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## AN INTERTEXTUAL ANALYSIS: THE TWELVE DANCING PRINCESSES IN JEANETTE WINTERSON'S SEXING THE CHERRY

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### Abstract

Fairy tales have had a significant effect on societies' cultural and literary existence in terms of shaping, reflecting and handing down their traditional values and norms. So it is not a coincidence that since the beginning of the 20th century, the themes, motifs and contents of fairy tales have been incorporated into many post-modern texts in different ways. Thus, while fairy tales have started to establish reciprocal relations with the texts of the post-modern era, the notion of 'intertextuality' has also gained importance in connection with postmodernism, as well. The aim of this paper is to explore the intertextual encounters in the second chapter of Jeanette Winterson's post-modern novel, *Sexing the Cherry*, and the fairy tale *12 Dancing Princesses*, compiled by Grimm Brothers in 1812 in the light of Riffaterre's (1978) intertextuality theory. To that end, an intertextual reading has been carried out between the fairy tale and the novel; and the fairy tale character archetypes extracted from the original fairy tale are contrasted with the ones in Winterson's postmodern novel by focusing on how these characters are recreated in the novel through intertextual relations by adopting Riffaterre's (1978) intertextuality theory. At the end of the study, the intertextual analysis has shown that intertextual relations are established through both "Ordinary Intertextuality" and "Obligatory Intertextuality" and that fairy tale character archetypes are subverted and reconstructed around "a nucleus idea" which refers to Riffaterre's "hypogram".

**Keywords:** Intertextuality, Postmodernism, Fairy Tale Archetypes, Subversion, Re-construction.

### INTRODUCTION

One of the most popular fairy tales of the Grimm Brothers, *The Twelve Dancing Princesses*, has been adapted and rewritten in many different texts and different languages and Jeanette Winterson's novel, *Sexing the Cherry*, is an example of post-modern retelling of the fairy tale *The Twelve Dancing Princesses*. In the second chapter entitled 'The Story of The Twelve Dancing Princesses', Winterson continues the story of princesses and writes a different end to their story. In other words, Winterson revises the fairy tale *The Twelve Dancing Princesses*; that is, she establishes an intertextual relation between the traditional fairy tale and her post-modern novel. Revision of mythology, fairy tales and epics is a frequently used way by post-modern writers in their works, that is, they lay an intertextual bridge between those texts and post-modern

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texts. Miola indicates that 'Revision', which is considered to be a kind of intertextuality, "features a close relationship between anterior and posterior texts, wherein the latter takes identity from the former, even as it departs from it." (Miola, 2004, 14). The starting point of Winterson is the fairy tale; in other words, she takes this story as a stepping stone and creates her own work with her post-modern style. As no text is supposed to be produced originally, it can be said that every text has some varying degree of intertextuality with other texts. So, there are permanent intertextual encounters among texts, which surround us. In the same vein, there can be observed an intertextual relation between the fairy tale *The Twelve Dancing Princesses* and Winterson's novel *Sexing the Cherry*. Within the scope of this study, the ways used to build an intertextual connection between the fairy tale and the novel are explored and the ways in which character archetypes are recreated in *Sexing the Cherry* through intertextual relations are examined in the light of Riffaterre's (1978) intertextuality theory. This paper is limited to the second chapter of Jeanette Winterson's novel *Sexing the Cherry*. The other chapters of the novel are excluded as the main intertextual relations with the fairy tale *12 Dancing Princesses* are established in this chapter and including the other chapters would extend the scope of the study. The study, thus, intends to show how fairy tales and fairy tale character archetypes are recreated or reconstructed in post-modern texts through intertextuality.

### 1. Literature Review

As Jack Zipes states; fairy tales are "the most important cultural and social event in most children's lives." (Zipes, 2006, 1). However, fairy tales, which reflect folkways, values and manners with social codes, also have had importance in adults' lives throughout the history as they are ageless and universal. Fairy stories have appeared in different forms and adaptations mostly since 1960s after the World War II. As Zipes emphasizes:

"Once World War II came to a close, the debate over civilization within the literary fairy-tale discourse began to surface again. Writers recommenced experimentation, and they gradually endeavoured to

show that the classical fairy tale for children had outlived its social purpose. They sought to liberate the form for progressive purposes, and the expansion and subversion of the fairy-tale discourse became increasingly noticeable not only in Germany but throughout the Western world during the 1960s." (Zipes, 2006, 167).

