identity categories in her cover of Shakespeare's play. While Lanier critiqued what he perceived as the limited diversity of the characters in the first four Hogarth Shakespeare novels, he failed to note the racial, sexual, gender, and socioeconomic diversity offered by *The Gap of Time*.²³ Shep, who adopts Perdita, and his son, Clo, are Black, working-class men. Zel, in telling Perdita about his mother, reveals that "her ancestors were slaves on the plantations" (162), indicating that he's biracial. Pauline is Jewish and suffers incessant anti-Semitic insults and microaggressions from Leo, while the ill-fated Antigonus becomes

Leo's Mexican gardener (and Pauline's crush), Anthony Gonzales. Lorraine LaTrobe, Leo's secretary, is a trans woman. Leo himself is presented as obnoxiously entitled and classist. He shows up to a charity event that he's hosting wearing an "I am the One Per Cent" t-shirt (75), and later sneers at the crowds gathered to protest his planned demolition of an arts venue: "None of those people outside pay tax—well, not much tax—but they hate people like me who really are the people supporting the country" (239). This repeated emphasis on Leo's privilege and sense of entitlement calls attention to all the ways other characters' identities and behaviors contrast sharply with those of Winterson's "king."

In Shakespeare's play, the local yokels in Bohemia are presented in a comic, reductive format. Pitcher explains how this depiction would appeal to "the upper-class view that everyone in the countryside beneath a certain rank . . . was childish: irresponsible, dirty, and uncivilized."²⁴ Winterson decidedly avoids this in her book, instead placing kindness and insight in the mouths of these characters. This shift updates the play's narrative to appeal to a contemporary ethics of social justice and solidarity. Shep is presented as a keeper of wisdom. While Shakespeare doesn't stage the revelation and reunion scene that brings Perdita, Florizel, Leontes, Polixenes, Camillo, the Shepherd and Clown, and Paulina together, Winterson does, and during it, Shep takes the opportunity to teach Leo a lesson:

Leo, you're one of the guys who makes the world the way it is. I'm one of the guys who lives in the world the way it is. To you I'm a black man you see mostly doing Security or Delivery. And money and power being the most important things to you, you reckon they are the most important things to those who don't have them. Maybe to some people they are—because the way guys like you have fixed the world only a lottery ticket can change it for guys like me. Hard work and hope won't do it anymore. The American Dream is done. (247)

Shep delivers this speech in response to Leo demanding where the money that was left with the abandoned baby Perdita went. Upon reuniting with his daughter, presumed lost after so many years, money is among Leo's first concerns. Shep's response points out the problematic nature of his fixation on material goods, reminding Leo that there are things more important than money. He had earlier noted that, while Leo abandoned

Perdita because he didn't think she was his child, Shep loved her even though he knew she wasn't his. Leo shouts, "You steal my daughter and spend my cash and now you're in my office lecturing me on how to live?" Shep responds plainly, "Yes, I am" (248). His calm in the face of Leo's pique powerfully demonstrates the richer man's pettiness. In the play, Leontes doesn't get any such schooling. Instead, it is the Shepherd and Clown who are made ridiculous, pranked up in finery and showing off to Autolycus and the citizens gathered to gossip about the reunion between Leontes and Polixenes. It's a significant choice not to give us the reunion scene, prioritizing instead the comic business of the lowly Shepherd and Clown expressing class ambitions, seemingly fine with yielding up their adopted daughter/sister back to her family of origin. In *The Gap of Time*, Shep and Clo are present at the reunion, and the adoptive family is ultimately preserved: Perdita never stops calling Shep "Dad," and in fact, he and Clo move into Pauline's house with her. Pauline asserts to Leo that they are family (249). That family expands as HollyPollyMolly journey to London to join them, chaperoned by Autolycus, and Clo falls for Leo's secretary, Lorraine LaTrobe. Winterson's novel suggests the power of chosen, hybrid family rather than prizing the reduction of this motley bunch to smaller, conventional, nuclear families. While we are left uncertain at the novel's end whether Xeno's fantasy of a polyamorous triecta is possible for Leo, MiMi, and himself, the book undoubtedly rejects the status quo heteronormative pairings of Shakespeare's conclusion. Winterson very clearly refrains from tidily resolving the narrative. At its close, Xeno and Leo stand side by side, weeping, watching MiMi sing, but we do not witness their reunion with her. There is no certainty that any combination of these three people will yield a healthy relationship, nor that their trauma will fully heal. All we are given is a glimpse of emotional intimacy between the men as Xeno wraps his arm around a weeping Leo (267).

