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**Dialogic Relations and Aspects of  
Intertextuality in Louisa May Alcott's  
Feminine Novel *Little Women* (1868).**

*Dissertation submitted to the department of English as a partial fulfilment of the  
requirements for Master's degree in Literature and Civilisation*

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*Success is no accident. It is hard work, perseverance,  
learning, studying, sacrifice and most of all, love of  
what you are doing or learning to do. - Pele*

# Dedications

“Work hard in silence and let success make the noise”

*Frank Ocean*

I would like to dedicate this modest work:

To my dear parents “Ghouti” and “Bouazza Hakima”, who gave me a worthy education, thank you for your patience, sacrifices, love throughout my cursus.

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To my little sister “Lamia” who has always supported me during my whole life.

A particular dedication goes to my cat “Oscar “who passed many sleepless nights with me

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## *Abstract*

The discourse in the novel is characterized and composed by many aspects among which intertextuality and dialogism as it can be related to women's writing and appeared throughout the development of feminism. The novel was considered as the main literary genre, since many women novelists approved it. In fact, this research work dealt with the literary discourse analysis of the American feminine novel *Little Women* by Louisa May Alcott, and the development of women's writing throughout various generations. It mainly analyzed Intertextuality and Dialogism as literary techniques and then the position of women in the early nineteenth century as well as how the Eastern women identified with *Little Women*.

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# **General Introduction**



## General introduction

In the world of literature, pain becomes a tool to attract people's attention and humor is working to alter our mood, seeing that humans tend to run from their problems by watching or reading something. Literature refers to any work of creative imagination, involving drama, non-fiction and fiction, the latter is an effective way to enhance the brain's ability to keep an open mind and see beyond what others see. The novel as a fiction is the literary genre that most of women writers excelled in.

Before their emergence within the literary field, women writers were fighting for their simplest rights since they were ignored, oppressed and mistrusted considered as delicate and weak in a male society. After a long period of struggling, finally women integrated the literary field, as they started having their own voice, started being strong and considered as pillars of morality; both woman as a writer and a character, thanks to feminism that advocated for women's rights.

Women's writings as a literary discipline emerged after the appearance of feminism which helped women to develop. This literary discipline is divided into generations and phases advocating for the same purposes but throughout many years. Earlier, women writers wanted to improve their skills so they can integrate the most famous writers' lists, thus they were refused by males, since the latter were afraid about what will happen later on.

The novel as literary genre is the last one to appear, characterized by its length and identified by its characteristics from characters, plot and the setting. However, the rise of the novel matches the arrival of women writers, that is why many of them adopted it. Besides, the early women writers were influenced by their lives, by other writers' works and many events that happened and that is known as "literary influence" also called as "intertextuality".

## General introduction

Intertextuality as post-modernist technique is very important since it is defined as an interplay of a prior texts and a matter of communication between the author and the reader. Since no text is seen as autonomous or independent, intertextuality is to think beyond what is written. In fact, many women novelists applied this technique whether to criticize or to praise what influenced them.

In this dissertation the major focus is on the American feminine novel *Little Women* (1868) by Louisa May Alcott. The latter is considered as one of the best classics at that time. Alcott in her novel presented women the way they deserved. *Little Women* can be considered as a semi autobiography which followed the life of four sisters from their childhood to their womanhood. Meg a beautiful young girl willing to be a perfect housewife, Jo who referred to Alcott a young tomboyish girl, who aimed to be a famous writer, then Beth the angel of family, a very shy little woman, and Amy the youngest; an artist.

This research work is going to deal with the discourse of the novel *Little Women*, and an analysis of intertextuality and dialogism within this novel, following the analytical approach. The dissertation aims at answering the following research questions:

- What is women's writing and how it emerged?
- What are the literary techniques applied by Alcott?
- What are the objectives behind using intertextuality and dialogism in this feminine Novel?
- Can Eastern Women identify to *Little Women*?

In order to answer them, the research work is divided into two chapters. The first chapter will tackle the discourse in the novel and women's writing as well as some definitions related to these concepts. It will also track the literary techniques mainly 'intertextuality' and 'Dialogism' as well as the feminine novel, the novel as a genre. It will then deal with women's writings and their emergence within the literary field and the nineteenth century American writers and novelists.

## General introduction

The second chapter is going to analyze intertextuality and dialogism in the American feminine novel *Little Women*, then it will examine the role and the position of women in that novel as well as a brief hint at how oriental women can identify with *Little Women*.

# **Chapter One: Intertextuality and the Feminine Novel**

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- 1.1. Introduction.
- 1.2. Discourse in the Novel
  - 1.2.1. Novels as genre
  - 1.2.2 Dialogism
  - 1.2.3. Intertextuality
- 1.3. Women's Writing
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- 1.5. Conclusion

# Chapter One: Intertextuality and the Feminine Novel

“Be comforted, dear soul! There is  
always light behind the clouds”

*Louisa May Alcott*

## 1.1 Introduction

This chapter deals with the literary discourse of the novel and feminine writing with the different phases that they went through. From one side, it will take a closer look at some of the techniques used by female writers, exploring the emergence of women’s writing throughout various stages and the feminine novel, the literary genre that most of them excelled in. On the other side, this chapter will handle the nineteenth century and the American women writers to focus on Alcott.

## 1.2 Discourse in the Novel

In literature, particular choice of language is made to suit the purpose of action; every writer has his own style depending upon his/her experience and purpose. However, discourse is defined as any types of methods for communication including the language “a continuous stretch of language larger than a sentence” (Crystal, 1992, p,25). Thus, analysis of a literary discourse is not easy, however a flexible method is applied and most fictional forms of literature use poetic discourse. Mikhail Bakhtin’s concern in the discourse in the novel appears from a critical idea (Mouro,2014. p.19) since this discourse is going to be analyzed on the connection that exists between the novel and reality.

### 1.2.1 Novels as Genre

The novel is a fictitious tale that tackles a specific fictional topic with a very high level of language. “The Novel is a picture of real life and manners, and of the time in which it is written. The Romance, in lofty and elevated language, describes what never happened nor is likely to happen” as Clara Reeve (1785) states in *The Progress of Romance* (p,111).

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The term ‘Novel’ according to *Anthony Burgess* was coined from the Italian word *Novella* (from the plural of Latin *Novellus*, a late variant of *Novus*, meaning “new”) while Dr, *Souad Berbar* in her PhD thesis traced the history of the novel and its origin as well, stating that the novel can be associated to the chivalric ‘romance’, from its French origin ‘roman’ (*Berbar*, 2016, p.10). Moreover, many critics interpret the novel as to tell a story. Among them *E.M. Forster* who believed that ‘story-telling’ is one of the most important aspects of the novel (cited by *Mouro*, 2014, p.16).

