

**People's Democratic Republic of Algeria**  
**Ministry of Higher Education and Scientific Research**  
**University of Tlemcen**



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**Intertextuality and Dialogism in the Feminine Novel:  
R. West's *The Return of the Soldier* (1918) and D. Lessing's *The  
Golden Notebook* (1962).**

*A Dissertation Submitted in Partial Fulfillment of the Requirement for a Master's  
Degree in Literature and Civilization*

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Academic Year 2018/2019

*We work in the dark — we do what we can — we give what we have. Our doubt is our passion and our passion is our task. The rest is the madness of art.*

*By, Henry James*



## *Dedications*

In the memory of my beloved grandmother *Zohra RAHMANI*, who gave me the education and the love that brought me up to be the man I am today.

I dedicate this work also to the memory of my father *B. AMEUR-SAID*, my mother *M. OKEIL*, and my grandfather *M. AMEUR-SAID*.

To my sister *Samira AMEUR-SAID*, you were always there, whenever I needed you; this work is also devoted to you.

To all my family and friends, thank you so much for your presence in my life.

## *Acknowledgments*

Above all, I am thankful to *Allah* Almighty, who gave me the health and patience that I really needed in order to finish this modest work. My sincere gratitude and indebtedness go to my dear supervisor and teacher *Dr. Wassila Mouro* whose encouragements and support pushed me to give all my best. *Dr. Mouro* is the kind of teacher who is always ready to help the student whatever the circumstance is. Thank you so much for the time you devoted for my supervision.

My sincerest gratitude goes to my supervisor at the University of Pamukkale in Turkey, *Asoc. Prof. Şeyda Sevrioglo*, who guided me throughout my Erasmus+ mobility. Thank you so much Mrs.

I would love to express my profound appreciation to the board of examiners, namely *Prof. Ilhem Serir*, *Dr. Daoudi Frid* and *Dr. Faiza Haddam* for taking from their time to read and assess my work.

I want to render my gratitude to my first literature teacher ever at university, *Prof. Ilhem Serir* whose passion with literature and teaching made me plunge in the literary world. I want also to convey my deepest appreciation to my dear teacher *Dr. Soaad Berbar*, who was always there to help me and to guide throughout my studies. The warmest thanks go to my idol *Dr. Frid*, whose daily pieces of advice made me develop and believe in myself more and more. Similar gratitude goes to my respectful teacher *Dr. Rahmoun*, who was a highly devoted teacher. My sincerest appreciation goes also to my teacher *Ms. Mengouchi*, who was always ready to help us as students whenever we needed that. Last but not least, I would love to say thank you to my dear teacher *Dr. Faiza Haddam*, who helped me a lot during my years at university.

It was my pleasure to be among the students of the promotion 2017-2019 of English Literature and Civilization at the University of Tlemcen. Thank you so much.

## *Abstract*

Women's Writing as a literary discipline emerged in the light of the development of feminism. In the early beginnings women writers were following the traces of male literature, since it was hard to find writings done by women in the middle ages or before the Victorian era. The rise of the novel coincides with the appearance of women's writing, which made the novel the main literary genre adopted by women writers. As a first part, this research work deals directly with the different generations of women's writing. Then, it delves into the literary discourse analysis of *The Return of the Soldier* by Rebecca West and *The Golden Notebook* by Doris Lessing. It primarily examines Intertextuality and Dialogism as literary techniques in the feminine novel. Afterwards it highlights the position of the woman through the early and the mid nineteenth century, since there was a huge change in the social, political and economic life of women in this century.

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# **General Introduction**



## General Introduction

Throughout history, women were undervalued, unappreciated and shirked<sup>1</sup> in by the male-dominated societies they were living in. In literature, the men writers dominated the scene who marginalized and limited the role of women in their writings. Women as characters were flat and were added to the story either to complete the image or to censure women more and more. As writers, women were shaded and absent from the literary image and the only women writers the public got the chance to know were unveiled through the male literary canon.

In the beginning women did not show any resistance to the situation they were living in, but by the coming of The Victorian era; many women proved to the whole world literature can be for 'her'. The early women writers did not survive to see their works get the success, since many women writers like Jane Austen, the Bronte sisters and many others published their works anonymously or under a pen name the case of George Eliot and George Sand for instance.

Women's Writing as a literary discipline appeared lately after that feminism got an enormous outcome in the social side. As a field of study, women's writing is divided into different generation who share the same general concept but different in the timing they appeared in. For Elaine Showalter, Women's writing as a subject matter was the outcome of the fighting of many generations of women writers who kept unknown till nowadays. She added that these women sacrificed all what they got in order to see the future generations live and work in prosperity.

The early beginning of this literary field was with Mary Wollstonecraft, who gave a great importance to education; because she knew that the absence of

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<sup>1</sup> Shirked means neglected in Victorian English

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education would create not only a generation but rather generations of ignorant women. In the early nineteenth century, many women writers appear to have the skills that make them join the range of the biggest writers of all times, but this latter did not happen at that time since most of the publishers did not accept women in literature; because they knew that their existence will open the door for many other rights they did not want to give to women.

The novel as a literary genre was the latest one to appear. It is in the major time fictional and characterized by its length, the thing that differentiates it from the other literary genres mainly the novella and the short story. The novel is identified by the characterization, since there is no novel without at least one character, which can be a human or even a thing. The second characteristic of the novel is the plot, which is the combination of the events that occur throughout the story. The third characteristic that may not appear in all novels is the settings, the timing and the emplacement. The rise of the novel coincides with the access of women to writing, the fact that explains why the majority of women writers adopted the novel as their main genre.

In this dissertation, the main focus is on the work of the British post-modernist novelist Doris Lessing *The Golden Notebook* (1962), and on *The Return of the Soldier* (1918), by the British journalist, literary critic and writer Rebecca West.

*The Golden Notebook* (1962) is considered by many literary critics as one of the best novels of all times. Lessing adopted a smart way in writing this feminist masterpiece, since she defended women as a beast but without denying the fact that

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men and women are biologically distinct and they will never be similar even if the woman is working the same jobs as men do.

Throughout the story which is seen by many reviewers as fictional representations of Doris Lessing's personal and intimate life, the main character Anna Wulf is portrayed as a strong woman writer who was in the middle of a struggle to accomplish a novel which she was unable to finish it. The major characteristic in this novel that distinguishes Lessing from all the radical feminist writers is the description she gave to Anna. Despite the fact that Anna chose her freedom over marriage, but this never changed the fact that she had always a place for a man in her life. *The Golden Notebook* is different also in terms of techniques, since there is fiction within fiction inside the general story, the thing that was almost absent at that period of time. The novel also discussed many political ideas, anti-communism for instance.

*The Return of the Soldier (1918)* is Rebecca West's first novel ever; it appeared in the middle of the First World War. It relates the story of a British soldier who returns his home back from France, the place he was fighting the Germans in. Chris Baldry the male protagonist lost his memory after his comeback and could not remember his life in Britain, all what he got in mind was his summer's crash of fifteen years before. In order to help him get back his memory, his cousin Jenny asked his past crash to come back to his life not as a lover but just as helper, since both Chris and his crash Margaret were married at the time of the incident.