Queering Narrative Form

In his introduction to a special issue of *Critical Survey* on Shakespeare and modern novels, Graham Holderness points out that while traditional definitions of the novel assert that it is a "realist, not magical; fictional, not metafictional" form, it is actually far more diverse and capacious than such a definition suggests.²⁵ Indeed, Holderness argues that the novel predates and, in fact, shapes Shakespeare: "If the fictional prose narratives of

Boccaccio, Bandello, and Cinthio were 'novels,' then the first link between Shakespeare and the novel is that many of his plays were initially derivative of the form. The novel is already inside Shakespeare, before we start to consider his subsequent impact on what we now know as the novel."²⁶ Holderness also claims that only contemporary novelists have the flexible approach to fiction necessary to effectively adapt Shakespeare's plays.

Winterson has long been considered a genre-bending author who defies convention. That defiance is particularly visible in her adaptation of so generically hybrid a dramatic text as *The Winter's Tale*. She approaches that adaptation in part by queering conventional narrative form. In arguing that *The Gap of Time* queers narrative form, I speak of two different aspects of the novel: first, Winterson's resistance to the convention of the narrative arc; and second, how she self-consciously engages the concept of creativity in the language and themes of the novel to craft a metanarrative about adaptation itself. This metanarrative comes to fruition with a startling authorial intervention at the novel's conclusion that ties the novel's manipulation of the narrative arc and its language of creativity back to the play's central theme of time.

The opening pages of Winterson's novel are titled "The Original" and feature her summary of *The Winter's Tale*, broken into three sections detailing "The Place," "The Time," and "The Story." At the end of this summary, the reader encounters a second title page, this one labeled "The Cover Version." From the outset, Winterson explicitly labels her work as derivative. She is not coy about the connections between Shakespeare's play and her own work. In calling *The Winter's Tale* "The Original" and her novel "The Cover Version," Winterson constructs *The Gap of Time* as a very specific kind of adaptation of Shakespeare. A genre particular to music, covers are creative engagements with previously recorded compositions that involve flexing genre-bending muscles, taking on the original work with new style and flair, in the best cases creating something entirely different. One might think of Whitney Houston's brilliant rendition of Dolly Parton's "I Will Always Love You," or Johnny Cash's heartbreaking revision of Nine Inch Nails' "Hurt." Winterson allies her book with this genre-flexing spirit, pointing our attention not only to the through-running theme of music within the novel, but also to how she will continuously play with narrative form as she tests what it means to "cover" an early modern dramatic romance in a novel. Calling *The Gap*

of *Time* a cover version also connects it to Winterson's own past record. In the preface to her 2005 novella *Weight*, an adaptation of the story of Atlas, she talks about conceiving of her work as "Cover Versions": "I like to take stories we think we know and record them differently. In the re-telling comes a new emphasis or bias, and the new arrangement of key elements demands that fresh material be injected into the existing text."²⁷ By returning to this language of the "cover" here, Winterson places *The Gap of Time* in her own canon, which implicitly establishes the genre in which she will be adapting, or covering, Shakespeare's play: magical realism.

The Winter's Tale, written in about 1611, belongs to a group of Shakespeare's plays known variously as the late plays, romances, or tragicomedies. These plays (including *The Tempest*, *Cymbeline*, *Pericles*, *Two Noble Kinsmen*, *Henry VIII*, and the lost *Cardenio*) have long baffled and challenged scholars who seek to categorize them into a genre. Tragicomedy is a genre category first (sneeringly) articulated by Sir Philip Sidney, who referred to these generic hybrids as "mongrels" in his *Apology for Poetry*.²⁸ Thus, the genre predates Shakespeare's writing. Walter Cohen charts the history of "romance," from its use to characterize vernacular prose narratives, to its medieval French incarnation as chivalric storytelling.²⁹ He locates elements of Shakespearean romance in Italian tragicomedy, Greek and Latin prose fiction, and romantic English plays of the 1570s and 80s. But it wasn't until 1875 that, in his *Shakspeare: A Critical Study of His Mind and Art*, Edward Dowden used the term "romance" to describe the genre of Shakespeare's late plays.³⁰ While many Shakespeareans use tragicomedy and romance interchangeably to refer to the genre of Shakespeare's late plays, Janette Dillon distinguishes between the two generic forms and asserts that only in combination do they accurately define the late plays. Dillon insists that since many of Shakespeare's comedies contain romance elements (such as lost children and mistaken identity), only a combination of tragicomic *and* romance genre features truly encapsulates the style and genre of Shakespeare's late plays. Both Dillon and Cohen agree that the late plays include a mixture of comic and tragic modes and have a series of thematic elements and plot points that unite them. Some of those features include the "interventionist" or "decisive" appearance of the gods, tableaux-based spectacles, richly lyric languages, coexisting realism and magic, and engagement with politics