This expansion and subversion have come through in different ways, one of which is manipulating fairy tales archetypes. Psychologist Carl Jung suggests that human mind has a 'collective unconscious' which are the hidden deep things that influence people although they are unaware of them. He called these hidden universal patterns as 'archetypes'. An archetype is a repeated pattern of a character, image, or an event recurring in a story, song, myth and art regardless of culture or historical period. For Jung, archetypes have been repeated in fairytales, myths or legends so often that they have become a part of people's mind. These archetypes may show up as an image, an idea, a theme, a symbol or a character type in myths, dreams, fantasies, and literature or fairy tales. Jung states there are universal patterns that show up in stories, myths or legends and three ways of these archetypes are: Situational, characteristic and symbolic archetypes. Situational archetypes include a common event occurring over and over in many different stories such as a journey, a quest or a happy ending with a marriage in a fairy tale. Characteristic archetypes are people or beings that serve as a representative of an ideal such as the hero, mentor, damsel in distress or a devil figure. Symbolic archetypes are specific deeds, places or objects that serve as representation such as a magic weapon, colors, numbers or shapes. Accordingly, writers have included archetypes in their works in many ways; sometimes by adapting the archetypes to a postmodern life or using archetypes as tools to narrate a story in a different perspective. Thus, archetypes have been subverted, adapted and reconstructed by writers in different text and they can be said to lay a bridge between the fairy tales and other text through intertextuality.

Intertextuality which may appear in different forms in a text such as quotation, parody, pastiche, allusion, translation etc., is utilized not only in literary texts but also in non-literary texts. The origins of intertextuality theory lays back to Swiss linguist Saussure's works in the early 20th century. Saussure suggests that "signs are arbitrary, differential and the meanings we produce are relational" (Saussure, 1959, 8). According to Saussure, linguistic signs' meaning is non-referential. That is, signs gain their meanings depending on the relation between signifiers and signified. For Saussure, there is an entire network of signs in a system and language is also a system in which signs are interrelated with each other. In other words, signs exist within a system and gain meaning through their similarities to and differences from other signs in the system; therefore, signs cannot exist themselves alone (Allen, 2000, 10). This idea provides a basis for intertextuality.



The theory was initially used with regard to Russian literary theorist M. Michael Bakhtin's 'dialogism' and 'heteroglossia'. For Bakhtin, all utterances are dialogic, their meaning depends on utterances said previously and reception by others. According to Bakhtin, language's dialogic character "foregrounds class, ideological and other conflicts, divisions and hierarchies within society" (Allen, 2000, 21). Bakhtin emphasizes on 'otherness' and suggests that words or utterances gain meaning in relation to other people's words and expressions and the specific culture experienced in a specific time and space. Unlike Saussure, Bakhtin examined language together with its social dimension, as Saussure called "parole", and suggested words exist "within specific social sites and moments of utterance and reception" (Allen, 2000, 11). Thereby, the existence of texts can only be possible when they are considered together with their relations to other literary and cultural systems. Umberto Eco underlines the interconnection of texts as "works are created by works, texts are created by texts, and all together they speak to each other independently of the intentions of their authors" (Eco, 1986, 198). According to Eco's statements, he is against the idea that texts are products of those who write them and he states that texts are a blend and connection of other texts which cannot exist on their own. Even before or while producing their texts, every writer or producer is still a reader of the texts written before his/her texts. Thus, being affected by other pre-existing or co-existing texts through references, allusions, quotations etc. is inevitable for authors.