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The story goes in a slow mode in which day after day Margaret was trying her best to make Chris know that they were no longer together and instead he had a life and a dead son. It was until the last scenes of the novel that Chris got back his memory and at that period he became mature again to choose between his real wife and his juvenile crush.

In his study of the novel, Mikhail Bakhtin described this latter as the only dialogic genre (Cited in Mouro, 2014, p.26). Dialogism is a theory that was first adopted by Bakhtin, who saw in dialogues different aspects and not just simple words used by the different characters in order to chat between themselves. Based on Bakhtin's Dialogism, Julia Kristeva came up with the theory of meaning and meaning production, Intertextuality (Buchanan, 2010 ). Intertextuality is when a writer uses other pre-existent work in order to make parody, or to confirm what has been said or to give examples.

This research work is going to deal with the discourse of both feminine novel cited above. In the novel *The Golden Notebook*, there is going to be an analysis of Intertextuality. In *The Return of the Soldier*, there will be a brief explanation of Dialogism within this novel. Yet, the novels set off the following questions:

- What is Women's Writing as a literary discipline?
- What are the different theories that both women writers applied in their novels?
- What are the objectives behind the use of Intertextuality and Dialogism by these women writers?

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The first chapter is mainly devoted to the definition of the main literary concepts related to women's writing and discourse in the feminine novel. The beginning is going to be with introducing women's writing then the different characteristics related to this field of study. At the end there will be a brief tackling of both Dialogism and Intertextuality and their devices.

The second chapter is going to analyze intertextuality in *The Golden Notebook*, and Dialogism in *The Return of the Soldier*. Plus, it is going to review the position of the woman throughout the different generations of women' writing.

# **Chapter One: Exploring Women's Writing and the Feminine Novel**



# **Chapter One: Exploring Women's Writing and the Feminine Novel**

## **Chapter One: Exploring Women's Writing and the Feminine Novel**

### 1.1. Introduction

### 1.2. Women's Writing

#### 1.2.1. The Beginning of the Feminine Literature

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“The way in which I create myself is by means of a quest. I go out into the world in order to come back with a self.”

Mikhail Bakhtin

### 1.1. Introduction

Women's fights for their simple and natural rights are, and have always been a point of discussion and debate between women from one side and the male dominated societies from the other side. Since countless centuries ago, women were oppressed, overwhelmed and deprived from all their social prerogatives by the patriarchal communities they were living in; women's prime part in the social order then was the contentment of men. This verity made women more ignorant, frivolous and empty headed. But decade after decade and century after other, women started to be more aware of the dismal state they were having, especially after that women broke into literature, the field that was restricted only to men. In this phase women started to have a voice, because when they started writing they were giving a pragmatic representation about what they were enduring.

Female characters turned to be strong major characters in the women's writings after being just flat characters that men writers used just to complete the picture of their stories or in order to put down all women, the case of Jean Jacques Rousseau for instance. The discipline that will be known afterwards as Women's Writings gave women a strong push at the beginning of their fight, since it played the role of awareness that many women were in need of strikingly those who were

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raised on the principle that the main goal of their existence is serving men. At early stages women writers were imitating the male writers because there were no women to be taken as models at that time, but subsequently this fact started to disappear seeing as that the upcoming generations of women writers had some pioneers to follow.

The current chapter is going to track Women's Writings and the different stages that this literary discipline has passed through. On the one hand, this chapter is going to discuss in a broad way the feminine writings' early beginnings and the diverse generations this field of study embodies and will also review the novel, the literary genre that most of women writers use. On the other hand, this chapter will review the discourse in the feminine novel, and the different techniques that women writers employ in their novels.

### 1.2. Women's Writing

In her eminent essay *The Laugh of the Medusa*, the French writer Hélène Cixous employed the expression *écriture féminine* (feminine writing) to define a category of writing done in a total way by women and it is completely independent from the mannish literature. For Cixous, the feminine writing is not just a style of writing done in a first hand by women, but instead it is an utter field through which women share their conjectures, censure the virile societies<sup>2</sup> they were living in, and express their elucidations that will help achieve equality. According to Adrienne Rivera,

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<sup>2</sup>The virile society in gender studies means the kind of social order in which is dominated by man and the woman is there just to serve and please him.

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'Women's literature has often been defined by publishers as a category of writing done by women' (Rivera, 2017).

### 1.2.1. The Beginning of the Feminine Literature

Throughout history, women were to a certain extent absent from the literary equation, and the genuine outset of the feminine literature is believed that it has been started with Mary Wollstonecraft in 1792, though many women writers existed before her but she is considered as the pioneer of this field of study. In her 1792 renowned work, *A Vindication of the Rights of Woman*, Wollstonecraft carried out her fight on two different sides. Firstly, she harshly disapproved of the male dominated societies, especially the one she was living in. She severely censured the fact that men were objectifying women, and how men kept women in their sides just to serve them and never accept women who were smart and intelligent enough, the fact that created a generation of ignorant women. On the other hand, Wollstonecraft blasted sternly the kind of women who were not making any attempt to change their status quo. For Wollstonecraft this type of women who were buying into femininity<sup>3</sup> was the worst because they were stopping the other women from making any progress, since their main goal in life was just making men happy without trying to improve themselves.

Wollstonecraft also highlighted the importance of education, equal education for both sexes, in this point she argued that women were not given the right for a complete education but instead their education was restricted to a certain kind of

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<sup>3</sup> An arrangement of regulations and orders which determine how women should behave, bear themselves and think; it is the soft version of masculinity.

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languages and manners that would help afterwards them to be good housewives (Wollstonecraft, 1792).

As mentioned above, Wollstonecraft was not the first woman to be a writer but she was the first one to excel and stand out in this realm. Before her, few others tried to challenge their societies, but they did not give a great influence like that of Wollstonecraft for many reasons. One of these writers is Anne Bradstreet born Dudley, she is considered as the primordial American (the time of the puritan settlement) woman writer and poet. Unfortunately, a lot of her writings were destroyed by the fire that took place in her house, this latter pushed Bradstreet to write a poem entitled "*Upon the Burning of Our House July 10<sup>th</sup>, 1666*" in which she expressed her sadness for losing the only place in which she was having the feeling of the belonging. Though Bradstreet discussed many topics in her poems like politics, history, domestic life, and the most repeated genre in the majority of her poems was the religious one. Her poems were gathered and published for the first time in London in 1647, in a book called *The Tenth Muse Lately Sprung Up in America, by a Gentlewoman of those Parts*. The main feature of her poems is length and the role of religion in the family and social life; the other patent characteristic of her poems is the inspiration she was taking from her husband, especially in her poem "*To My Dear and Loving Husband*" (Daly, 2000).