The novel is a literary genre marked by its length according to the *Oxford Dictionary of Literary Terms*. Thus, that is what makes it different from the novella and the short story (cited in *Ameur-Said*, 2019, p.18). The novel as the latest genre to appear is identified by the characterization, since there is no novel without at least one character as they are the pillars of the story. A character can be a human, animals or even a thing. Then the novel has a plot which is the association of the many events that are related to narrate the story. The novel is also identified by a setting that is the placement and the timing, where and when the story is happening. In fact, *David Lodge* (1992) stated that; ‘The novel consists of description and dialogue’ (p. 118), from this quote we can deduce that the novel sometimes is characterized by a conversation between two or more characters.

### 1.2.2 Dialogism

According to the *Longman Dictionary of Language Teaching and Applied Linguistics*, dialogue is defined as: “A model of conversation, used to practice speaking and to provide examples of language usage. Dialogues are often specially written to practice language items, contain simplified grammar and vocabulary, and so may be rather different from real life conversation” (*Richards & Schmidt*, 2002 p.167). In language teaching, dialogue is defined as

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a way to improve the speaking skills in any language as well enlarging the vocabulary and improving self-confidence.

As stated by the Russian philosopher and literary theorist Mikhail Mikhailovich Bakhtin, dialogism is “a principle or condition of interconnecting performative differences underpinning all forms of communications” (cited by Buchanan, 2010). For Bakhtin, it is a concept that emphasizes the connection between different opinions and discussions depending on the circumstances. However, dialogism in *Encyclopedia of Semiotics* was seen as “A widely accepted semiotic principle”, asserting “that all language inevitably enters into dialogue with the words of others” (Bouissac, 2007), which means any communication from one side will result in a response in the receiving end, leading into a back-and-forth dialogue.

For Bakhtin, indeed, the novel is the ideal literary genre that can be dialogic; “the novel does not consist of words and statements but is rather made of combination of discourses and the responses to those discourses” (Patterson, 1985, p131) Thus, dialogism in the novel and the relationship that texts have with each other give rise to another concept known as intertextuality.

### 1.2.3 Intertextuality

Based on the *Oxford Dictionary of Literary Terms*, intertextuality is viewed as “the various relationships that a given text may have with other texts, as well a theory of meaning and the production of meaning”. This concept was coined by Julia Kristeva (Baldick, 2008). According to the French-Bulgarian feminist philosopher and literary critic Julia Kristeva (1990), intertextuality means that “any text is the absorption and transformation of another” (p.1). It is a connection between different texts and references. Thus, no text is original or unique, besides intertextuality is not only the influence of the writers on each other but also the influence of genres on each other as well (cited in Mouro, 2014, p.29).



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Michael Warton and Judith Stills (1990) also contributed in intertextuality, they explained that “the writer is a reader of texts ..., before s/he is a creator of texts, and therefore the work of art is inevitably shot through with references, quotations, and influences of every kind” (p 1,2). This indicated that each work is a mixture of different works (collaborative effort) in which several texts, authors and readings take part.

Bakhtin (1981) also tackled the concept of intertextuality indirectly, he said that the “European novel prose is born and shaped in the process of a free (that is, reformulating) translation of other’s works” (p,378). Being influenced by Freud’s *Dreamwork* and Bakhtin’s *Dialogism*, Julia Kristeva coined the term intertextuality. She presented this latter “as a theory of meaning and meaning production” (cited by Buchanan, 2010). In her work *Word, Dialogue and Novel* (1966), Kristeva affirms that there is no original work or text; “no text exists independently of other texts” since every writer is a reader at first hand, so they can be influenced while reading other texts (cited in Mouro, 2014 p.29).

Bazerman (2004) said that “every word and phrase we use we have heard or seen before, our originality and craft as writers come from how we put those words together in new ways to fit our specific situation, needs and purposes” (p. 83). Intertextuality is a process of decoding, creating and interpreting; thus, the way the author understands and views these references makes his work original and genuine.

“Intertextuality is a mosaic of quotations; any text is the absorption and transformation of another. The notion of intertextuality replaces that of intersubjectivity, and poetic languages read as at least double.” (Kristeva, 1990). Actually, intertextuality means simply that there is no independent texts; there are always authors that have been influence by something and that is what created an intertext.

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According to Ameer-Said (2019), intertextuality's devices have been tackled by Robert S. Miola in his book *Shakespeare, Italy and Intertextuality* (2004). Miola argues that intertextuality has many types that can be divided into three groups (Ameer-Said, 2019 p.24). The first category is composed of five types, for instance, the first type of the first category is revision, it is what the text and the intertext do have in common. The second type is translation, transferring a text from one language to another is also a sort of intertextuality. Furthermore, the third type is quotation, here the writer copies and pastes a previously mentioned text. Moreover, the fourth type is source coincident, proximate and remote. The new text can be considered as a replay to other texts. Miola argues that the second category of intertextuality includes traditions. Under this category there are two types that can be declared. The first one is a type of literature that involves ancient legends and stories while the second type is instantly linked to the individual talents. And then the third category of intertextuality is not related to the author but rather to the reader since the latter is going to deal with the text and he is the supreme judge (Miola, 2004, p.13-24 and cited in Ameer-Said 2018).

One of the main French literary theorists called Gerard Genette has defined the term intertextuality as 'Transtextuality' and he considered it as divided into five types: intertextuality, paratextuality, Architextuality, metatextuality and Hypertextuality (Genette, 1992, pp. 81-82). Besides there are three methods to enter the old text within the new text (intertext) by keeping it comprehensive and well-structured as stated by Achour and Bekkat (2002). Hence, they proposed three methods to do so: 'integration', 'citation' and 'collage'.

- Integration which includes four different ways:
  - a- Installation, which is the use of quotation marks and italics.
  - b- Suggestion, it is the mention of a name or a reference to an existing text.
  - c- Allusion, the author uses just signs, he gives allusion to a previous text.
  - d- absorption which means that the original text is mixed with the new text.

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- Collage, which is the fact of copy and paste and already existing text within a new one.
- Citation, it happens while quoting a reference.

(Cited in Mouro, 2014, p.33).

Understanding intertextuality leads to a very rich reading experience, giving advice to the audience on topics, dissertations, or work designs. It can also be used to create humor or a creative interpretation of content. In fact, in intertextuality there are texts that are linked to feminism and the feminist act in defense of women whereas women's writing is a manner of defending women.

### 1.3. Women's Writing

A long time ago, women had no literary influence to enlighten their skills since they were excluded and put aside. Thus, the tradition of women has been much ignored due to their inferior position in the virile society until Feminist literary criticism appeared and gave a new life to these writings and brought them to the spotlight, where they have proven to be equal or more competent and evolved than their male counterparts.