In parallel with this idea, Kristeva combines Saussurean systematic approach which suggests that signs gain their meanings within the structure of a text and Bakhtinian approach regarding social context of the language (Allen, 2000, 2-3). Kristeva's naming the theory as 'intertextuality' in late 1960s coincide with the transition from structuralism into poststructuralism. According to Kristeva's 'semianalysis', texts are always in a state of continuous production. She suggests "Ideas are not presented as finished, consumable products, but are presented in such a way to encourage readers themselves to step into the production of meaning" (Allen, 2000, 33). Kristeva most clearly explains her ideas in her essay entitled 'Word, Dialogue and Novel' by defining intertextuality as "a mosaic of quotations" and states "any text is the absorption and transformation of another." (Kristeva, 1986, 37). Similarly Roland puts forward that a text isn't a line of words releasing a single theological meaning but a multi-dimensional space in which "a variety of writings, none of which are original, blend and clash" (Barthes, 1977, 148).

Another important theorist contributing to the term intertextuality is Riffaterre (1978) who places emphasis on how readers perceive the relations between two works. Thus, what makes Riffaterre different from many theorists expressing opinions on intertextuality is that he emphasizes occupying central role of the reader in parallel with Barthes's opinions, and defines literary phenomenon as "not only the text, but also its reader and all of the reader's possible reactions to the text" (Riffaterre, 1983, 3). In other words, those are the readers who establish connections between a work of art and other texts written before. Another term coined by Riffaterre (1978) is "ungrammaticality" which "refers to anything within a text which alerts the reader to a meaning or structural pattern beyond or below that of the referential or mimetic level of a text." (Allen, 2000, 228). Thus, ungrammaticality in a text encourages readers to seek deep meaning of the text in order to fill in the missing points. Kuleli writes 'ungrammaticality' "does not refer to a grammatically incorrect usage of language, but rather certain words or phrases that disrupt the smooth signification of a text and compel the reader to solve them out for Riffaterre (1978)." (Kuleli, 2018, 318). Thus, readers are expected to make interpretation of these "ungrammaticalities" and solve out them by considering the pre-existing texts. Riffaterre asserts that the reader can clarify the "ungrammaticalities" in a text through two reading phrases: either on a "mimetic level which tries to relate textual signs to external referents and tends to proceed in a linear fashion," or on "a retroactive reading which proceeds, in a nonlinear fashion, to unearth the underlying semiotic units and structures which produce the text's non-referential significance." (Allen, 2000, 116). Accordingly, "[w]hat forces the reader into the leap from a mimetic to semiotic interpretation of the text is recognizing what Riffaterre calls the text's 'ungrammaticalities'" (Allen, 2000, 116). According to Aktulum (2011), there are two more terms belonging to Riffaterre (1978) which are "ordinary intertextuality" and "obligatory intertextuality". Aktulum suggests Riffaterre's "ordinary intertextuality" completely depends on the reader's cultural and literary competence since this kind of intertextual relation might be established in the way of allusion or inexplicit quotations (Aktulum, 2011, 466). Thus, a reader lack of sufficient cultural, literal or historical competence might miss out these intertextual relations easily and have problems in reaching the core of the text (Aktulum, 2011, 466). On the other hand, Riffaterre's "obligatory intertextuality" does not depend on the reader but the text. The stylistic and semantic traces of intertextual relations in the text force any reader's perception and compel them to understand these relations; therefore, these kinds of intertextual references cannot be missed out by the reader. Accordingly, the reader have to refer to intertextuality in order to solve out the "ungrammaticality" (Aktulum, 2011, 466).



Riffaterre asserts that “all texts are transformations of small units of meaning” and “hypogram is the series of basic units upon which the text is built.” (Allen, 2000, 214). He defines “hypogram” as it “may be made out of clichés, or it may be a quotation from another text, or a descriptive system” (Riffaterre, 1978, 63-4). Riffaterre’s term “hypogram” refers to a “nucleus idea” which provides a basic material for the text. Riffaterre’s statements are parallel to those of Bakhtin and Kristeva in that a text is not an isolated material but a product effected by other texts.