Although Bradstreet was among the first women writers not only in America but in the whole world, but there are some critics who argue that Bradstreet did not help women in achieving the freedom they were looking for. Firstly, she was focusing in her poems on the importance of women in their houses. Secondly, her

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poems were not challenging the patriarchal society women were living in at that time. Furthermore, she did not discuss the main important problems women were enduring in their everyday existence; her poems are the pink description of women's daily life at that time.

After Bradstreet and Wollstonecraft, women started to be more and more present in the literary field, some of them were publishing using their own names and others were using male pennames. Jane Austen is one of the most notable women writers of all times, with titles like *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Emma* (1815) and many other novels in her credit.

Austen was dealing with the most popular Victorian issues any girl can face in her being. Austen was giving power to her female characters the thing that was a push for the empowerment of women. Her female characters were symbolizing the honest verity of the Victorian women, that's why some were smart while others were not, and some women were following their hearts, at the same time as other women were utilizing their minds before taking any decision. In all her novels, there is a humanistic aspect conveyed through different patent messages; for instance in *Pride and Prejudice* (1813), Austen wanted to say that appearances are not a key feature to judge people.

Another woman writer who took women's writing to the next level is Mary Wollstonecraft Shelley, who was very daring when she sat her foot in the Gothic literature after writing *Frankenstein*, the genre that was restricted for men only. At the beginning no one accepted the fact that it is possible that a woman writes a

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Gothic novel and said that her husband Percy Bysshe Shelley was the real writer and accepted that the story would be published under her name because he was in love with her. In this controversial story, Mary Shelley discussed many topics such as the importance of women for the society, because in the story the monster decided to revenge when doctor Frankenstein came back in his decision, of not making a female monster for his monster. The list is long with the women writers who did their best in order to help women improve their social life.

### **1.2.2. Women's Writing as a Literary Discipline**

According to Wassila Mouro (2014), the term Women's Writing gained fame when the feminist movement emerged. For Mouro, throughout history women were kept absent in the literary field except for few ones who belonged to the male made literary canon (p.52). Princeton's Professor Emerita Elaine Showalter divided Women's Writing into three different generation in which each generation differs from the others in the specific features, but they all share the same general intention,

....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).

'The feminine' was the name that Showalter coined with the first generation of women writers. One of the main features of this stage of Women's Writing was

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the fact that the feminine writers were trying to work in order to find a voice in the society, these women writers were seeking to equal male writers in this domain. Another patent character of this period was that these writers gained fame after they passed away because either their works were published anonymously, the case of Jane Austen for instance or they were using male pen names or incognito, George Eliot for example. At this point in time, women writers were just making a self-discovery since they did not have any model to chase other than the male one.

The second generation for Showalter is 'the feminist'. This generation of women writers gained a lot of power from the social events that took place in their environment, the first and the most important one was the suffragette movement that led women to gain their right of voting. In this phase, the women of letters were more self-reliant and confident; this fact was really blatant in their choices of the characters and the events of their stories. Unlike the first generation, the second generation of women writers did not adopt male pennames and were not that much influenced by male writers. Showalter added that it is possible to talk about a pure female literary tradition starting from this generation, because if someone is reading a novel or a poem written by a woman writer from this era, he or she will notice the huge jump women writers made in this period (Showalter, 1977). One of the best examples about these women writers is Rebecca West whose debut novel *The Return of the Soldier* (1918), gave women the spotlight they needed. In this novel West was very clear in the point that a man cannot make it without the help of a strong woman by his side, and that's what happened with Chris Baldry, he got back



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his memory by the help of his ex-girlfriend Margaret who appeared as a wise and strong character from a middle class family.

The third generation of Women's Writing is called 'the female' and it is the most autonomous according to Showalter. The women writers belonging to this generation are more independent and that is shown in their unique and distinctive style of writing. These women proved that the female's literary experience is dissimilar from the male's one, and this for Showalter is the major mark of autonomy and self-determination. Some writers like Virginia Woolf went even far by making a variation between the style of words used by men and women. In general, this generation of women writers made a renaissance in this field of study by establishing the front lines that differentiate mannish literature from the feminine. From the famous names belonging to this period, one has to mention Virginia Woolf who was not only a novelist but also a pioneer in the feminist literary criticism.

### **1.2.3. Feminist Literary Criticism**

The feminist literary criticism or simply the feminist criticism is a sort of literary criticism, using the feminist theory and its subdivisions as the key element. The main reason that led to the emergence of the feminist criticism was the objectification of women being writers, readers or even fictional characters by the patriarchal society ruling at that time. The early founders of this style which is considered as a ground for discussion between literature from one hand and the cultural aspects of the society on the other hand are, Virginia Woolf whose

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extended essay, "*A Room of One's Own*" (1929) is considered as the pillar of the feminist criticism. Secondly, Simone De Beauvoir who made more explanations about this type of criticism in her 1949 *The Second Sex* and Rebecca West who enjoyed a similar status. In her book *Twenty Years On: A Literature of their Own*, Elaine Showalter explained that it was very hard and challenging to find any trace for feminist criticism while she was working on her research on Victorian Women's Writing.

For Mouro (2014), the feminist literary criticism is divided into two different waves or generations. The first generation was like a salvage and rediscovery for the non-highlighted women writers; while the Second generation of feminist criticism worked on creating the difference in sentences, style of literature and characters that would distinguish women writers from the male ones. Mouro added that feminist criticism was the mirror of the society since it portrayed women's fight for freedom and independence from patriarchy (pp.54, 55).

### **1.3. The Novel as the Main Feminine Literary Genre**

Women writers adopted different kinds and genres in their writings; from drama to fiction and from nonfiction to poetry, but the novel was the literary genre that most of women writers adopted and excelled in. The emergence of women's writing and the rise of the novel both took place in the same point in time, the thing that created a crossover<sup>4</sup> between the two. Women novelists added an exceptional touch to the novel as a literary genre, the events came to be more heterogeneous, and the characters became extra compound and deep (Mouro, 2014, p.17).

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<sup>4</sup> The word crossover here is used just to describe the solid kinship that relates women writers and the novel, not as it is original meaning signifies.

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## 1.3.1. The Novel

According to the Oxford Dictionary of Literary Terms, the novel is a literary genre marked by its length, the fact that contrasts it from the novella and the short-story. It is identified by a plot which is the association of multiple events that are related one to the other in order to narrate and recount the story. The main difference between the story and the plot is that the first one refers to the succession of events as imagined by the reader like if they were real, while the latter is a collection of events presented to the readers without taking into consideration neither the sequence nor the timing. The second feature of the novel is the characterization, in the novel at least one character must be present, because without characters there will be no events to happen; characters can be human beings like most of the novels for instance *Pride and Prejudice* (1813), they can be animals like in Orwell's *Animal Farm* (1945)...etc. (Baldick, 2008).