Women's writing has been coined once feminism developed (Mouro, 2014). It all started in the 1970s according to Jennie Batchelor (2013), "the one who traces the history of women's writing", when the history of feminism started to revive and revolutionize the literary domain of women's writing and establish a better image for women in the society, making them more important than before, trying to find a voice in the society and working to equal male writers in this domain. in this domain. Thus, women's writing involved any work of art for example; fiction, nonfiction, drama...as it upholds the feminist aims, yet, it is a study about women's experience in male-dominated area.

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Elaine Showalter (1998) stated that women's writing has moved throughout three Phases:

....women's writing has moved through three phases subordination, protest and autonomy, these phases are connected by recurring images, metaphors, themes and plots that emerge from women's social and literary experience and from reading both male and female precursors. (Cited in Mouro,2014, p.56)

Indeed, throughout these phases' 'subordination' known as Feminine, 'protest 'as Feminist and 'autonomy 'as Female, women writers evolved from being voiceless, weak and imitating men to voiced and self-centered and strong enough to reach new stages and positions within the society. Hence, they were no longer put in the margin.

### 1.3.1 Feminism

The world has gone through several stages, which often pushed people to be more united, unified and working together hand in hand frequently. Indeed, the world faced many literary movements which were considered as key segments in the history of humanity.

Gloria Steinem said "Don't think about making women fit the world — think about making the world fit women." (Cited by Plaut, 2014, p,55). In fact, one of the most essential movements is related to women, this movement was known as feminism. It evokes a special sense of change in the society that was entirely inhabited with unfairness, harassment, torture, oppression, pain and treating women as slaves. In fact, those women were used as a means to please man or as no more than a sexual object; they passed through many problems, obstacles and impediments. Women did not have any kind of rights in the society; they were neglected, isolated, incapable. Yet by the coming of feminism, women started having a new position within the society, they changed from being voiceless, weak, to voiced, strong.

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The word 'feminism' emerged in the late 1880s in France in Hubertine Auclert's journal *La Citoyenne* where she advocated for women's rights and tried to criticize the male dominance. Then by the 20<sup>th</sup> century, the term feminism appeared in English, first in Britain and then in America. It is originated from the Latin word *femina* (cited in Ghorfati, 2014).

Many scholars and researchers tried to define and explain the word feminism differently; some of them said that it is a political movement while others define it as a resolution for women who lived in an injustice society with no rights. Zara Huda Faris (2013) tackled this point in her article "Do Women Need Feminism" saying that "women need feminism because there are women who suffer injustice...." (p,1). Significantly it is concerned with females not just as a category but as an individual.

Besides, women were seen as inferior to men, as weak creatures and voiceless because of the contracts between men and women's appearance, either as a social or political movement. Feminism comes to change the women's role in the community, pushing them into the front side, making the women's life more relevant and showing the real value of women especially in the literary discipline. Within the latter, before feminism, women were still imitating men and hiding behind them, they tried to adhere to male values and writings, they did not have any rights; simply they were voiceless. In fact, they employed male persona as a main character in their writings, presented as ambitious and self-centered and the female character as fragile, inferior and even sometimes as a silent character. Despite this, by the coming of feminism everything changed (Cheever,2011). Hence a radical change of women's position from the lowest position to an important member of the society in all domains. Thus, it affected the society by proving that a woman can rule and develop the society like man but even if women got their right, men still have the last word to say.

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According to Mouro (2014), De Beauvoir explained the term feminism by arguing that “one is not born a woman, but rather becomes one.” Therefore, she stated that women fought for having their rights and their position within the society under this movement known as feminism. This movement scratched this particular literary field since women showed their stature and personality throughout their writings. (Cited in Mostefaoui, 2018, p.9).

### 1.3.2. Feminist Literary Criticism

Feminist literary criticism also known as feminist criticism is a literary theory that considers the prejudice for the sake of the male gender in literature. The major cause behind the emergence of feminist criticism was the exclusion of female writers and readers from the literary world by the patriarchal society ruling at that time. Therefore, the prior founders of this movement are reviewed as a dialogue between literature and the cultural aspects of society. (Cited in Ameer-Said, 2019, p.16).

Feminist literary criticism appeared along Virginia Woolf’s extended essay “*A Room of One’s Own*” (1929) which is considered as a pillar of the feminist criticism. Moreover, Gill Plain and Susan Sellers (2007) asserted in *A History of Feminist Literary Criticism* that “Feminist literary criticism properly begins in the aftermath of ‘second-wave’ feminism, the term usually given to the emergence of women's movements in the United States and Europe during the Civil Rights campaigns of the 1960s.” (p.2)

According to Mouro (2014), feminist literary criticism is divided into various generations and waves. The first generation is concerned with the restoring and re-discovery of unfamiliar women writers, under the leading of the English writer and the most important modernist Virginia Woolf. However, the second generation was viewed as an interpretation, re-writing and creation of new literary styles and sentences that can differentiate between women writings from male ones (pp. 54-55).

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Salma Hayek (2013) affirms that “In fighting for women, we fight for humanity. We fight for the future - for everyone.” Indeed, thanks to women and their solidarity as they fought for their rights, their new position, their freedom and independence from the male dominance. (Cited in Mouro, 2014, p.55).

### 1.3.3. The Feminine Novel

Lucy Poate Stebbins states that “Women writers lift themselves up from the depths; as they rise, each brings with her what she is able to carry”. Indeed, women writers included many genres in their writings from drama, poetry, non-fiction; yet, the novel as a literary genre was used by most of women writers since the majority shined with it. Women writers emerged at the same time with the rise of the novel; however, it became more different with their remarkable touch (Mouro, 2014).

Since the first appearance of the feminine novel, women writers started creating and using it with their own style, hence it is impossible to speak about the first feminine novels without citing the early feminine novelists without whom literature could not be similar, Mary Wollstonecraft, Virginia Woolf, Jane Austen, Harriet Beecher, Mary Shelley, Edith Wharton. Thus, among the early novels there is *A Vindication of the Rights of Woman* (1792) by Mary Wollstonecraft who was considered as the mother of feminism defending the women’s rights and place within the society as they are not inferior to man and they should have the same education. Then her daughter Mary Shelly took her place and she became an advocate of women’s rights as she spoke about them in different ways, though she wanted to show female’s real life under a pen name, yet after that she had the courage to declare her real name. Furthermore, *Wuthering Heights* (1847) by the English romantic novelist and poet Emily Brontë was a Gothic *magnum opus* known as one of the best classics at that time. (Pettinger, 2012, p,1).

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“A woman lives in a world of feelings as in a world of her own”, according to Simone de Beauvoir. A feminine novel is a combination of women’s femininity, strength as well intelligence that makes it a piece of art. Women novelists showed their real value within the society throughout their development, achievements and their new position by challenging the society so that they can take male’s status.

### 1.4. 19<sup>th</sup>-Century Women Novelists

The nineteenth century is classified as one of the notable periods in the field of literature. Known as the Victorian era, it was highly indebted to women novelists. “If the nineteenth century was a time of education for women, it was no less a time of education for men “(Fawcett,2020, p,6) women started to be present within the literary filed, a sudden evolution that pushed them to the front side.