and power.³¹ Cohen adds some further specifics:

Separation and long suffering of families, perilous sea journeys beset by storms that form part of a symbolic geography, near-death experiences followed by spiritual rebirths, the cultivation of patience, the healing power of time, the eventual reunion of royal families whose children (primarily daughters) have been separated from their parents (primarily fathers) at birth, the power of those daughters to redeem their fathers—all these are recurrent motifs. Plot complications are unraveled in ultimate scenes of recognition and reconciliation, where music and visionary spectacle herald the appearance of Greco-Roman gods, who perhaps stand in for a mysterious Christian providence that guides human beings through the labyrinth of life.³²

Cohen and Dillon agree that the late plays are most noteworthy for their hybrid natures, their mixing and mingling of comic and tragic elements. Both agree that the plays' conclusions rely upon reconciliation, even as Cohen argues that in romance, "the resolution is partial and provisional" because of all the loss and pain that has preceded it.³³ *The Winter's Tale* perhaps best embodies this hybrid theatrical genre of romance. The opening acts of the play read like tragedy, while the fourth act, in Bohemia, seems more akin to pastoral comedy.³⁴ By its conclusion, the play is firmly in the realm of romance, with its supernatural and miraculous elements and its emphasis on reunion and reconciliation.

If a musical cover involves genre-bending, Winterson's choice to provide the subtitle "The Cover Version" at the outset of her retelling of *The Winter's Tale* alerts us to the fact that she will play with genre. She does so through creative engagement with the narrative arc of the play. Winterson toys with form not only in terms of the novel's structure and style, but also in how she deploys the movement of time and narrative focus. While her novel still centers the plot points of long separation, unexpected reunion, mystical-seeming coincidence, and the necessity of forgiveness and reconciliation, she plays with time in ways far beyond what Shakespeare's text achieves. Time is a character in *The Winter's Tale*, appearing in 4.1 to explain away the passing of sixteen years since the end of the third act. In *The Gap of Time*, time is both a philosophical construct that the narrative voice regularly toys with, and a suggestive narrative principle that is not rigidly adhered to as the novel often deviates from chronological storytelling.

Playing with time is not new to Winterson. Karin Sellberg says that Winterson “repeatedly questions the concept of time and the writing of history. Her fiction . . . collapses the divide between past and present to create an interstitial space where empowering experiences abound and significant encounters may grow and prosper.”³⁵ In *The Gap of Time*, this repeated questioning of time enables Winterson’s creative engagement with the hybridity of the romance genre. In Shakespeare’s romances, Cohen asserts, time is “the mechanism for defeating death.”³⁶ Winterson has a markedly different take on time: in an interview with *Diva* magazine, she claimed that *The Winter’s Tale* is a story about “the agency of time,” clarifying, “Not time the destroyer, but time that makes space for reflection.”³⁷ This notion of time *making space* animates the entire novel: in Winterson’s hands, the narrative flows fast, then slow, with chapters ranging from one to forty-six pages in length. At moments of high tension—Shep collapses, suffering a stroke when Xeno reveals that he was supposed to have adopted Perdita—instead of digging into the present dramatic event, Winterson moves away from action to contemplate the way one feels the passage of time at these moments:

And the night unwound as those days and nights do—those days and nights that hijack time. Those days and nights that hold up the car on its way home and gun down the driver and the passengers and leave the wreckage in the rain.