In her 2015 PHD thesis, Soaad Berbar traced the history of the word novel, stating that both Samuel Richardson and Henry Fielding are among the first writers that adopted this variety of writing. Berbar also added that the origin of the word novel can be associated to the chivalric 'romance', from its French origin 'roman', but there is a nuance when it comes to the English language since both the novel and romance signifies two different genres, she backed up this idea by quoting Ian Duncan 'the distinction between novel and romance is peculiar to English' (cited in Berbar, 2015, p.10). Berbar added that it is premature to talk about the novel before the mid eighteenth century uttering that Richardson's *Pamela* (1740) and Fielding's *Joseph Andrews* (1742), are among the first novels in history (Berbar, 2015, p.10).

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## 1.3.2. The Early Feminine Novels

Since the initial occurrence of the novel, women writers adopted it and started creating their specific and original line. It is out of question and unfeasible to talk about the early feminine novels without mentioning Mary Wollstonecraft, Harriet Beecher Stowe, Jane Austen, Mary Shelley, Elizabeth Gaskell, Rebecca West, Virginia Woolf and many other women writers. Among the first feminine novels, one has to mention Wollstonecraft uncompleted novel *Maria: or, the Wrongs of Woman*, published after her death in 1798. According to Natasha L. Richter, Wollstonecraft pinpointed on the power of imagination a woman can use to escape the harsh reality she might be living, and the immaterial dungeon that the patriarchal society puts her in. She added even if the girl was born to a blue-blooded family she would always remain a woman in the eyes of the society. In *Maria's* story Wollstonecraft wanted to stress on the fact that a woman will always be a woman whatever her status quo is (Richter, 2010).

Another brilliant illustration about the primordial feminine novels is *Wuthering Heights* (1847) by Emily Brontë, which is considered as a Gothic masterpiece of all times. For the publication of this novel and other writings, Emily and her sisters adopted male pennames in order to head off the clichés and the received ideas on female writers, so picked the name Ellis Bell<sup>5</sup>. In *Wuthering Heights*, Emily pictured a similar life to the one she had, so she portrayed the heroine in the same way both her father and her brother treated her. Emily was so deep in the creation of both the characters and the events the thing that led to a mixture of good and bad

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<sup>5</sup> Emil Bronte inspired the name Ellis Bell from her real name; she kept both the initials of her given and family names.

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critique; it was until the late nineteenth century when Elizabeth Gaskell published an article about Emily that this novel transformed to be considered as one of the best classics. Like the majority of the first women writers, Emily Brontë did not witness the publication of her works under her name, but after her death and exactly in 1850, her sister Charlotte Brontë published Emily's works under her real name. (Pettinger, 2018)

### **1.4. Discourse in the Feminine Novel**

The discourse in the novel in general and the feminine more specifically implies the use of narration, intertextuality and its devices as well as dialogism.

#### **1.4.1. Dialogism**

As acclaimed by the Russian linguist and literary theorist Mikhail Bakhtin, dialogism is 'a principle or condition of interconnecting performative differences underpinning all forms of communications' (Buchanan, 2010 ). For Bakhtin, it is out of question to comprehend how the meaning is being produced without understanding that the exact implication and purport of each single word is nothing than an outcome of a negotiation. He added that all users of a given language grasp the meaning of each single word depending on the need of the situation. On this idea, Aleksander Skaza explained,

...Bakhtin restrains the influence of purely communicative (only informative) aspects of the language and doesn't allow the changing of the personal meaning (the voice) into a thing, a mere message (it is the main idea of his theory of polyphonic

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novel and the philosophy of the language as a whole)  
(Vaupotič, 2010, p. 311).

For Bakhtin, it is always the function of literature to labour and create dialogism at every level, by adjusting the speech in the aim of making a double-voiced discourse. ' [It] presents a world in which no individual discourse can stand objectively above any other discourse; all discourses are interpretations of the world, responses to and calls to other discourses' (Cited in Mouro, 2014, p.20). Bakhtin saw that the novel was the ultimate literary genre that can be dialogic, for him the other genres cannot be.

### 1.4.2. Intertextuality

According to the Oxford Dictionary of Literary Terms, Intertextuality is the theory of meaning and the production of meaning, it was introduced under this concept for the first time by Julia Kristeva who argues that every author is a writer at first hand (Baldick, 2008).

#### 1.4.2.1. Historical Background

In his book *Intertextuality: the New Critical Idiom* (2000), Allen argues that it is so hard to give a precise definition for intertextuality. Some theorists such as Ducrot and Nolk link intertextuality to Bakhtin's polyphony, they argue that a text incorporates contrasting voices enciphered and encrypted in varied methods (Shaw & Pecorari, 2013, pp. 39-42). Some other theorists claim that the source of intertextuality can be affiliated to the works of both Aristotle and Plato, 'in the theory of imitation' which affirms that imitation is art and art is imitation (Alfaro,

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1996, pp. 269-270). In his 1920 well acclaimed essay *Tradition and Individual Talent*, Eliot obliquely touched intertextuality, when he supported the idea that a writer must have used a background in order to be able produce his new work.

James Joyce also contributed in intertextuality in his own way. In his 1923 novel *Ulysses*, Joyce introduced three characters in the carcass of a modern version. All what Joyce wanted to convey that it was possible to use a myth from the past but still the writer is not imitating others, he is just trying to show the split between the past and the present, this is known as the 'Mythical Method'<sup>6</sup>, and Joyce was not the only one who used it. Mary Shelley is accredited for being the first writer ever to use the character recognized as the monster of Frankenstein, but this character was employed afterwards in many artistic works such as movies, cartoons and even stories. In 2004, the monster appeared as a modernized version in the movie *Van Helsing*, in which the characteristics of the monster are taken from Karlkoff design of the monster. Other critics see that intertextuality is nothing less than a new name given to old techniques like allusion for instance.

According to Mouro (2014), the term intertextuality is also related to Bakhtin, when he stated that the novel is the genre in which intertextuality is very patent. Julia Kristeva is credited for being the framer of intertextuality, issued from Freud's '*Dreamwork*'<sup>7</sup> and Bakhtin's *Dialogism*. In her 1966 essay *Word, Dialogue and Novel*, Kristeva presents 'intertextuality as a theory of meaning and meaning production' (Buchanan, 2010 ), which asserts that there is 'no original texts', but

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<sup>6</sup> Mythical Method allows artists generally and writers specifically to use characters from the past to show the actual differences between the two periods.

<sup>7</sup> Dreamwork is the process which transforms dream thoughts into actual dreams.

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instead all texts are formed of other extant words and texts. According to her there is no text, more precisely an intertext, since all writers are readers at first hand, so they must all be influenced while reading other pre-existing texts. For her each and every text (intertext) is a 'mosaic of references' to other already existing texts (Mouro, *Metafiction in the Feminine Novel: Elizabeth Gaskell's Wives and*, 2014, p. 29).