## 2. Methodology

In this study, a comparative and description study was carried out between the second chapter of Jeanette Winterson’s post-modern novel *Sexing the Cherry* which was published in 1978 and the fairy tale called *The Twelve Dancing Princesses* compiled by Grimm Brothers in 1812. The novel’s second chapter is regarded as a rewriting of *The Twelve Dancing Princesses*. Therefore, it includes a lot of references to the fairy tale and some other stories. As a data collection tool, intertextual relations between the novel’s second chapter and fairy tale were analysed in order to determine intertextual ways utilised in the novel. Riffaterre’s (1978) theory was taken as the basis in data analysis and the data obtained through comparative reading of the novel and fairy tale were analysed qualitatively. A general intertextual evaluation was carried out in the first place and character archetypes extracted from the novel and story were compared in the second place. In reporting the results, the data was assessed with Riffaterre’s “ordinary intertextuality” or “obligatory intertextuality” theory. In the analyses of character archetypes that were rewritten in Winterson’s novel, Riffaterre’s “mimetic reading” and “retroactive reading” and Riffaterre’s another term called “hypogram” were used as base. For this study, intertextual elements obtained from the fairy tale and novel were also analysed by two raters, who are also Translation and Cultural Studies PhD students, according to Riffaterre’s intertextuality theory in order to ensure reliability.

## 3. Analysis

The intertextual analysis was carried out between the original story of the 12 Dancing Princesses and the second chapter of Winterson’s novel, *Sexing the Cherry*. *The Twelve Dancing Princesses*, also known as *The Worn-out Dancing Shoes*, is originally a German fairy tale by the Brothers Grimm published in 1812 as the 133th tale in the Grimm collection *Kinder- und Hausmärchen*. The fairy tale narrates a story of a king and his twelve daughters. When the princesses go to sleep, the doors are shut and locked up with the command of the King. However, every night the princesses sneak out their room secretly and return in the morning with their worn-out shoes because of dancing till the morning. Nobody finds out what happens to their shoes. Eventually, the king issues a proclamation that whoever discovers the princesses’ secret will have the right to pick one of the princesses as his wife and will reign the kingdom and if he fails to do so in the following three nights, he will be put to death. One day, an old wounded soldier takes his chance and discloses the princesses’ secret and in return for his success, the king permits him to marry one of his daughters. He chooses the oldest princess because of his own age and they get married, so the soldier becomes the king’s heir.

Jeanette Winterson’s novel, *Sexing the Cherry*, is a story about a Dogwoman and Jordan, an orphan found floating on the river Thames, who is an explorer living in the 17th century in England. Jordan travels to faraway lands in time and discovers cities of wonder. One of the cities of wonder Jordan discovers is ‘a city of words’ where Jordan listens to the *Twelve Dancing Princesses’* stories and falls in love with the youngest and missing princess, Fortuna. Jeanette Winterson rewrites Grimms’ fairy tale *The Twelve Dancing Princesses* in a unique way in the second chapter of her novel *Sexing the Cherry* in 1989. She writes a sequel to the story by focusing on princesses’ post-marital lives. In her second chapter entitled *The Story of The Twelve Dancing Princesses*, eleven princesses out of twelve narrate their own stories after their marriage to princes.

### 3.1 Intertextual Analysis between *the Twelve Dancing Princesses* and *Sexing the Cherry*

Although Winterson narrates the stories of 12 princesses only in the second chapter entitled ‘*The Story of The Twelve Princesses’*, Fortuna, the missing princess, represents the quest for both the writer and readers. Thus, the fairy story of the princesses can be said to provide a basis for the novel. In other words, Winterson departs from the princesses’ story and creates her own story. This attitude is parallel to Robert S. Miola’s first category of intertextuality; “the degree to which the trace of an earlier text is tagged by verbal echo (...)” (Miola, 2004, 13). Each of the princesses are extracted from the fairy tale and the end of their tales are rewritten with a different scenario and point of view. Winterson states that “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 arrangements of the key elements demands that fresh material be injected into the existing text.” (Winterson,



2006, 18). Thus, Winterson openly presents the key elements within a new perspective by including new material in already existing texts. One of the sub-types of Miola's first category is "revision" which "features a close relationship between anterior and posterior texts, wherein the latter takes identity from the former." and the reviser "presents another scenario and an entirely different set of problems and considerations" (Miola, 2004, 14). There is a direct connection between the fairy tale, 12 Dancing Princesses, and the second chapter of *Sexing the Cherry*. In parallel with Miola's "revision", Winterson's novel *Sexing the Cherry* takes its identity from the fairy tale and creates a different scenario about the princesses' post-marital life. In the Grimms' version, the twelve princesses descend to underground through a trap door and meet twelve princes waiting in boats to take them to a castle across a lake. In this sense, each of the twelve princesses has a partner in the tale. On the other hand, the princesses fly through the window to a city in which everybody dances. Princesses' "ascent rather than descent signifies that their desire for freedom has been changed from a secret underground activity to an open, unashamed and upward flight." (McMonagle, 2006, 94).