You were moving through your days and nights and then the call came. You were thinking about supper or going to bed. You weren’t thinking about death and loss. And now there’s a flood and it’s dark and you’re trying to get there before it’s too late but it’s already too late because the time where there was enough time is over. (178-79)

This sudden shift away from the dramatic scene of Shep’s collapse emphasizes the very notion of time. The metaphor of the car-jacking recalls Anthony Gonzales’s death and Shep’s rescuing of the infant Perdita. At this suspended moment, when Shep’s life hangs in the balance, the reader is reminded of his first moments with the daughter he’s just learned was meant for someone else. The second paragraph of the narrative break stages an equally shocking shift into the second person. Winterson directly addresses the reader and insists upon our slowing down to “make space for reflection.” Manipulating time narratively—slowing down the reader, removing us from the moment of Shep’s stroke—Winterson speaks into

a gap in Shakespeare's play by strengthening the readers' understanding of just how deep the attachment between Shep and his adopted daughter is. We feel deeply in this moment both Shep's grief and Perdita's distress. Shakespeare's play shows us a proud and indulgent adoptive father, but also a man more invested in protecting his own interests and leaping at advancement than a truly paternal figure. Winterson's novel uses dilations of time to help achieve a deeper emotional resonance—a narrative version of the stage tableaux often employed by Shakespeare in the romances to convey the deep feeling and significance of a dramatic moment.

A similar temporal dilation and narrative departure occurs after Perdita kisses Zel for the first time. After a page break, Winterson writes: "Sometimes it doesn't matter that there was any time before this time. Sometimes it doesn't matter that it's night or day or now or then. Sometimes where you are is enough. It's not that time stops or that it hasn't started. This is time. You are here. This caught moment opening into a lifetime" (165). This lovely response to a first kiss between amorous teens functions on two levels. It provides a protracted narrative space to engage with the emotion and all the pent-up potential of teen love. But also, a deeper resonance arises as one reads on and learns more about Xeno's video game, called "The Gap of Time." In the fourth level of the video game, Xeno later tells Perdita, "you can move around in time . . . [Y]ou can deep-freeze an action, an event, a happening, and return to it later—because, perhaps, you can make it unhappen" (196). Xeno, like Leo, is stuck in the past, in an effort to make it "unhappen." Leo repeatedly contemplates the moment in the movie *Superman* (1978), when the hero flies quickly enough around the world to reverse its orbit, reverse time, and save Lois Lane, insisting "what had happened could unhappen" (107), and begging, "Superman, rewind time" (233). In Winterson's telling, Perdita and Zel stand in opposition to their fathers in part because of their ability to experience time and remain within time, appreciating its variations and its course, without rebelling against it. It is enough for them to be "where [they] are" in time, while their fathers' guilt and regret has them dwelling forever in a frustrated attempt to rewind and redo.

The entire novel is not plot-driven or goal-oriented in the manner of a traditional fictional narrative arc. Instead, it is contemplative, meditative, circling back on itself multiple times. In one case, Winterson repeats an entire set of paragraphs from early in the novel, finally revealing how Milo

(this version's Mamillius) died (110–11 and 232–33). The reader is caught in a feeling of *déjà vu* moving through the repeated passage, experiencing the trauma of reliving the moment along with Leo. In Shakespeare, Mamillius's death—an offstage event that precipitates Hermione's collapse at the trial—is subordinated to the expanding catastrophe of losses as Leontes faces his mistake and its consequences. For Winterson, this moment merits revisiting right after Perdita has learned about Leo giving her up. Here, it becomes further damning evidence of her father's careless cruelty and a reminder of who else has suffered from it. Dana Percec argues that Winterson's handling of Milo's death constitutes a dramatic revision to Shakespeare's play. Unlike *The Winter's Tale*, in which we are told explicitly of Mamillius's death but left wondering about Hermione's situation, in Winterson we know from the first page of the novel that Perdita is safe and are never led to believe that MiMi died, but are left wondering what happened to Milo. Only when Perdita has actually been reunited with her father do we learn the tragic story: he was killed by a repair vehicle at the airport eighteen years earlier. This choice to delay full understanding of Milo's death elevates the importance of the moment above what the play offers.³⁸

Winterson sometimes revisits the same moment from a different perspective, such as in her two tellings of Shep's discovery of Perdita (11–15 and 116–18). The novel begins with Shep finding the abandoned baby Perdita, then backtracks to explain Perdita's origins. After the initial summary of *The Winter's Tale*, the first chapter relates Shep finding Perdita. He debates turning her into the hospital for placement, but as he carries her, he “fell into a gap of time, where one time and another became the same time. My body straightened, my step lengthened. I was a young man married to a beautiful girl and suddenly we were parents” (19). Holding the infant Perdita, he recalls holding his infant son, Clo. From almost the first page of the novel, Winterson invites us into the circularity of time. Parenting Perdita becomes Shep's cover version of parenting Clo, even as Winterson shares her cover version of Shakespeare's play.