In fact, the novel started to be the leading literary genre in English, this huge success of the novel was mainly because of the real image of life in a given society that the novel gave by facing some moral and social values that the middle class were living. Yet, that is what the readers wanted to read.

This literary genre was mostly used by women writers who played an important role at that time in raising a popularity for both writers and readers; however, before this era women were not expected to write novels. Gilbert Keith Chesterton said that “The novel of the eighteenth century was male.... the novel of the nineteenth century was female” (1989). Women came to light and joined the literary fiction path out of three phases as mentioned before. The first phase was called subordination where women writers imitated men and stuck to male standards and values as they appeared under pen-names, the second phase of protest that advocated for women’s rights and fought against common principles. Then, the last one



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was autonomy or self-rediscovery where women become more dominating and present (Deka, 2021).

The early nineteenth-century most famous women novelists were the Bronte sisters, Elizabeth Gaskell, George Eliot and Jane Austen. In fact, Charlotte Bronte published *Jane Eyre* which was an autobiography and the first of the sisters' novels to achieve success. While Emily Bronte wrote just one novel *Wuthering Heights*, a Gothic novel where passion as not constant was the main theme (Calling, 2020). Then Jane Austen, the diva of English literature, known for her famous novel *Pride and Prejudice* where she shows that marriage means stability and fiscal safety (Feifei, Fu and Huang, 2014, pp.1,2,3) Without forgetting the English famed novelist Elizabeth Gaskell, a very successful writer, her *North and South* novel showed the contrast between the life style in the industrial north of England and the wealthier south.

Obviously, the Victorian period was known as the golden age of the novel, which reflected the cumulative experience of the modern world, and an important source of entertainment for the educated middle class (Wong, 2015). "Writers and particularly female writers have to fight for the conditions they need to work" according to Doris Lessing. Actually, the nineteenth-century female novelists did what the greatest male novelists could not do. They gave a better understanding of what a woman can be.

### 1.4.1. American Women Writers

In the ancient times before the emergence of feminism, the American society was under the male's dominance and the women's participation and appearance was limited, there was gender inequality as well oppression and exploitation of women (Fox-Genovese, 1996, p. 26). However, focusing more on the women writers at that time, they were still hiding behind and imitating man's writing since they were not confident and they did not have the power to make individual decisions. Beyond that, one of the most eminent and early feminine American writers

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to be published is Anne Bradstreet (1612 – 1672). She used to deal with criticism but she did not accept the women's inferiority ("Literary Ladies Guide",2019).

During the period of 1865 till 1912, there were some factors that influenced the American women writers known as the abolition of slavery in America, the suffrage movement as well the industrial revolution. From the late nineteenth century to the early twentieth century, the rise of feminism started questioning the role of women writers within the society and affected literary production.

Some of the early American women writers are Emily Dickenson, an American lyric poet, as she was influenced by the Metaphysical while writing her most famous poem "Hope is the Thing with Feathers", then Harriet Jacobs who was an African-American author whose autobiography, *Incidents in the Life of a Slave Girl*, written under the pen name Linda Brent in 1861, is today regarded as a "American classic" and Edith Wharton, American novelist, short story writer known by her most famous writings ; *The Age of Innocence*, *Ethan Frome*, and *The House of Mirth*.

Actually "Nothing is impossible to a determined woman", ambitious women never give up until they get what they want according to Louisa May Alcott.

### 1.4.2. Louisa May Alcott

She was a feminist, a supporter of the abolition of slavery, and one of the first female superstars of American literature, a woman who was ahead of her time with the most compelling goals and principles. Alcott was born on November 29, 1832 in Philadelphia, Pennsylvania. Daughter of an eccentric, abolitionist and famous educator, Alcott started learning at an early age. While her mother was hardworking, beloved mother with a strong family sense and great humor. Alcott received guidance from the famed philosopher Henry David Thoreau and other prominent thinkers, Ralph Waldo Emerson and Nathaniel Hawthorne. Alcott was the second

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sister of four daughters. They suffered from poverty so Alcott was obliged to take many jobs from a nurse in the civil war to teacher, so they can overcome financial issues. In fact, her family moved more than thirty times (Arlisha, 2017).

Alcott started writing at the age of eight. She wrote some plays. She said that “nobody could be my friend till I had beaten him in a race and no girls if she climbs a tree leap, fences, and be a tomboy” (cited by Stabler, 2017, p.178). Actually, at the age of fifteen she promised herself to get her family out of poverty, so she started writing novels and short stories for both emotional and financial support (Grossman, 2013).

Earlier, before being famous, Alcott used to publish her writings under two different pen names “AM Barnard” and “Flora Fairfield”. At first, she made her earnings from Gothic thrillers, melodramatic and fantastical stories (Huso, 2012). Indeed, Alcott was so proud of herself as she claims that “I am not afraid of storms, for I am learning how to sail my ship.” (Cited by Kleiser, 2005, p,74). She compared her life to an ocean while she is a sailor and the adventures and obstacles she is facing as roaring waves, putting herself as the hero of her own life. Also, Alcott believed that if she worked hard, she could achieve anything she wanted since she said “the key to my castle is in the air” (1868, p.151).

*Little Women* is Alcott’s most famous novel which is somehow as an autobiographical fiction where she pretty much immortalized herself and her three sisters forever and it is one of the most popular books of her time and one of the most well-known classics. However, Louisa May Alcott never wanted to write this novel, as it was not even really her idea. The latter was an idea from her publisher Thomas Niles. She would never have written such novel without the pushing of her publisher and the encouragement of her father Bronson Alcott. Yet, she had no idea that this novel will catapult her into fame and really rooted her into success when she started writing it (Cheever, 2011).

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In fact, *Little Women* was not her first book; the first one that she wrote is *Flower Fables* (1849). Alcott used to write under a pen name and there was a lot of drama, danger, murder and romance, all things that Louisa thought were much more exciting than a simple story of four girls living in a male dominant society. Besides, Louisa was a lot like Jo (a character in *Little Women*) but to a certain extent. Alcott in her real life was an extremely rambunctious and independent child, especially for a young girl as she was very tomboyish; just like Jo. Indeed, there were a lot of traits that we see in her fictional character Jo but the main difference is that Jo as a fictionalized persona is often rewarded and admired for her grit and her gumption but in reality, Louisa was often chastised and punished. (Matteson, 2015).

It has been said that some of her greatest literary inspiration came from Charles Dickens whom she extremely admired and she also loved the Bronte sisters as she adored *Jane Eyre* since they redefined what she thought a woman could or should write at that time.