Roland Barthes also tackled the notion of intertextuality and tried to develop it in his admitted essay "The Death of the Author" (1968). In this essay Barthes wanted to convey a clear and strong message, "the author dies" when the text is in the hand of the "reader", because for him no one has the power to intervene in the understanding of the meaning of any text, except the reader even its writer. Barthes expanded in his idea with his "theory of the text", when he explained that in order for a text to have a meaning, the reader (the key element for Barthes) needs to set off all the possible intertextual features existing in the text. Riffaterre's 1984 "*Intertextual Representations: On Mimesis as Interpretative Discourse*" came as a confirmation to what Barthes stated in his theories, because for Riffaterre too, intertextuality takes place in the mind of the reader. He justified this by the fact that intertextuality takes place in the mind, and by that works create other works. Harold Bloom has his own word to say when it comes to intertextuality; for him romantic poetry is also intertextual. He backs up this idea by the fact that both intertextuality and poetry are based on imitation, since the first thing any poet does, is imitating other poets. (Haberer, 2007, p. 49).



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### 1.4.2.2. Intertextuality's Devices

According to Robert S. Miola intertextuality has many types that can be regrouped under three general groups. In His book *Shakespeare, Italy, and Intertextuality* (2004), the first category of intertextuality is divided into five general types. The first type in the first category for Miola is revision, it includes the resemblance that both the text and the intertext share. The second type in the first category is translation, for Miola transferring a text from one language to another in also a kind of intertextuality. The third one is quotation, for Miola in this case the writer is just inserting an existing text in his new text. The fourth one is the source coincident, proximate and remote, for Miola the new text could be an answer or a response to the original one. The second category of intertextuality according to Miola involves the traditions that T.S Eliot already tackled them. Under this category two different types of intertextuality can be tackled, the first one is the kind of literature that entails ancient myths and popular events, for instance the monster of *Frankenstein* that was introduced several times in different kind of stories. While the second type is directly related to the individual talent, for instance the sequel and the prequel. The third category of intertextuality is not related to the author, but the main focus here is the reader, since the reader is the ultimate judge and is going to deal with the text. The reader can see and relate more than the writer can imagine and that is what Riffaterre argues (Miola, 2004, pp. 13-25).

G rard Genette replaced the word intertextuality by transtextuality and the intertext by transtext. For Genette, paratextuality can be divided into five different types, intertextuality, paratextuality, architextuality, metatextuality and

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hypertextuality (Genette, 1992, pp. 81-82). For Achour and Bekkat (2002), there are three different ways or methods in order to insert the old text within the new one.

The first method is integration and could be of four distinct ways:

- Installation and it happens through the use of citations and italics.
- Suggestion and it can be realized through the mention of a name or a reference to an existing text.
- Allusion, as its name signifies, the writer here gives just allusions to other pre-existing texts.
- Absorption as its name signifies the old text is dissolved in the intertext. (There is a thin line between this method and plagiarism).

The Second method is collage, in which the original text is just pasted into the new one. The third method is citation (Mouro, *Metafiction in the Feminine Novel: Elizabeth Gaskell's Wives and*, 2014, p. 31).

### 1.5. Conclusion

The emergence and the development of Women's Writing have always been coined with and linked to the appearance of feminism. This literary discipline played and still plays a great role for the defense of the rights of women, since it has always been the mirror of the society and the estrade<sup>8</sup> that women use in order to convey their liberal ideas. In their literary journey women writers adopted different genres,

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<sup>8</sup> Estrade is a French word that means platform or podium.

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but the novel has always been the one that many literary critics considered as the one they excelled in. Rebecca West was among the first women novelists who made their literary experience rich enough and very solid, the fact that made all women writers who came after her wish to have just half of her strength and literary wisdom.

The following chapter is going to deal with the discourse analysis of Rebecca West's *The Return of the Soldier* (1918), and Doris Lessing's *The Golden Notebook* (1962).

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## **Chapter Two: Intertextuality in *The Golden Notebook* and Dialogism in *The Return of the Soldier***

### **Chapter Two: Intertextuality in *The Golden Notebook* and Dialogism in *The Return of the Soldier***

#### **2.1. Introduction**

#### **2.2. The Summary of *The Golden Notebook***

#### **2.3. The Summary of *The Return of the Soldier***

#### **2.4. Intertextuality in *The Golden Notebook***

##### **2.4.1. Integration**

###### **2.4.1.1. Integration by Installation**

###### **2.4.1.2. Integration by Suggestion**

###### **2.4.1.3. Integration by Allusion**

##### **2.4.2. Collage**

##### **2.4.3. Citation**

#### **2.5. Dialogism In *The Return of the Soldier* and *The Golden Notebook***

#### **2.6. The Position and the Role of the Woman in each Novel**

#### **2.7. Conclusion**

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“No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists.

*T.S Eliot. The Sacred Wood*

### 2.1. Introduction

All along the different generations of women’s writing, many are those who made an important mark and a lasted smudge in the literary world in general and the feminine literature most specifically. These women writers composed astonishing novels that are considered as pieces of art, among these writers, one has to mention Rebecca West and Doris Lessing.

Rebecca West from her real name Cicely Isabel Fairfield is one of the great writers of all history. She started her career as a journalist and literary critic, but when her first novel *The Return of the Soldier* (1918) was released, she received a lot of positive reviews; one of these was by the editor in chief of the American weekly magazine Time who called her “indisputably the world's number one woman writer”, tackled a point which most of the European families lived after or during the First World War, the thing that made the audience accept it because it was a mirror of what was happening at that time.

Another novelist who wrote her name big in history with a golden pen is Doris Lessing who published a lot of well rated novels. Lessing most accredited novel is *The Golden Notebook* (1962), which is regarded as one of the feminist masterpieces of all time. The novel has a lot of hidden messages that undertook the

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different boundaries of Britain at that time; maybe anti-communism is just one of these themes alongside the regular notions that she used in her precedent novels that are opposed to the patriarchal rule in the British society. Lessing finished her career by winning the Nobel Prize of Literature in 2007, joining by that few women writers who won this prize before her. During her beginnings, Lessing was known under the pen name Jane Somers.

Intertextuality is a post-modernist technique, adopted for the first time by the French-Bulgarian feminist philosopher Julia Kristeva. Many novelists employ this literary technique in different occasions, either to censure or to affirm their admiration for the original writer. Intertextuality employs many methods that differ from one writer to the other. The current chapter is going to take on the discourse analysis of *The Golden Notebook* (1962) and *The Return of the Soldier* (1918), in which there will be a brief summary of both novels, then the analysis of intertextuality.

### **2.2. The Summary of *The Golden Notebook***

*The Golden Notebook* is Doris Lessing's third and most noted novel, it first appeared in 1962. The storyline traces the life of two divorcee women, a writer by the name of Anna Wulf (born Freeman), and her friend Molly Jacobs who is a little known actress, both from London. In the break of the story, Anna did not have any budgeting difficulties since she had published a novel *Frontiers of War* which became a best-seller afterwards. This first successful story was dealing in a fictional process about Anna's juvenile age. The only concern she had, was her incapability

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of starting her second novel; the thing that made her very eager and keen about both her future as a novelist and her financial status. During the obstruction she was having, Anna decided to stop thinking about her second novel; and instead of that she decided to write four notebooks, in which she would describe her political and social experiences in a fictional point of view. The notebooks were four similar in size, but different in their colors. The first one was the black, in which Anna was describing all of her immature affairs, and about her African experience. The red notebook was the second one; in this one Anna was dealing with all her political contacts and involvements.