These repeated engagements of the same moments and passages read like jazz improv, musical variations on a theme. In both cases, Winterson's retellings of scenes allow readers of the novel the chance to dwell on moments the play rushes past. Returning to Shep's discovery separates out the hope—Shep's adoption of Perdita—from the tragedy—Anthony

Gonzales's pointless murder, allowing the reader to absorb both emotional elements of the scene in turn. In Shakespeare's play, the two elements of the scene occur almost simultaneously, famously summed up by the Shepherd's statement to his son: "Thou met'st with things dying, I with things newborn" (3.3.110–11). In *The Gap of Time*, the joy and hope of things newborn comes at the novel's opening, setting a tone of renewal and reunion, while the attention to Gonzales's death—the sorrow of things dying—falls immediately after Winterson's retelling of Leo's destroying his family. The novel does not spend any time on the absurdity of exiting pursued by a bear but instead invites us to dwell in the deep emotions of each separate version of the pivotal scene.

The plot of *The Winter's Tale* operates on a seasonal cycle: it moves from winter in the cold and tragic Sicilian court, to spring in the pastoral comedy of Bohemia's sheep shearing festivities. The play's language is full of references to the seasons—growth, harvest, death. While Winterson shares this interest in cycles and renewal, especially in terms of retelling specific scenes and contemplating time, she also expresses it through the language of creativity. This language—developed primarily through descriptions of Xeno's video game, "The Gap of Time," and of music—crafts a metanarrative that engages with the very idea of adaptation, of covers and originals. As Rosen states, *The Gap of Time* "continually embeds reflections on derivative art" and "expresses a preoccupation with issues of artistic originality and the distinction between simple commodities and works of art."³⁹

One area where this occurs is in Xeno's description (and defense) of his video game, "The Gap of Time." The game is based upon a story MiMi told Xeno the weekend he visited her in Paris, trying to win her over to accept Leo's proposal. MiMi narrated a dream told by French Romantic poet, Gérard de Nerval: he dreamt that an angel fell from the sky and landed in the small courtyard of his Parisian apartment building. Once on the ground, the angel was trapped because he couldn't spread his wings to fly away without destroying the building. He was doomed to die (66–67). Xeno elaborates this story, crafting a video game in which the fallen angel's shed feathers create more angels who become dark beings that a Resistance must fight. As he describes his game—first to Leo (44–46), and later to Perdita (194–97), he insists upon its originality. The game, Xeno says, is "something different," but also "it's been done before, I know" (44–45). He

claims it is wholly new, but it is based upon the Nerval story MiMi told him years earlier. In fact, when he first describes the game, Winterson has not yet revealed that MiMi told him the story of Nerval's dream; a reader unaware of the source text would not perceive the game as an adaptation until they were surprised to learn, twenty pages later, that the idea originated with MiMi. Additionally, just five pages after this narrative, Winterson reveals (via a reproduced Wikipedia entry) that MiMi has recorded a song based on the same origin story, so Xeno's game replicates that, too. As he describes the game to Leo, his friend merely hears, first, that the game will not satisfy a market dominated by violence and sex, and second, that the game seems reminiscent of both the apartment building where MiMi lived in Paris *and* the song MiMi recorded. Xeno claims the goal of the game is to find something that was lost, a baby. He jokes that it is not very original—Jesus was also a baby that could save the world. The reader, aware of the novel's opening in which Shep found Perdita, knows that this is also a reference to *The Winter's Tale* and the lost child which shall be found. Even as Xeno prizes his creation as something new in the world of game design, it is an adaptation of a story MiMi told him, belonging to the same family of ideas as MiMi's own recorded song, an intertext of both Shakespeare and Christian tradition, as well as a response to and victim of market forces. Years later, when he describes the game to the teenaged Perdita, he talks about how he's changed the design. Now one can visit MiMi's apartment in Paris and look through the window to see her "Lying like a tomb knight in a chapel. White and made of stone [...] Alive and not alive" (208). The image of Hermione as a statue that might perhaps become human again is relocated from the play's miraculous conclusion to Xeno's imaginary world where he struggles to make time "unhappen." Xeno's "Big Game" (44), his magnum opus, is derivative on so many levels, which calls into question his critique of other games' unoriginality, even as it invites the reader to contemplate the creative opportunity of introducing an idea from one medium (a French Romantic poet's story; an early modern stage romance), into another (a video game; a magical realist novel).