Alcott believed in her family first because even if she had more money than they had ever seen, she was still herself as she still served her family and anyone in need. Moreover, she never married; for her, unmarried women could be intelligent, successful and very happy. Hence, she passed away in 1888 in Boston, five days after her father's death, after she contracted pneumonia and then typhoid and became extremely ill (Cheever, 2011). Her works are still enjoyed now, more than a century after her death.

### 1.5. Conclusion

The discourse in the novel can be seen as a very large expanse of sea composed of different aspects and the appearance of women's writing and feminism have always been related to each other, since feminism all the time advocated and supported women's rights. Women writers from their emergence got through many genres and the novel was the one through which most of them have become relevant and famous. For example, Louisa May

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Alcott, one of the early American writers and the one that became very famous by writing a very simple novel but she excelled in it and all the society liked it. It can even be analyzed in terms of discourse from intertextuality and dialogism to the female position as will be tackled in the following chapter.

**Chapter Two: Intertextuality  
and Dialogism in *Little  
Women***

## **Chapter Two: Intertextuality and Dialogism in *Little Women***

### **Chapter Two: Intertextuality and Dialogism in *Little Women***

**2.1.** Introduction

**2.2.** The Summary of *Little Women*

**2.3.** Intertextuality in *Little Women*

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**2.3.1.1.** Integration by Installation

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**2.4.** Dialogism in *Little Women*

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## Chapter Two: Intertextuality and Dialogism in *Little Women*

“Quality of work is directly related to the quality of a person's character”

*Orrin Woodward*

### 2.1 Introduction

There are many women's writings from various generations that made a great impact and marked the feminine literature throughout these marvelous writings considered as piece of arts. These female writers did what the males could not do. Within these authors we should cite the brilliant Louisa May Alcott.

Louisa May Alcott is a feminist American woman writer and also a devoted abolitionist and suffragist, one of the most known writers in the nineteenth century who becomes extremely famous with her novel *Little Women*, a simple story inspired from the author's childhood memories and experiences. which was directed to young girls. This novel showed the real value of women and the unbreakable and the strong sisters' bond. Most of women writers have been influenced by many prior works.

This chapter will tackle the discourse analysis of the novel, *Little Women* written by Louisa May Alcott, but firstly there will be a brief summary of the novel so that it will be easy for the reader to understand what the story is about. Then it will tackle the position and the role of women in *Little Women* as well as the relation between *Little Women* and the oriental women.

### 2.2 The Summary of *Little Women*

*Little Women* is one of Louisa May Alcott's most famous works, considered as an autobiographical or semi-autobiographical novel since it is mixed between reality and fiction. Published in 1968, this story follows the life of four March sisters; Margaret (Meg) the oldest



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one, she is pretty but arrogant, Josephine (Jo) the central subject of the book since Jo referred to Alcott, a strong little woman, turbulent and tomboyish but she was always responsible and ahead of her age, Elizabeth (Beth), a very kind and sweet musician yet, she is always supporting her family and keep them strong in hardships, and Amy the youngest sister, a little ambitious artist (painter) living with their parents and their home maid Hanna.

This novel traced their life from their childhood to womanhood. Actually, it all started when the four March sisters were sitting in the living room complaining about Christmas, feeling sad cause they do not have the Christmas presents, trying to discuss what each one of them wanted to buy for herself, at the same time they were setting the room and the slippers for their mother since she will be home shortly. While doing these tasks, they decided to buy a Christmas gift for their mother instead. Mrs. March or Marmee as the girls liked to call her comes home with a letter from their father who was serving as a chaplain in the army during the Civil War.

The next day, the little sisters wake up on the Christmas morning, finding under their pillows a copy of the *Pilgrim's Progress* from their mother, who later motivates them to give their Christmas breakfast to a poor family. And as a reward, their old neighbor Mr. Laurence gave them a lot of food for their charitable activity. Days after, Meg and Jo have been invited to a Christmas party where they meet their young neighbor (Mr. Laurence's grandson) Theodor Laurence. After this party Laurie and the March sisters become friends, Beth becomes his favorite, so he decides to give her his deceased granddaughter's piano. The four girls witnessed many adventures in their life. In fact, they used to get education at home, just Amy the youngest used to go to school but her mother withdraws her from school. One day Meg and Jo were invited by Laurie to see the seven castles, Amy insisted to go with them but she was not invited. As a result, she burned the book that Jo had been writing which makes Jo very angry.

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Meg the oldest sister attended her friend Annie Moffat's party and there she finally learned that the appearance and being well dressed is not enough and vanity is a bad thing. After that the sisters invited Laurie to get in their Pickwick Club and he accepted. Thus, they started being lazy and they decide to stop working, their mother wanted them to understand the value of being active. Months after Mrs. March got a letter from the army saying that Mr. March is in the hospital and he is very sick. Marmee decided to go and to get enough money, Jo sells her hair to help her mother finance the trip. The sisters were very responsible and attached to each other. Few days after, Beth got the scarlet fever and almost died before her mother returns. While Amy passes few days with aunt March, Beth recovers but she is always very fragile. Finally, Laurie's tutor Mr. Brooke falls in love with Meg, and then they got engaged.

Like many novelists, Alcott used the technique of intertextuality when influenced by something and the fact of taking it reformulating and translating it. Actually, the latter can be inter-related with dialogism since the relation between the original text and the paraphrased is seen as dialogism. Hence wherever there is dialogism there is intertextuality.

### 2.3 Intertextuality in *Little Women*

Intertextuality "is the very basis of literature...all texts are woven from the tissues of other texts" (Lodge, 1992, p. 98-99), it is a kind of interaction between a prior and a new work with the fact of writing and rewriting. In her novel *Little Women* Alcott employed plenty of literary techniques; intertextuality is one them, with its various forms.

#### 2.3.1 Integration

Integration is considered as one of the intertextuality types, divided into four sub-types; installation, suggestion, allusion and absorption.

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### 2.3.1.1. Integration by Installation

Achour and Bekkat (2002) stated that this type is used either with italics, quotation marks as well as with a reference (p. 112-117). Alcott used this type many times within her novel *Little Women*. In fact, in the following passage the author used integration by installation as she inserted the title of the book *Undine and Sintram* in italics to refer to what Jo wanted to buy for herself as a present for Christmas; she mentioned it in italics so, the reader automatically searches about it.

But I don't think the little we should spend would do any good. We've each got a dollar, and the army wouldn't be much helped by our giving that. I agree not to expect anything from mother or you, but I do want to buy *Undine and Sintram* 4 for myself; I've wanted it so long, (Alcott,1868, p,7).

Alcott used installation by both italics and quotation marks while referring the famous book that the March family were really attached to, the "*Pilgrim's Progress*" the book that was given to the march sisters in Christmas as a gift: "Do you remember how you used to play "*Pilgrim's Progress*" when you were little things?". (Alcott,1868, p,15)

Again, the writer used italics to intertext, referring the successful novel *Heir of Redcliffe* (1853) written by Charlotte M. Yonge. Besides, Jo was crying over this book because of the death scene of its hero Guy Morville. "'Here' answered a husky voice from above; and running up, Meg found her sister eating apples and crying over the *Heir of Redcliffe*. "(Alcott,1868, p,27).