In the red one, Anna was expressing her complete hatred towards communism and Stalin as a leader of communism. The third one was the yellow, in which Anna was given a non-existent side to her real life. The fourth and final one is a sort of a personal diary. In this latter, she discussed her love affairs, especially the one that happened with an American communist writer. The Merge of the four makes the golden notebook according to Anna. Anna considered her notebooks as self-remedy and a method of healing for her blockage in writing a new story. Between these notebooks, there is a part called Free Women, in which the original storyline is being narrated by an unknown narrator; it is divided into five parts. In this section, the reader is getting to know more about Molly's and Anna's daily struggles who were trying to prosper financially speaking, since both of them chose their freedom over their economic security. Though, both Molly and Anna were feminists and independent women, but this fact did not change their interest in men. The whole is a masterpiece that points out in a neutral perspective, the struggles



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any woman could face in the 1950s, since the story is set to be in that period of time.

### **2.3. The Summary of *The Return of the Soldier***

*The Return of the Soldier* is Rebecca West's debut novel, it first appeared in 1918. The story is about the comeback of Chris Baldry, a British Soldier from his mission in France during the First World War to his wife Kitty Baldry whom he could not even remember for the first sight. Under the trauma of the atrocities of the war, Chris lost all his actual memory except a part related to a specific period of his life; the days he was sentimentally related to Margaret Grey whom he met in the Monkey Island in one of the summers while they were both adolescents. His obsession with this woman, made him forget his life, he could not even recall his deceased child, and he was thinking that he is still in his twenties. This fact made his cousin Jenny very worried for his estate, the thing that led her to visit Margaret in her house and asked her if she could come to visit Chris in order to help him out got back his memory.

At the beginning, Margaret was somehow confused, because she moved in her life and she had a husband for whom she cared the most, but her strong character made her accept to visit him in order to help find out his lost retention. This fact made Kitty very upset but with the intervention of Jenny, she could say nothing but accept the reality as it was, but she refused to see Margaret's face when she was giving visits to Chris. After many times being together, Chris was asking for Margaret more and more, but she was very intelligent and she knew perfectly

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how to deal with the situation she was put in. In the final part of the story, Margaret started to talk about Oliver (Chris' and Kitty's dead son), at this period Chris started getting back his memory, at that moment both Kitty and Jenny knew that It is no longer twenty years old Chris but rather the soldier who was fighting in France. The Story is being narrated by an inside narrator who is Chris' cousin Jenny.

### **2.4. Intertextuality in *The Golden Notebook***

In her 1962 novel *The Golden Notebook*, Doris Lessing employed intertextuality and parody as being post-modernist techniques.

#### **2.4.1. Integration**

Integration is one of the three types of intertextuality and it is divided into four different sub-types, installation, suggestion, allusion and absorption.

##### **2.4.1.1. Integration by Installation**

Lessing employed this technique not only inside the text of *The Golden Notebook*, but also in the contents since she named her chapters 'Free women' 1 , 2, 3, 4 and 5 in order to convey a strong message, women of the sixties should be free, for her it is now or never. In this phrase 'Free Women', Lessing is using a sentence used by many women writers before her, one of them was Mary Wollstonecraft. This is integration by installation characterized by the use of quotation marks. Another use of the integration by installation through the employment of 'Sugar Mother' between quotation marks in the following passage and explained lately in the endnote of the novel,

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Anna grimaced, acknowledging failure. She could not learn languages, and was too self-conscious ever to become somebody else: for a moment Molly had even looked like Mother Sugar, otherwise Mrs. Marks, to whom both had gone for psychoanalysis. The reservations both had felt about the solemn and painful ritual were expressed by the pet name, ‘Mother Sugar’; (Lessing, 1962, p. 9).

In the following passage, the writer employed the statement ‘twenties marriages’ between quotation marks, as a parody to Scott’ Fitzgerald’s *The Great Gatsby* and to the roaring twenties mode of life in the general.

Richard was Molly’s husband; or rather, he had been her husband, Molly was the product of what she referred to as ‘one of those ‘twenties marriages.’ Her mother and father had both glittered, but briefly, in the intellectual and bohemian circles that had spun around the great central lights of Huxley, Lawrence, Joyce, etc. (Lessing, 1962, p.18)

Lessing went far in her usage of installation, when she inserted ‘Out with the Whites’, between quotation marks, which was and still a very popular slogan used by the white men supremacists.

Another use of the integration by installation, but this time through the use of italics is patent in what Ella lost during those five years was the power to create through naivety. Since the novel is divided into two grounds, the first one the real

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life and the second one the notebooks written by the heroine who is at the same time a novelist in the story; in this installation, Lessing is quoting a statement already said in the beginning by one of the characters. In the one of the beginning of the golden notebook (not the novel, but rather the notebook written by Anna), there is an integration by installation characterized by the use of italics in the following statement,

Whoever he be who looks in this

He shall be cursed,

That is my wish.

In the previous quote, Anna the major character of the novel was quoting her beloved American communist writer Saul Green (also a character in the novel).

### 2.4.1.2. Integration by suggestion

In *The Golden Notebook*, Lessing employed a lot of names and characters that made the audience go back to other stories or real events from history. In the last part of the novel, and more specifically in the golden notebook (the one written by Anna), Anna wrote a short novel called the Algerian Soldier. It relates the life of a young Algerian farmer who was captured at the beginning by the French army and was tortured by them, he joined the F.L.N (Front De Liberation National), here

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Lessing used the acronym F.L.N and it is a political part in Algeria since the time when the novel was released. Another example about the suggestion, is the usage of the name of Hitler at different occasions when talking about the period of the war, like in the following passage,

This war was presented to us as a crusade against the evil doctrines of Hitler, against racialism, etc., yet the whole of that enormous land-mass, about half the total area of Africa, was conducted on precisely Hitler's assumption-that some human beings are better than others because of their race. (Lessing, 1962, p. 399)

Furthermore, in order to attack and censure communism and its followers, Lessing mentioned the leader of communism in the world at that time Stalin several times. Here it is integration by suggestion, since there is a mention of a historical figure but without neither quotation marks nor italics. Hitler and Stalin were not the only historical characters that Lessing introduced in her novel, the ancient prime minister of Britain, Attlee was also mentioned in the following passage,

Britain's decision to spend £100 millions more on Defense means, as Mr. Attlee has made clear, that hoped-for improvements in living standards and social services must be postponed. (Lessing, 1962, p. 98)

Not only politicians were mentioned in the novel, because even writers were referred to in this novel. The fictional character of Dr. West was nothing than a

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reference to the modernist writer Rebecca West. Alongside, a brief mention of Huxley, Lawrence and Joyce while the narrator is speaking.