Music is the second crucial element of Winterson's engagement with the language of creativity in *The Gap of Time*. Musical talent unites MiMi, Perdita, and Shep. MiMi, a singer/songwriter, writes a song for her daughter titled "Perdita." Shep finds this song when he rescues the infant and names her for it. Perdita clearly inherited her mother's musical talent

and her adoptive father fosters it. Perdita sings with HollyPollyMolly in a group called “The Separations.” The triplets—as Rosen notes “reiterations or copies of one another”⁴⁰—are themselves all adopted daughters. The fact that the group sings covers (for example, at Shep’s birthday party, they perform “a cover of an old Bette Midler cover of an old Tom Waits song” [154-55]), underscores and reinstates the novel’s investment in issues of artistic production, reproduction, and originality. While Xeno struggles to assert his originality while failing to fully recognize his indebtedness to a web of influence, Perdita and Shep happily innovate and riff within the world of covers and remakes.

Shep’s music-making approaches Winterson’s analogy for adaptation: the cover version. In one of the novel’s late chapters, Shep teaches Pauline how to improvise like a jazz musician. The chapter title, “Music wake her,” alludes to Paulina’s instruction to the musicians as she awakens the statue of Hermione in *The Winter’s Tale* (5.3.98). But here, the music is Shep’s, and it is Pauline who awakens in a different way: unbending, learning to improvise. Cohen notes that, in Shakespeare’s romances, “the seasonal cycle underlies a movement toward regeneration that is celebrated in the resolution of the plot.”⁴¹ In Winterson, that regeneration is effected by *creative* movement as characters, like Pauline, who resist instability learn to unbend. This act of creativity builds connection between two outsiders—as the working-class Black musician teaches the Jewish woman, they joke about their faiths. Calling his playing “Pentecostal,” Shep says, “These are chords for the Second Coming,” and she responds, “That’ll be my problem, then—we’re still waiting for the Messiah on his first visit” (258). Unlike Leo, who doubts his children’s legitimacy, and Xeno, who frets over his game design, Shep is not anxious about what counts as an *authentic* creation; he just enjoys the process, and especially the collaboration. As the novel’s keeper of wisdom, Shep expresses Winterson’s insight into the creative process of adaptation: it is a kind of collaborative, joyous celebration; a second coming rather than a brand-new start.

At what one expects to be the most climactic, celebratory moment of the novel—the return of MiMi—Winterson once again turns away from narrative convention. In Shakespeare’s play, this is the climax: having been denied the first reunion scene between Leontes and Polixenes, we are entirely focused on the miraculous awakening of Hermione’s statue. In *The Gap of Time*, not only has our desire for a big reunion scene been satisfied already, but also, several chapters have lapsed covering smaller

moments, such as Clo's flirtation with Lorraine LaTrobe, or Shep teaching Pauline how to play jazz. When MiMi finally takes the stage at the concert, her entrance is richly described. Fans of the play know that this is the big reveal and reunion. But in the novel all we get is MiMi announcing her intention to sing the song she wrote for her daughter, a brief description of Leo crying and Xeno putting his arm around him, and then Winterson inserts *herself* into the narrative: "So we leave them now, in the theatre, with the music. I was sitting at the back, waiting to see what would happen, and now I'm out on the street in the summer night, the rain tracing my face" (267). After this brief paragraph, Winterson speaks directly to the audience about why she wrote the novel, offering a few pages of compelling analysis of Shakespeare's play, expanding on the importance of forgiveness. She asserts that nothing can really be solved by Leontes and Polixenes, but must be left to the next generation. Thus, she says, "let the last word be hers" (271), and the novel closes with a two-page reflection by Perdita. Ending in Perdita's voice reaffirms that her ability to live in the present moment, to exist within time rather than resist it, seek to rewind it, or try to make events unhappen, will be the source of hope and forward momentum.