Another time the intertext is integrated to the text with italics showing that Alcott was so influenced by Oliver Goldsmith's novel *The Vicar of Wakefield* (1766), as she started reading it at the age of ten. She inserted as well as the title of a historical novel *Ivanhoe* that her sister

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Meg liked. “She never finds herself very soon; so, the minute her cap began to bob, like a top-heavy dahlia, I whipped *the Vicar of Wakefield* out of my pocket, and read away” (Alcott, 1868, p, 44). “Meg went back to toast her feet, and read *Ivanhoe*, 1 and Jo began to dig paths with great energy.” (Alcott, 1868, p,48).

The author this time used installation but by using quotation marks. The intertext is seen as integration by installation as well as by allusion: “You may have it, you may! only don’t stain it, and do behave nicely; don’t put your hands behind you, or stare, or say “Christopher Columbus!” will you?”. (Alcott,1868, p,28).

Alcott used the quotation marks as a reference to attract the reader, but the point is that she did not mean “Christopher Columbus!” as a legend but rather an allusion to ‘Jesus Christ’ since people at that time people did not like to say his name so they rather use Christopher Columbus instead.

### 2.3.1.2. Integration by Suggestion

It is the mention of a title, name or a reference that make the reader google another text. Yet, Alcott employed many titles and names. In *Little Women* the author used suggestion and more specifically in the first chapter, in fact while Jo was talking to Meg she said; “What fun it was, especially going by the lions, fighting Apollyon, 26 and passing through the Valley where the hobgoblins were,” (Alcott,1868,15). We can see that the author cited the word Apollyon as a reference to a monster (a character) found in the novel *Pilgrim’s Progress*.

Another use of integration by suggestion by Alcott through the mention of the Pickwick Club while the girls named themselves by the last name in chapter ten since they were inspired by Charles Dickens’s first novel, *The Pickwick Papers* (1836–37). “For, as secret societies were

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the fashion, it was thought proper to have one; and, as all of the girls admired Dickens, they called themselves the Pickwick Club.” (Alcott,1868, p98).

Again, she used integration by suggestion while Amy was at school and her teacher was explaining, she mentioned Dr. Blimber, a character from Charles Dickens’s novel *Dombey and Son*, who is an example of a successful man and a talented teacher. “Boys are trying enough to human patience, goodness knows! but girls are infinitely more so, especially to nervous gentlemen with tyrannical tempers, and no more talent for teaching “Dr. Blimber.”” (Alcott,1868, p,68).

There are plenty of other integrations by suggestion, it is impossible to cite them all, yet Alcott was influenced by more than sixty works (Matson,2015).

### 2.3.1.3. Integration by Allusion

In *Little Women* Alcott did not employ allusion just inside the text but also in the contents since she named her first chapter “Playing Pilgrims” which is an allusion to John Bunyan’s novel *The Pilgrim’s Progress*, even if she already linked her semi-autobiography to Bunyan’s novel in her epigraph, Alcott extended her link to the chapters.

Another example of allusion would be when Jo and Meg were talking about their burdens, she alluded to the fifth voyage of Sinbad in *The Thousand and One Nights* by saying Old Man of the Sea to me. “Well, we can’t have it, so don’t let’s grumble, but shoulder our bundles and trudge along as cheerfully as Marmee does. I’m sure Aunt March is a regular Old Man of the Sea to me” (Alcott,1868, p,37).

‘Little Raphael’ is the name of Amy by her family and it is seen as an allusion to the great painter Raphael Sanzio. ““Little Raphael,” as her sisters called her, had a decided talent

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for drawing, and was never so happy as when copying flowers, designing fairies, or illustrating stories with queer specimens of art". (Alcott,1868, p,42)

The writer used allusion again when Amy sent flowers to Laurie. Thus, she chose the Geranium. In fact, in the Victorian language of flowers, geraniums signified friendship: "blanc-mange, surrounded by a garland of green leaves, and the scarlet flowers of Amy's pet geranium." (Alcott, 1868, p,51).

Then the last one but not the least, throughout Beth Alcott alludes to the angels in *The Pilgrim's Progress* while saying the shining ones. "I always imagine it is as it is in the picture, where the shining ones stretch out their hands to welcome poor Christian as he comes up from the river." (Alcott,1868, p,137).

The last allusion was employed in chapter twenty-one within a discussion between Jo and Laurie when Jo alludes to Dickens's novel *Little Dorrit*. "Hold your tongue!" cried Jo, covering her ears. "'Prunes and prisms' 8 are my doom, and I may as well make up my mind to it. I came here to moralize, not to hear about things that make me skip to think of." (Alcott,1868, p,203).

### 2.3.2. Collage

Like integration, there is also collage which is the fact of copying and pasting from a prior to a new text. In *Little Women* within the whole novel there is only one passage where Alcott pasted something,

"We each are young, we each have a heart,  
Why stand we ever coldly apart?  
Must we forever, then, be alone?  
Alone, alone, ah woe! alone!"  
(Alcott.1968. p.133).

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for instance, it was employed while Meg was with Ned. Here Alcott pasted a part from James Russell Lowell's poem "Serenade," and Ned was singing it.

### 2.4. Dialogism in *Little Women*

For Bakhtin the novel is considered as the most dialogic literary genre, actually it is not just a dialogue between two characters or more but a dialogue between the language used itself, since there is a variety of languages. (Cited in Mouro, 2014, p. 92).

*Little Women* as a semi-autobiography is full of interesting dialogues happening between different characters from different social classes; for example, between the March sisters, between the March sisters and their friends, between Marmee (Mrs. March) and her daughters... In the beginning of the novel, the first chapter started by a dialogue between the March sisters complaining about poverty and Christmas, talking spontaneously between sisters in the living room as they were saying that;

"CHRISTMAS won't be Christmas without any presents," grumbled Jo, lying on the rug.

"It's so dreadful to be poor!" sighed Meg, looking down at her old dress.

"I don't think it's fair for some girls to have lots of pretty things, and other girls nothing at all," added little Amy, with an injured sniff.

"We've got father and mother, and each other, anyhow," said Beth, contentedly, 2 from her corner.

The four young faces on which the firelight shone brightened at the cheerful words, but darkened again as Jo said sadly, —

"We haven't got father, and shall not have him for a long time." She didn't say "perhaps never," but each silently added it, thinking of father far away," (Alcott, 1968, 7)

This is a common dialogue between characters, yet in this example it is between Meg, Jo, Beth and Amy, days before Christmas the four sisters were sitting in the living room, having

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a discussion and complaining about the fact that they could not spend money for their pleasure for the 'Christmas gifts', while Mr. March is serving in the civil war. (Alcott,1968, p,7).