The intertextual relation is established as from the end of the first chapter in *Sexing the Cherry* with the introduction of the princesses:

"He asked me if I knew the story of the Twelve Dancing Princesses. I said I had heard it, and he told me they were still living just down the road, though of course they were quite a bit older now. Why didn't I go and see them?" (Winterson, 1989, 43).

This is the end of the first chapter and Jordan meets the princesses in the next chapter. In the beginning of the second chapter, Jordan meets the eldest princess and the conversation between them starts: "I explained to the head now poking over the edge of the well that I had come to pay my respects to the Twelve Dancing Princesses. 'You can start here then,' said the head. 'I am the eldest.'" The twelve dancing princesses are presented in the beginning of the chapter explicitly and the eldest princess who meets Jordan narrates their story briefly although there are some differences between the Grimm Brothers' original version of story and the one narrated in the novel. The presence of the princesses in the novel encourages the readers to find out the intertextual references, which is parallel to Riffaterre's obligatory intertextuality.

Winterson writes the story of fifth princess by establishing some intertextual connections with other fairy tales such as Rapunzel and The Frog Prince via the story of The Twelve Dancing Princesses. The fifth princess narrates her story as; "One day the prince, who had always liked to borrow his mother's frocks, dressed up as Rapunzel's lover and dragged himself into the tower." (Winterson, 1989, 52). The prince turns out to be a transvestite and as for her husband she states "My own husband? Oh well, the first time I kissed him he turned into a frog. There he is, just by your foot. His name's Anton." (Winterson, 1989, 52). The reference to 'Rapunzel' correspondence to Riffaterre's 'obligatory intertextuality' as Rapunzel is stated openly. However, there is also an implicit reference to Grimm Brothers' another well-known fairy tale which is 'The Frog Prince'. In the original fairy tale, the frog turns into a handsome prince after the princess's kiss whereas in Winterson's novel, the fifth princess's husband turns into a frog after the princess's kiss as stated in the novel "I kissed him he turned into a frog." As the original fairy tale was reversed in Winterson's novel, the reader needs to make a retroactive reading in which the reader either go back to an inter-text or activate his or her background knowledge in order to grasp the implicit reference. Through this retroactive reading, the reader can fill in the 'ungrammaticality' in the text. According to Aktulum, what Riffaterre means with "ordinary intertextuality" is that in order to grasp the ordinary intertextuality consisting of allusions, inexplicit citations or references to other texts, the reader is required to be aware of literary, historical and cultural world. Missing out those intertextual relations might cause problems as the ungrammaticalities cannot be filled in (Aktulum, 2011, 466).

### 3.2 The Character Archetypes recreated in *Sexing the Cherry*

Russian structuralist scholar Vladimir Propp examined folk tales and identified 31 common themes and 8 basic character types; the hero, the donor, the helper, the villain, the dispatcher, the princess, the king or the princess' father and the false hero, in stories. The Twelve Dancing Princess contains some of these archetypal characters within itself such as; the king, the princesses, the hero and the helper (which is referred as 'mentor, wise old woman'). As for *Sexing the Cherry*, these archetypal characters can be spotted with some changes, which suggests the idea that there are some degree of subversion in the presentation of the characters.