The entirety of the conclusion is a fantastic queering of novel form. Winterson brings readers right to the satisfying moment they crave and then draws our attention away from any linear progress toward resolution and a happy ending. Instead, she circles back to "The Original" and invites readers to think about the characters, themes, and meanings of Shakespeare's *The Winter's Tale*. She asks us to take a moment in time to simply feel, alongside Perdita, whose closing words acknowledge that love is all she knows, "the atom and jot of my span" (273).

Winterson derives the title of her novel from the play's penultimate line, spoken by Leontes who suggests the gathered, reunited friends and family will now "leisurely / Each one demand and answer to his part / Performed in this wide gap of time since first / We were dissevered" (5.3.152–55). The play's "gap of time" both refers to those sixteen years brushed aside by Time in 4.1, and sweeps all the attendant griefs and grievances of those years under the rug. In taking this phrase as the title for her novel, Winterson asserts that her book will dwell within that lacuna in the play—those missing sixteen years. It will dilate and meditate upon the pieces of the story Shakespeare places offstage in a promised, but unrecorded conversation. By its very conceit, then, *The Gap of Time*

queers the narrative of *The Winter's Tale*. Winterson's novel constitutes an intervention into the story of the Bohemian and Sicilian kings. It's in the silences, gaps, and absences in Shakespeare's play that Winterson's novel provides the richest text.

Xavier University

NOTES

¹ Vintage Books, "The Hogarth Shakespeare," YouTube (September 30, 2015), <https://youtu.be/ERpZTHYB3kA>.

² See, for example, Sheila T. Cavanagh, "'There's My Exchange': The Hogarth Shakespeare" in *From Medievalism to Early Modernism: Adapting the English Past*, eds. Marina Gerzic and Aidan Norrie, (New York: Routledge, 2019), 99–116; Douglas Lanier, "The Hogarth Shakespeare Series: Redeeming Shakespeare's Literariness" in *Shakespeare and Millennial Fiction*, ed. Andrew James Hartley, (Cambridge: Cambridge University Press, 2017), 230–50; Laurie E. Osborne, "Canon Fodder and Conscripted Genres: The Hogarth Project and the Modern Shakespeare Novel," *Critical Survey* 33.2 (2021): 51–64; and Jeremy Rosen, "Shakespeare Novelized: Hogarth, Symbolic Capital, and the Literary Market" in *The Novel as Network: Forms, Ideas, Commodities*, eds. Tim Lanzendörfer and Corinna Norrick-Rühl (London: Palgrave Macmillan, 2020), 271–98.

³ Lanier, "The Hogarth Shakespeare Series," 236.

⁴ Osborne, "Canon Fodder," 53.

⁵ Osborne, "Canon Fodder," 59.

⁶ Rosen, "Shakespeare Novelized," 275, 284.

⁷ Osborne, "Canon Fodder," 52, 56. Osborne also notes that Winterson's adaptation was quickly followed by E. K. Johnston's 2016 YA novel, *Exit, Pursued by a Bear*.

⁸ Jeanette Winterson, *The Gap of Time: The Winter's Tale Retold* (New York: Hogarth, 2015), 267. All future citations from this novel will appear parenthetically within the body of the article.

⁹ Rosen, "Shakespeare Novelized," 277.

¹⁰ Lanier, "The Hogarth Shakespeare Series," 246.

¹¹ Elisa Bolchi, "'Existences holding hands': Winterson retelling Shakespeare." *Altre Modernità* (2017): 60–75.

¹² Jo Eldridge Carney, *Women Talk Back to Shakespeare: Contemporary Adaptations and Appropriations* (London: Routledge, 2022).

¹³ Dana Percec, "Revisiting the Classics and the New Media Environments: Shakespeare Retold by Jeanette Winterson, Margaret Atwood and Edward St. Aubyn," *Multicultural Shakespeare: Translation, Appropriation and Performance* 20.35 (2019): 133–50.

¹⁴ Paul Zajac, "Distant Bedfellows: Shakespearean struggles of intimacy in Winterson's *The Gap of Time*," *Critique: Studies in Contemporary Fiction* 59.3 (2018): 332–45.

