

**Stylistic Analysis in *Little Women* by Louisa May  
Alcott and *To the Lighthouse* by Virginia Woolf**

تحليل الأسلوبية لروايتي نساء صغيرات للويسا ماي الكوت  
والمنارة لفرجينيا وولف

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for the Master's Degree in English Language and Literature**

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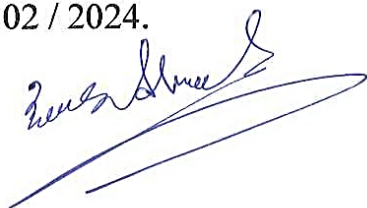
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## **Dedication**

This thesis is dedicated to everyone who cares about me and wishes me the best, as well as to myself, for overcoming many obstacles to attain different goals. I also dedicate the success of this research to my family, for whom I have worked hard to make them proud of me, and to everyone who has helped me. My love and respect go to all those who offered me help and assistance, thank you.

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**Abstract**

This study aims to analyze and compare the depiction of gender roles in two seminal novels from a stylistic point of view, "Little Women" by Louisa May Alcott and "To the Lighthouse" by Virginia Woolf. Employing a concordance analysis, the research focuses on unveiling the nuanced portrayals of male and female characters in these literary works. The chosen framework integrates a characterization analysis, exploring the use of language and narrative techniques in delineating gender roles. The research design incorporates a concordance-based approach, utilizing extensive textual excerpts to identify recurring patterns and themes related to the portrayal of gender. Count frequencies are used to determine the dominant characters based on the number of occurrences of their names. The results of the concordance analysis reveal the construction of gender roles in "Little Women" and "To the Lighthouse," shedding light on the authors' distinct narrative strategies. The expanded analytical scope contributes to a holistic understanding, encompassing various literary elements and contextual factors.

**Keywords:** Stylistics, Characterization, Concordance analysis, Little Women, To The Lighthouse.

## التحليل الأسلوبي لرواية نساء صغيرات بقلم لويزا ماي الكوت والمنازة بقلم فيرجينيا وولف

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### الملخص

تهدف هذه الدراسة إلى تحليل ومقارنة تصوير الأدوار الجنسانية في روايتين رئيسيتين، "Little Women" للكاتبة لويزا ماي الكوت و"To the Lighthouse" للكاتبة فيرجينيا وولف. باستخدام تحليل التوافق، تركز البحث على الكشف عن التصوير المعقد للشخصيات الذكورية والأنثوية في هذه الأعمال الأدبية. يتكامل الإطار المختار في تحليل التوصيف، حيث يتم استكشاف استخدام اللغة وتقنيات السرد في توضيح الأدوار الجنسانية. يتضمن تصميم البحث نهجاً قائماً على التوافق، حيث يتم استخدام مقتطفات نصية واسعة لتحديد أنماط ومواضيع متكررة تتعلق بتصوير الجنس. يتم استخدام تعداد الترددات لتحديد الشخصيات الرئيسية بناءً على عدد حدوث أسمائهم. تكشف نتائج تحليل التوافق عن بنية الأدوار الجنسانية في "Little Women" و"To the Lighthouse"، مسلطة الضوء على استراتيجيات السرد المميزة للكتاب. يسهم نطاق التحليل الموسع في فهم شامل، يشمل عناصر أدبية متنوعة وعوامل سياقية.

**الكلمات المفتاحية:** الأسلوبية، التوصيف، تحليل النص، "النسوة الصغيرات"، "إلى المنازة".

# CHAPTER ONE

## Introduction

### 1.1 Background

The study of characters in texts has experienced a shift in literary analysis, characterized by the dynamic interaction of linguistic analysis and literary critique. A stylistic approach has emerged from traditional literary criticism, based on modern ideas and methodology. This approach explores the complex interplay between language and context in literary works. Widdowson's claim from 1975, which signaled a new era in which literary texts are examined through the prism of language rather than just their substance, succinctly captures this change in emphasis (Widdowson 1975).

The complex relationship between stylistics and characterization, which develops as a cognitive process in readers' brains, lies at the heart of this approach to change. According to McIntyre (2014), characterization in stylistics is the process of forming ideas in one's mind about fictional people. Through a deep interpretive process, readers combine physical characteristics, social traits, and personal traits to create a vivid mental image of the characters as they move through the literary universe.