In chapter fourteen we can see that for the first time there is a character who is speaking to himself. It happened one day while the sisters were walking with Laurie, Meg said "I shall never go and marry anyone" (Alcott,1968, p,133), In fact the others started laughing and whispering, Meg said to herself "Behaving like children". (Alcott,1968, p,133).

Another type of dialogism includes the connection between the characters' discourse and the author's discourse. (Cited in Mouro,2014, p, 94). The author adds some clarifications to the character's dialogues so that the reader knows what is happening. Actually, this form of dialogism can be illustrated by the passage where Mr. James Laurence wrote a letter to Beth and sent her the lost granddaughter's piano;

"Oh, Beth! he's sent you—" began Amy, gesticulating with unseemly energy; but she got no further, for Jo quenched her by slamming down the window. Beth hurried on in a twitter of suspense; at the door her sisters seized and bore her to the parlor in a triumphal procession, all pointing, and all saying at once, "Look there! look there!" Beth did look, and turned pale with delight and surprise; for there stood a little cabinet piano, 3 with a letter lying on the glossy lid, directed like a signboard, to "Miss Elizabeth March." "For me?" gasped Beth, holding on to Jo, and feeling as if she should tumble down, it was such an overwhelming thing altogether. (Alcott,1968,p,63)

In this passage the author used this dialogism either to show what is happening and to describe the character's feeling in the same time. Besides these aspects of literary discourse, the novel sheds light on the situation of American women at that time.



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### 2.5 The Position of Women in this Novel

*Little Women* is one of the best classics of the nineteenth century, a very successful novel, the one that took Louisa May Alcott to the world of fame and pushed her to the podium, considered as a feminist autobiographical novel, a mixture between reality and fiction to praise the social expectations. This novel belongs to the second generation of women's writings. In fact, the author wanted to show that a determined woman got always what she wanted. Indeed, throughout each character she presented something, for example; through Mrs. March she showed the importance of work, responsibility, as well the perfect marriage which is to marry the perfect man not a rich man and to create a good, united family.

Actually, Alcott wanted to present the woman as a round character not a flat one, a woman can do everything, she can be strong, responsible, persistent, rigid and at the same time she can be feminine and a family manager. She presented the real value and position of women. Even if it was a period when women did not have any rights, yet. It was a male dominated society.

Alcott in her novel represented the American women as being able to improve themselves to writers, musicians, artists, teachers, nurses and many other professions. In this novel there are many types of women. Alcott portrayed the women in different kinds of womanhood throughout each female character. First, Alcott showed that a woman can be the master of the house throughout Mrs. March character since she was playing the role of her husband by being responsible of four girls and struggling with poverty as well dealing with American social expectations about women in the nineteenth century while he was serving in the army. Marmee shows that a house can be well ruled without a man.

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Then across Josephine (Jo) Alcott introduces the masculine side of women. She delineated Jo as a tomboy, tampered but at the same time determined and ambitious, she fought against the society and daily struggles. Besides, Jo found difficulties in being a writer since she was a woman and that is what makes her say “I can't get over my disappointment in not being a boy “she hated being a girl” (p,9). Indeed, Jo made an all-out effort to overcome all the impediments she faced and to reach her aims in a male dominant society; whereas Margaret (Meg) the oldest sister was a very beautiful lady behaving as the nineteenth century American society wanted.

Throughout Meg character, Alcott presented a perfect wife, and a responsible, caring woman. Meg praised the social expectations and obeyed the rules imposed by the society, yet, in *Little Women* she used to teach her sisters what the society demands for women to behave.

Followed by Elizabeth (Beth) a very charming young woman, the most sensitive of the sisters, the angel of the family. Alcott represented Beth as very delicate and shy. despite that she is very comfortable with her family but finding troubles to communicate with strangers and socializing with others.in fact she got a disease that weakened her. Beth was obliged to stay at home while her sisters were planning for their future, she did not have any plan.

However, Amy the youngest one, is the one that was ahead of her age; a very beautiful, charismatic and sociable young girl that was obsessed by luxuries, fancy from one side and selfish and aggressive little women from the other side. Beth was amazed by the romantic love willing to marry a rich man that will give her all what she wanted. In fact, Beth cares about her appearance and popularity as she avows that she hates poverty.

Alcott represented the female characters differently, four sisters with four widely different characters and personalities based on strength and determination. Alcott as a person

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had a very mysterious personality, she was rather temperamental but very creative, strong and enthusiastic. Interested in the mysterious side of literature, she liked writing stories about murder, violence and danger. She challenged the male dominated society and she attained her goals by becoming a famous writer.

*Little Women* is classified as one of the most famous novels at that time. Alcott throughout her semi-autobiography shows how the American woman in the nineteenth century struggles between the family responsibility and personal aims. Thus, the women at that time were obliged to stick to the patriarchal American society rules, these rules are found in many societies. For instance, in the oriental society it is the same, an oriental woman can identify with *Little Women*.

### 2.6 *Little Women* and Eastern Women

*Little Women* is a nineteenth century American novel where Alcott focused on the role and the position of women in a patriarchal community. Indeed, it is the same women's position in the Oriental societies. Women in both communities are expected to be the lady of the house, house wife and domestic and stay subservient to their families, husband and father. Even in choosing an occupation their choices were very limited. (Cited in *Encyclopedic*,2022)

Rula Jebreal stated that “as a woman, you don't have really much freedom of choice in the Middle East “, yet, oriental women were living in the same situation as women all over the world; they did not really have a status within the society, treated as inferior and weak comparing to the males.

The fact that Oriental women are not allowed to participate equally in the society means that they could identify with *Little Women*; the latter talked about love, loss, family, hardships and friendships, of course. The American and the Eastern cultures differ from one another but

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those aspects are universal. We can take the oriental figure Scheherazade as a perfect example, she was a very beautiful woman and a famous, attractive story-teller considered as a positive figure. According to Karla Mallette Scheherazade is “one of the strongest and cleverest heroines in world literature “and for the European and American writers she was classified as a transnational symbol of power of the literary invention. (Cited in Mallette,2011, p,31).

Scheherazade known as the most prominent fictional character in the Islamic world; she showed the real value of women by her strength and ambition. She is a character from the collection of unrelated tales named *The Thousand and One Nights*. Scheherazade story tells that Shahryar the king wanted to marry every day a new girl from the city and killed her the next day. Thus, what made him hate all women is the fact that his wife betrayed him. But finally, a young beautiful woman Scheherazade made a plan to stop him, by telling him each night an extraordinary and very attractive story. She is a very intelligent woman, considered as fragile but inside her there is a vigorous woman, exactly the same situation as in *Little Women*. (Cited in Mallette,2011)

Considering the intricate ways in which the March sisters deal with social expectations, especially that they must all become wives and mothers; Meg simply gives in to this expectation, Beth avoids it by dying, Jo’s response to the problem of domesticity is more complex, but it is not fully achieved at the end of the novel. The same case with Scheherazade, she escapes her faith by telling stories to the king; wild, imaginative stories. Jo March, just like Scheherazade, asserts herself by writing and narrating stories, and so does Alcott who achieves fame as a novelist and story-teller.