¹⁵ See, for example, Kathryn Bond Stockton, "*The Winter's Tale: Lost*, or, 'Exit, Pursued by a Bear': Causing Queer Children on Shakespeare's TV" in *Shakespeare: A Queer Companion to the Complete Works of Shakespeare*, Edited by Madhavi Menon (Durham, NC: Duke University Press, 2011), 421–28.

¹⁶ William Shakespeare, *The Winter's Tale*, Arden Shakespeare Third Series, ed. John Pitcher (London: Arden Shakespeare, 2010), 1.2.67–69. All future citations from this play refer to this

edition and will appear parenthetically within the article.

¹⁷ John Pitcher, Introduction to William Shakespeare's *The Winter's Tale*, Arden Third Series, (London: Arden Shakespeare, 2010), 26–27.

¹⁸ Brian Gibbons, "Doubles and Likenesses-with-difference: *The Comedy of Errors* and *The Winter's Tale*," *Connotations* 6 (1996/7): 31.

¹⁹ Zajac, "Distant Bedfellows," 334–35.

²⁰ Nora Johnson, "Ganymedes and Kings: Staging Male Homosexual Desire in *The Winter's Tale*," *Shakespeare Studies* 26 (January 1998): 200.

²¹ Zajac, "Distant Bedfellows," 336.

²² Sarah Crown, "*The Gap of Time* by Jeanette Winterson Review—an Elegant Retelling of Shakespeare," *The Guardian* (October 7, 2015), <https://www.theguardian.com/books/2015/oct/07/gap-of-time-jeanette-winterson-review-shakespeare>.

²³ Lanier, "The Hogarth Shakespeare Series," 234.

²⁴ Pitcher, "Introduction," 31.

²⁵ Graham Holderness, "Shakespeare and the Modern Novel," *Critical Survey* 33.2 (Summer 2021), v.

²⁶ Holderness, "Shakespeare and the Modern Novel," vi.

²⁷ Jeanette Winterson, *Weight* (London: Canongate, 2005), xiv. Winterson's description of her work as "cover versions" is explored in depth by Lanier. ("The Hogarth Shakespeare Series," 232)

²⁸ Janette Dillon notes that this text was "circulating in manuscript from the early 1580s." See "Shakespeare's Tragicomedies" in *The New Cambridge Companion to Shakespeare*, eds. Margreta de Grazia and Stanley Wells (Cambridge: Cambridge University Press, 2010), 170.

²⁹ Walter Cohen, "Shakespearean Romance" in *The Norton Shakespeare: Romances and Poems*, 3rd edition, eds. Stephen Greenblatt, Walter Cohen, Suzanne Gossett, Jean E. Howard, Katharine Eisaman Maus, and Gordon McMullan (New York: W. W. Norton & Company, 2016), 121–22.

³⁰ Edward Dowden, *Shakspere: A Critical Study of His Mind and Art* (1875; London: Routledge and Kegan Paul, 1948). See also Dillon, "Shakespeare's Tragicomedies," 171.

³¹ Dillon, "Shakespeare's Tragicomedies," 173.

³² Cohen, "Shakespearean Romance," 123.

³³ Cohen, "Shakespearean Romance," 131.

³⁴ This point has been made by Charles Moseley, "The Literary and Dramatic Contexts of the Last Plays" in *The Cambridge Companion to Shakespeare's Last Plays*, ed. Catherine M. S. Alexander (Cambridge: Cambridge University Press, 2010), 47. The same point is echoed by Cohen, "Shakespearean Romance," 127.

³⁵ Karin Sellberg, "Beyond Queer Time after 9/11: The Work of Jeanette Winterson" in *Women's Fiction and Post-9/11 Contexts*, eds. Sebastian Groes, Peter Childs, and Claire Colebrook (New York: Lexington Books, 2015), 65. Quoted in Carney, *Women Talk Back*, 91.

³⁶ Cohen, "Shakespearean Romance," 126.

³⁷ Eden Carter Wood, "Winterson's Tale, (Cover Story)," *Diva* (November 2015): 38.

³⁸ Percec, "Revisiting the Classics," 139.

³⁹ Rosen, "Shakespeare Novelized," 284, 285.

⁴⁰ Rosen, "Shakespeare Novelized," 285.

⁴¹ Cohen, "Shakespearean Romance," 123.