The story starts with "Once upon a time there was a king who had twelve daughters, each more beautiful than the other." and from the first line the reader understands that the story revolves around one or more archetypal princesses and guess one or more than one of these princesses will end up getting married to archetypal princes and the story will end with their 'happily ever after' marriage. This



archetypical situation comes true in the Twelve Dancing Princesses' story. In the story, the princesses all share the same room and they are locked up in their room by command of their father who is the king. The King stands for both a father figure as an authority and the royalty in fairy tales. In this fairy story, the king is unable to find out what happens to the princesses' shoes and issues a proclamation that whoever discovers the princesses' secret will have the right to pick one of the princesses as a reward and will reign the kingdom and if he fails to do so, he will be put to death. In this manner, the king fulfils his archetypical role of sealing his daughters' fate. On the other hand, Winterson attributes a 'father role' to the King in accordance with modern life. In *Sexing the Cherry*, while the eldest princess narrates the beginning of their story, she states "[W]hen our father came to wake us in the morning it was impossible to fathom where we had been or how" (Winterson, 1989, 48). There is no king in Winterson's postmodern novel but a father. Thus, Winterson subverts the king's authority and royal power and reconstructs him as a father figure.

Princess stories have been one of the main subjects in fairy tales throughout the history. In these fairy stories, a princess or princesses are destined to lead a passive and uneventful life and awaits the hero, mostly a prince, to rescue her from some danger or enchantment. The story mostly ends with their on-going life 'happily-ever-after' marriage. In parallel with their character archetypes, the twelve princesses' secret is disclosed by a soldier and he is promised not only the kingdom but also marriage to one of the princesses of his choice. In this text, one of the princesses is a reward for the soldier. The princesses are passive and their fate is determined by their father as in patriarchal systems. As Hutcheon suggests "Postmodern intertextuality is a formal desire both to close the gap between the past and the present and to rewrite the past in a new context." (Hutcheon, 1988, 118). In parallel with this statement, Winterson derives from this fairy tale and liberates the princesses to engage in alternative ways of life, so she rewrites the end of the story in a feminist perspective around "a nucleus idea" (Riffaterre, 1978). The story in Winterson's novel starts as:

"You know that eventually a clever prince caught us flying through the window. We had given him a sleeping draught but he only pretended to drink it. He had eleven brothers and we were all given in marriage, one to each brother, and as it says lived happily ever after. We did, but not with our husbands." (Winterson, 1989, 48).

Nancy K. Miller asserts that "[I]t remains important whether texts were written by men or women." (Allen, 2000, 154). Fairy tales are known to be narrated or written mostly by males. However, Winterson as a woman rewrites the end of the story with a different perspective. Miller further suggests that "[T]he woman writer's relation to language, literary tradition and the social production and reception of texts is historically different to that of men." (Allen, 2000, 155).

In *Sexing the Cherry*, the princesses appear as different postmodern characters, each choosing their own ways of lives. Each of the princesses, except for the missing princess Fortuna, splits up with her husband for some reasons. The eldest princess is a lesbian falling in love with a mermaid and lives in a well. The second princess kills her husband because he tries to stop her collecting religious items. Another princess's husband turns out to be a homosexual so she pierces her husband and the boy he loves with a single arrow. Another princess's husband turns out to be a masochist, another princess's husband is a woman and the youngest princess, Fortuna, runs away from her wedding. Unlike the fairy tale, the princesses in the novel do not live happily forever with their husbands. Winterson reconstructs the second chapter of her novel around a single nucleus idea which is referred as "hypogram" by Riffaterre (1978). According to Riffaterre, "This hypogram (a single sentence or string of sentences) may be made out of clichés, or it may be a quotation from another text, or a descriptive system." (Riffaterre, 1978, 63-64). Winterson reverses the roles of character archetypes and reconstructs the women's roles with a feminist perspective by subverting the nucleus ideas of the fairy tale and she opposes the idea that the princesses can only live happily when they get married to a prince or saviour. So, Winterson helps the princesses break the marriage chains and choose their ways themselves.

Winterson's sequel to *The Twelve Dancing Princesses* in her novel corresponds to Bakhtinian carnivalesque since in the novel "unacceptable behaviour is welcomed and accepted" which is included in Bakhtin's second category of the carnivalesque sense of the world- "eccentric behavior" through humour or chaos. The eighth princess describes how she killed her husband as:

"Bed time came and I stirred my husband's vat of milk and put in the powder as directed. My husband came crashing over to the stove and gulped the milk in one draught. As soon as he had finished he began to swell up. He swelled out of the house, cracking the roof, and within a few moments had exploded. Out of his belly came a herd of cattle and a fleet of pigs, all blinking in the light and covered in milk." (Winterson, 1989, 55).