### **4.2.1.3. Integration by Allusion**

The heroine of the novel Anna has a lot of characteristic that reunites her with the round character of *The Yellow Wallpaper* (1892) by Charlotte Perkins Gilman. Both characters in their stories are having depressions and went on writing their diaries to express their discontentment from the patriarchal surroundings they were having. Both Anna and *The Yellow Wallpaper's* main character whose name remains unknown were not okay with the women who were not strong enough to face the male dominated societies but in different degrees. The only difference between the two fictional characters is the fact that Anna has more freedom like any 1960's ordinary woman and the other one like a 19th century woman.

### **2.4.2. Collage**

Like integration, collage is also a way to use intertextuality. In *The Golden Notebook*, Lessing used this type of intertextuality especially in the part related to the notebooks when she was discussing and commenting on the political events that were taking place at that time. Firstly, she took a headline from *The Express* newspaper that dated to 6th March, 1953, which stated 'STALIN DIES'. Another example about the use of Collage is in her quoting without quotation marks, the *Daily Telegraph*,

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The modeler calls this the ‘H-Bomb Style,’ explaining that the ‘H’ is for peroxide of hydrogen, used for coloring. The hair is dressed to rise in waves as from a bomb-burst, at the nape of the neck. Daily Telegraph. (Lessing, 1962, p.189)

She also pasted the following announcement from the British magazine the New Statesman,

Britain’s decision to spend £100 millions more on Defense means, as Mr. Attlee has made clear, that hoped-for improvements in living standards and social services must be postponed. (Lessing, 1962, p. 190)

There are many other examples of this type of intertextuality, in which Lessing was quoting famous newspapers and magazines, without the use of quotation marks.

### 4.2.3 Citations

Citation is a method used in intertextuality. In this novel, the citations were rare except one. In this citation, Anna the main characters quoted between quotation marks two sayings, which the white people of The Republic of Central Africa used to say in the 1950’s. The first one, is “Well of course, the blacks will drive us into the sea in fifty years’ time.” (Lessing, 1962, p. 29). The second one is “We know that what we are doing is wrong.” (Lessing, 1962, p.29). The reason behind the use

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of these sayings is that Anna and Molly were having a discussion about the male dominated societies and she wanted to give her an example that the rights are to be taken by force because the Republic of Central Africa is far away from the sea and since the White men did not see any reaction from their slaves (the inhabitants of Central Africa), they started to ask more, the same thing from the women's fights for freedom.

### **4.5. Dialogism in *The Golden Notebook* and *The Return of the Soldier***

Bakhtin considered the novel as the most dialogic literary genre. He affirms that dialogism is not just the dialogue that two characters may have in the novel, but he goes far than this by explaining that dialogism is related directly to the language the character could use in his conversation with another character. Since the type of language that character may use to interact with one character differs from the type of language he may use in his conversations with another character. For Bakhtin, the use of a specific way in the talking of a character depends on many aspects related mainly to ethnicity, sex and the social class...etc. (Mouro, 2014, p. 92)

In *The Golden Notebook* (1962), there are a lot of interesting dialogues taking place between the different characters of this novel; there are dialogues happening between friends from the same sex, dialogues between ex-husband and ex-wife, between secret lovers. In the beginning there are a lot of dialogues between Anna Wulf born Freeman who is a writer (she wrote the four notebooks in the story) and her best friend Molly Jacobs, who is actress. Since they were friends they were using a specific kind of dialogues where the two can talk without taking



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consideration to their word i.e. they were talking spontaneously without calculating their words first like in the following passage,

Molly was a woman much on the telephone. When it rang she had just enquired: 'Well, what's the gossip?' Now she said, 'That's Richard, and he's coming over. It seems today's his only free moment for the next month. Or so he insists.'

'Well I'm not leaving,' said Anna.

'No, you stay just where you are. (Lessing, 1962, p. 3)

The other kind of dialogues that was happening was between the ex-couples, Anna and her ex-husband Max and in between Molly and her ex Richard. For instance, when Molly and Richard were trying to find a solution for their adolescent son, their conversations were full of anger and lack of respect from both sides and the narrator of the story described Richard's dialogues as being delivered just by an abrupt man. Another type of dialogues, is the one taking place between Anna and her lover Willi (as portrayed by her ex-husband Max), which seemed to be different from all the other types cited above. In their dialogues, there was a kind of passion and enthusiasm between the two characters, though Anna was a writer and a strong woman and Willi just a refugee and not from her social class, but in her dialogues with him, respect is found.

According to Mouro (2014), there is a different class of dialogism, and this latter is like an exchange between the fictional character's voice in the text and the

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author's one. There are many examples in the *Golden Notebook*, when it comes to this type of dialogic relations, for instance in the following passage which taken from the part of Free Women (the original story not the notebooks that are written by Anna), Anna as the narrator was feeling sorry for what was happening to her best friend Molly so she said 'Molly was a woman much on the telephone' (Lessing, 1962, p. 3). Another example concerning this type of dialogism is found in the black notebook (the first notebook Anna started writing it), 'what are you trying to say,' said Molly, very cautious, and at a great distance from Anna (Lessing, 1962).

*The Return of Soldier* (1918) is also full of dialogues of different kinds. The first class of dialogism introduced by West is the one occurring between Chris and his wife Kitty Baldry, who are the novel's main characters and the historical background of the era that the story happened in. Firstly, there are few discussions between the two since Chris barely recognized his wife when he saw after returning from the front line of the First World War like any other soldier returning home feeling empty from inside after seeing all those people passing the way in front of his eyes. Secondly, the description of the first dialogue that happened between Kitty and Chris is being described as very sad, typically a dialogue that might occur between a returning soldier and his upper-class wife who was very cold and not caring at all, and even the setting of the first meeting was very dark.

Dialogism is being introduced also between Chris' past and future. Since his returning from the war, Chris stuck in his past; he could not remember a word from his actual life, he was just repeating his past dialogues that he used to have with ex-

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girlfriend Margaret. Though, the cut of fifteen years that Chris and Margaret had, Chris remembered every single word from what he was saying.

Like, *The Golden Notebook*, this novel presents also dialogism between the characters. The first one is between Chris and his wife Kitty. In their dialogues, there was a kind of cold words used by both characters, it seemed that Kitty was not that much caring since her husband was coming back from a traumatic period in his life, but this fact did not change anything. The other major one happened between Chris and his ex-beloved Margaret, who seemed to be the opposite of Kitty in everything, even in the use of words when she was discussing with Chris; she was considering him as a child who needed help but he did not know how to ask for it. The only difference between the novels, dialogically speaking, *The Return of the Soldier* is related to the narrator because in the first one, Anna is just the narrator of her notebooks (partial narrator), meanwhile in this second novel the narrator is a round character (Jenny).

### **2.6. The Position and the Role of the Woman in each novel**

*The Return of the Soldier* is considered as a big jump in the feminine literature. This novel which belongs to the second generation of women's writing gave women all the credits they need and deserve. In this story whose narrator is a woman, the author wanted to prove one thing, the woman is not a flat character, the woman is there when the man is in need of her. Rebecca West was very smart in the

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choice of her characters, so on the one hand she was very accurate and not sexist and on the other hand she gave women the space they were in need of, especially that this text is written in the early 20th century, a period in which women did not have even the right to vote or to own properties.