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Therefore, it is very clear that any woman even in the Orient, can identify with *Little Women*. In fact, any woman from all over the world that is not required to participate equally in the community, no matter the time or the place, could identify with *Little Women*.

### 2.7. Conclusion

The discourse in the feminine novel has various aspects, Indeed *Little Women* was analyzed on the basis of intertextuality and dialogism. Yet, this novel is classified as a feminist novel where the author showed the real position of the woman within the society and gave her the role she deserved.

The feminine works in general marked the history of literature, they appeared suddenly and took the podium as they did what male writers found impossible to do. Yet, there are always male critics that rejected the feminine works. In fact, *Little Women* as an American novel directed to the American society, especially the young girls and influenced many persons, can be related and identified with other works. And Scheherazade is the best example of that.

# **General Conclusion**

## General Conclusion

"One person can make a difference and everyone should try" John Kennedy,

The world of literature is the world of hope, creation and influence where the writer is free to take the reader to another world not the one that he wanted to be in but the one that the reader dreamt to be in. The literary field is a short word yet, it is a vast discipline with a great extent from side to side thanks to the writer, being male or female, mainly female writers. In fact, the women's writing passed through different stages and various obstacle until they started marking the world of literature by their marvelous novels. This fictional genre can be classified as one of the genres that most women writers shined in; for example, *Little Women* the novel written by Louisa May Alcott.

Women's writing as a literary discipline appeared due to the political, social and economic success that feminism came with. In the first-generation feminism, women were still hiding behind and overshadowed by man, they did not have any female works to use and were still imitating males. And then the next generation women were still voiceless but they started being individual. The appearance of feminine literature marked the history of this discipline. Thus, within the last generation women started to be autonomous and self-centered as it was known by the division between masculine and female literature.

The early nineteenth century knew the rise of the novel, the literary genre that most of women authors chose. In fact, the emergence of the discipline of women's writing coincided with the advent of the novel and women writers brought many features to it. yet, because of this, women created their own kind of fiction called as the feminine novel. The early feminine novels pushed the woman to the spotlight, and female characters came to fame after being neglected by male writers.

## General Conclusion

Women writers at that time brought many changes within this field, as they started using many literary techniques since most female authors were affected by several preceding works, and the relationship between these works and the writer's ideas gave birth to what is known as intertextuality. However, many writers adopted this technique in their writings when they were affected by something, and the act of reformulating and translating it is the essence of intertextuality. Actually, the latter may be linked to dialogism since the relationship between the original text and the paraphrased text is regarded as dialogic, so intertextuality exists wherever dialogism exists.

The chosen work for this dissertation is *Little Women* (1868) a semi autobiography written by an American Feminist writer who belonged to a male dominated society, where women did not have any right, they were expected to praise the social expectations. But they were still enthusiastic and motivated to achieve their goals one day. This novel was regarded as one of the greatest feminist accomplishments in history and the one that made Alcott get in the world of fame.

This novel *Little Women* is full of intertextuality and dialogism, and that is what made it more attractive and interesting. The reader will be touched by the various flavors of literature Alcott gives; since her use of Intertextuality makes the novel a genius that grabs the reader's attention instantly because he/she will be wondering whether he has seen these words before . Intertextuality piques the reader's interest and urges him to look for and read more.

Alcott's novel reveals the authentic value of women and gives them the posture they deserve; however, the society in which the March sisters lived in is similar to that of other countries; for example, eastern oriental women were all in the same condition as the March sisters; thus, they can identify with *Little Women*.



## **General Conclusion**

As a conclusion, people cannot deny that women's writing as a discipline introduced many new insights to the literary world in general. However, they must accept that without the emergence of feminism, women's literature would not exist today, because the earlier prepared the path for the latter.

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## Résumé

Le discours dans le roman est caractérisé et composé par de nombreux aspects dont l'intertextualité et le dialogisme. Ainsi il peut être lié à l'écriture des femmes comme un champ littéraire au cours du développement du féminisme. Avant son apparition, les femmes écrivains adhéraient aux écritures masculines ; cependant, l'arrivée de l'époque victorienne et la naissance du roman ont rendu l'écriture des femmes très célèbre. Le roman a été considéré comme le principal genre littéraire, puisque de nombreuses femmes romancières l'ont approuvé. En fait, ce travail de recherche traite l'analyse du discours littéraire du roman féminin Américain *Little Women*, écrit par la célèbre Louisa May Alcott. Ce roman est considéré comme une semi-autobiographie qui suit la vie de quatre sœurs, de leur enfance à leur vie de femme ainsi que le développement de l'écriture féminine à travers plusieurs générations. Il analyse principalement l'intertextualité et le dialogisme en tant que techniques littéraires, puis la position des femmes au début du XIXe siècle, ainsi que les femmes orientales identifiées à *Little Women*.

### الملخص

يتألف الخطاب في الرواية من جوانب عديدة ؛ التداخل والحوار....، لذلك قد يكون مرتبطاً بكتابة المرأة كمجال أدبي ظهر خلال تطور الحركة النسوية حيث قبل ظهوره، التزمت الكاتبات بالكتب الذكورية ؛ ومع ذلك، فإن وصول العصر الفيكتوري وولادة الرواية جعلوا كتابة النساء مشهورة للغاية. اعتبرت الرواية النوع الأدبي الرئيسي، حيث أيدتها العديد من الروائيات في الواقع، يتناول هذا البحث تحليل الخطاب الأدبي في الرواية النسائية الأمريكية *النساء الصغيرات*، التي كتبتها لويزا ماي ألكوت الشهيرة، وتعتبر هذه الرواية شبه سيرة ذاتية تتبع حياة أربع أخوات، من طفولتهن إلى حياتهن كنساء وكذلك تطور الكتابة النسائية عبر عدة أجيال. يحلل بشكل أساسي التداخل والحوار كتقنيات أدبية، ثم وضع المرأة في بداية القرن التاسع عشر، وكذلك النساء الشرقيات اللواتي تم تحديدهن في *النساء الصغيرات*

### Summary:

The discourse in the novel is characterized and composed by many aspects among which intertextuality and dialogism as it can be related to women's writing and appeared throughout the development of feminism. The novel was considered as the main literary genre, since many women novelists approved it. In fact, this research work dealt with the literary discourse analysis of the American feminine novel *Little Women* by Louisa May Alcott, and the development of women's writing throughout various generations. It mainly analyzed Intertextuality and Dialogism as literary techniques and then the position of women in the early nineteenth century as well as how the Eastern women identified with *Little Women*.