In the novel, unacceptable behaviours are weaved with fantasy and myth and presented as if they were parts of everyday life. Winterson makes women speak by way of the dancing princesses, one of whom describes her situation as:

“Day by day I felt myself disappearing. For my husband I was no longer a reality, I was one of the things around him. I was the fence which needed to be replaced. I watched myself in the mirror and saw that I was no longer vivid and exciting. I was worn and grey like an old sweater you can't throw out but won't put on.” (Winterson, 1989, 57).

Bakhtin's concepts such as carnivalesque, heteroglossia, double-voiced discourse, and dialogic “are of great assistance in articulating the manner in which the ‘othered’ subject speaks, writes and reads.” (Allen, 2000, 161).

Another archetype in fairy tales is a mentor or wise old woman. While in the original fairy tale, The Twelve Dancing Princesses, an old wounded soldier wants to try his chance to disclose the princesses' secret and become a king. He comes by an old woman with mysterious powers in the forest. Warning him not to drink the wine he will be offered, the woman gives him a magic clock which makes one invisible whenever put on. However, the old wise woman does not appear in the novel. The eldest princess narrates in the novel as; “You know that eventually a clever prince caught us flying through the window.” (Winterson, 1989, 48). Thus, the saviour is not an old soldier but a prince in the novel and the prince is clever enough not to need any help from a wise old woman.

### CONCLUSION

Analysing a text requires understanding it together with its possible relationships pertaining to other texts. So, in order to analyse a text thoroughly and appropriately, an intertextual point of view gains importance in this respect. According to the notion of intertextuality, all we say or write bear traces and connotations of other texts said or written before. In other words, texts are not entirely independent of other texts. On the contrary, they are in a continuous interaction and connection with other texts. While new texts are formed, authors, producers or other text creators produce their new texts by –consciously or unconsciously-making use of what they see, hear or read in other texts before. Fairy tales are one of these texts to which post-modern writers mostly refer. As Miola asserts “Source texts provide plot, character, idea, language, or style to later texts.” (Miola, 2004, 19). Since these fairy stories have been one of the most essential sources of inspiration for many writers, they have been examined from many different point of views. Accordingly, fairy tales have undergone adaptation, transcription, reconstruction or rewriting and they have also become a part of a post-modern text in very different narrative techniques which enrich oral and written narrations. Writers achieve this by sometimes keeping the core and changing the mission of protagonists, creating a new story with the same protagonists or rewriting the story from the heroine or villain's point of view, and so forth. As fairy tales share some common archetypes, rewriting or adapting these archetypes in post-modern texts is another way of establishing some relations with other texts. Each way enables the reader or listener to see the story with a different perspective.

Hutcheon emphasizes unoriginality of texts and asserts that “A literary work can actually no longer be considered original; if it were, it could have no meaning for its reader. It is only as part of prior discourses that any text derives meaning and significance.” (Hutcheon, 1988, 126-127). As no text is produced originally, it can be said that every text has some varying degree of intertextuality with other texts. So, there may be found some intertextual encounters among texts, which surround us. There are many ways of intertextuality that an author can adapt into his/her work, such as genre, plot, characters etc. In the same vein, these intertextual encounters are frequently seen in post-modern literature as post-modern text creators refer to prior texts and create their own work based on them.

Jeanette Winterson's novel *Sexing the Cherry* is an example of post-modern retelling of the fairy tale *The Twelve Dancing Princesses*. In this sense, it can be suggested that *The Twelve Dancing Princesses* provides a source to the novel as the writer departs from this story and creates her own work with her post-modern style. As a way of establishing intertextual relationships, fairy tale archetypes are subverted and reconstructed around “a nucleus idea” which refers to Riffaterre's “hypogram”. Each detail in the role of the characters serves for a single idea, “hypogram” which indicates patriarchal dominance over women. In the novel, explicit and implicit intertextual encounters between the post-modern novel and fairy tale are established through both “Ordinary Intertextuality” and “Obligatory Intertextuality” as put forth by Riffaterre (1978). Accordingly, for some implicit intertextual relations, readers need to carry out ‘retroactive reading’ in order to fill in ‘ungrammaticalities’.



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