In the novel there are two types of women different in everything, the wife is from an upper class family, all what she cares for is how to behave in a good way without giving any importance to her education nor to her status quo as a woman. Meanwhile, the ex-lover is presented as a woman who knows what she wants, though she was Chris' first love and she knew he was from a rich family, but she did not change her principles. This contrast in the characters is to confirm what Mary Wollstonecraft once said with an evolutionistic view, women will always remain under the dependency of men, and till the day they figure that being rich does not change the fact that they are women.

The other characteristic of the woman through the description of this novel is strength and independence. Margaret is a tough woman, though she is coming from a middle-class English family, but she is very enlightened, self-determined and very aware about her situation as a woman. The great thing that distinguishes this novel from the other feminine novel belonging the previous generation is that here the woman moved into action, since here it is the man who is in need of the woman which is the opposite of what most of the 19th century novels which presented the woman as the character in need of help.

## **Chapter Two: Intertextuality in *The Golden Notebook* and Dialogism in *The Return of the Soldier***

*The Golden Notebook* is considered as one of the feminist masterpieces of all times. In this novel written in the early sixties of the past century, women are more powerful than ever. In the story, Lessing went as far as interrogating the sexual kinships that occur between men and women. In it, Lessing gave a great power to her major character Anna who is herself a writer. Anna is considered as a strong woman from all sides, though she was a divorcee but she knew how to continue her life in a way no one and nothing could stop her.

Anna might be considered as the endless evolution of all female characters adopted by women writers that came before Doris Lessing; she is so strong in a way that she knows what she wants plus she is very daring and challenging to the male dominated society at that time. Anna's sexual life is very independent, since she was having an affair with Willi, a German refugee in England during the post war time. In writing Anna Wulf, Lessing wanted to convey a strong message, may be the strongest any woman writer could ever transferred, women are not second class citizens. The writer of this novel which is a postmodernist one belongs to the third generation of woman's writing.

### **2.7. Conclusion**

There are however, other literary theories in the feminine novels other than Intertextuality and Dialogism which go hand in hand. In *The Golden Notebook*, Lessing displayed an acute level that not writer could have presented in the post-modernist literature. In her novel *The Golden Notebook* (1962), which is seen as

## **Chapter Two: Intertextuality in *The Golden Notebook* and Dialogism in *The Return of the Soldier***

metafictional work; Lessing proved that women writers can bring new techniques into the table and this fact is not exclusive for men authors only.

West's *The Return of the Soldier* (1918) was one of the best examples for realist works, through which West gave the woman the position she deserves in a way that does neglect the man as well.

The feminine works in general proved their presence in an objective way. Yet, the biased male critics will always reject the feminine works. That's what happened with most of the 18th and 19th centuries' women writers who remain unknown, and those who are known for the audience because they appeared in the male literary canon and they are few.

# **General Conclusion**

## General Conclusion

Women's writing as a literary discipline appeared in the light of the political, social and economic triumph that the first wave of feminism brought for women. At the early stages of the field of study, women writers were imitating men in the style of writing; seeing as writers who belong to the first generation of women's writing did not have any feminine model to follow. In the generation, which comes after and with the development of the feminist literary criticism, women writers became more in terms of individual talent. The second generation saw the emergence of writers who marked a new literary line even mannish literature did not achieve before. The female generation which is the third was noted with split of the feminine literature from male one.

The early nineteenth century marked the rise of the novel, the literary genre that most women writers adopted, since both the emergence of the discipline entitled women's writing and the rise of the novel were at the same period of time. Women writers by embracing the novel, they added many aspects to it; especially that the novel is the only literary genre that tolerates modifications in its general characteristics. This fact led women to have their own type of novel known by the feminine novel. The early feminine novels brought the woman to front again, and the female characters turned to be major after being neglected by male writers.

The selected works here *The Return of the Soldier* (1918) and *The Golden Notebook* (1962) were written by women writers who don't belong to the same generation, the fact that made me analyze the huge jump women's writing as a literary discipline did. In the feminist novel *The Return of the Soldier*, the author Rebecca West was still attached to her society's main principles, unlike the female



## General Conclusion

writer who was more daring in *The Golden Notebook*, which most critics considered as the most feminist masterpiece of all history. In the analysis of both novels, one has to admit that women writers made a great progress especially in the choice of the topics they discussed in their writings. This proves that every generation of women's writing was dealing the instantaneous problems women were fighting in their respective times. While West was fighting for a better social position for women, Lessing was trying to find a solution for the economic problems most independent women face in their lives.

*The Return of the Soldier* (1918) is Rebecca West's most famous novel, delves into the acts of cruelty that the First World War let in the mind of the people who experienced it. The storyline portrayed that women were not the only fragile creatures, but even men could not resist the psychological atrocities of the war, and that's what happened with Chris Baldry. The novel gave great credits to the woman whose major role in life was making her husband (man in general) delighted; Margaret showed the opposite of that, since her smartness was the reason for which Chris got back his memory. The novel implicitly highlighted the fact that women were the reason that European economies stayed up during the time where men were fighting in the front lines.

*The Return of the Soldier* which is considered as a feminist work, did not disregard the position of men. Chris was treated in a good way by his wife, his cousin and even his ex-loved who did think twice to come and help him. The novel pictured Chris who is a man, as baby who is in need of help, and not as what most masculinists suggest. By, a literary analysis, the reader will immediately understand

## General Conclusion

that men and women are not similar, but this matter does not change the truth that women are not born to please man, and vice versa.

The other novel that this research work dealt with is *The Golden Notebook* by Doris Lessing; it was first published in 1962. In this novel, Lessing delves into the life of divorcee women who have work day and night just to survive. She tackled also the struggles that might confront women who chose their freedom over their financial security. The writer was very smart in the depiction of her main character, who is being described as fiction writer who had a blockage that unable her from finishing her second novel. Though the female protagonist was an independent woman, this fact never changed the reality that she was all the time attracted to men and had them in her life.

While *The Golden Notebook* is rich and loaded with Intertextuality, *The Return of the Soldier* embodies several types of Dialogism, the thing that makes of both novels metafictional. In *The Golden Notebook* (1962), the reader is going to touch the different tastes of literature Lessing presents; since her use of Intertextuality made the novel a masterpiece that captures the reader's immediately since he/she will be asking if he has seen these words before and where. Intertextuality stimulates the curiosity of the reader and pushes him to search and read more.

In *The Return of the Soldier* (1962), the reader will find different dialogues from those between characters to those between the text and other texts; the things that will make him enjoy reading. The most amazing part about this novel is the

## **General Conclusion**

dialogue that takes place between the past and the present of the protagonist; it makes the reader wants to understand why the man destroyed his past by his hand while he is still nostalgic to it in his present status.

As a conclusion, one cannot dismiss the fact that women's writing as a discipline brought many new perspectives to the literary world in general. Yet, one has to admit that without the development of feminism, women' writing would never exist nowadays, because it was the development of the first that paved the way for the latter.

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