Language becomes a key component in this interpretive process. The observations made by Van Peer (1988) highlight how language forms influence the development of character. According to him, characters are

things that readers infer from the text; these include descriptions, portrayals, and subtle hints about the ideas, feelings, words, or actions of the characters. This insight emphasizes how language choices made by authors have a significant impact on the kinds of perceptions readers get of the characters. To put it another way, how language is arranged affects the characters themselves, making readers pay closer attention to the text and modifying how characters are understood.

The current analysis attempts to examine how characters are depicted, reflecting on the authors' stylistic features and how they portrayed female characters as individuals, and their relations with each other as females and with other male characters.

## **1.2 Statement of the Problem**

This study aims to investigate how linguistic forms contribute to the formation and enhancement of meaning in literary texts, highlighting the critical role these forms play in elevating the aesthetic worth of these works. The research attempts to reveal the skillful use of language by writers in the creation of their literary masterpieces through the application of a stylistic analysis. Two well-known books, "To the Lighthouse" by Virginia Woolf and "Little Women" by Louisa May Alcott, have been chosen for in-depth analysis.

Even though these works have received a lot of scholarly attention, there is still a substantial gap in our understanding of their language aspects from a stylistic viewpoint. To bridge this knowledge gap and advance a more sophisticated comprehension of the function of linguistic forms in literature, this study delves deeply into the peculiarities of language used by Alcott and Woolf. The goal of the study is to clarify the finer points of language use so that we may better understand the artistic and creative aspects of "Little Women" and "To the Lighthouse."

### **1.3 Significance of the Study**

This study is significant because it examines the language forms in "To the Lighthouse" by Virginia Woolf and "Little Women" by Louisa May Alcott in great detail, with the goal of determining how language influences meaning and elevates artistic value, specifically in relation to characterization. Through its stylistic analysis, the work adds a significant need in the literature and advances the discipline of literary studies. It broadens our comprehension of the linguistic dynamics in these novels, contributes to stylistic studies by illuminating the writers' creative decisions, and heightens awareness of the artistic and creative aspects of the chosen pieces.

## **1.4 Objectives of the Study**

1. Examine the language used to represent female characters in Louisa May Alcott's "Little Women" and Virginia Woolf's "To the Lighthouse" quantitatively, paying particular attention to recurrent linguistic elements.
2. Evaluate the qualities of female and male characters in both novels qualitatively, paying special attention to the characters as seen through a feminist perspective.

## **1.5 Questions of the Study**

1. What are the linguistic items used to represent female characters in "Little Women" and "To the Lighthouse", focusing on recurring linguistic elements?
2. What qualities of female and male characters in both novels emerge through a qualitative evaluation, particularly when scrutinized through a feminist perspective?

## **1.6 Limitations of the Study**

The limitations of the study are that it only looks at the characterization techniques used by Virginia Woolf and Louisa May Alcott in relation to feminism. It is important to understand that the results should not be taken to mean that all of these authors' literary works may be broadly applied. The study's focus is limited to particular thematic parameters in the chosen books,

"Little Women" and "To the Lighthouse," highlighting the possibility that the characterization methods under discussion don't fully capture the variety of narrative approaches used by each author. Since that the selected novels are set in various historical periods, the study also recognizes the significance of chronological and geographical factors. Given the distinct contextual and historical elements influencing the portrayal of characters in these works, it is necessary to exercise caution when extrapolating the characterization techniques.

### **1.7 Definition of Terms**

Stylistics is defined as “ a branch of applied linguistics, is the study and interpretation of texts of all types and/or spoken language in regard to their linguistic and tonal style, where style is the particular variety of language used by different individuals and/or in different situations or settings” ( Betti,2021).

**Characterization** is defined as “the process by which the writer reveals the personality of a character. Characterization is revealed through direct characterization and indirect characterization” (Oktariani, 2021).

**Feminist perspectives in stylistics** seek to explain how gender-related issues are linguistically represented in written texts. It endeavors to achieve this goal by utilizing various frameworks and models found within the stylistics toolkit.” (Montoro, 2023)

## **CHAPTER TWO**

### **Theoretical Background**

#### **2.1 Theoretical Background**

##### **2.1.1 Stylistics**

Stylistics, as described by Jeffries and McIntyre (2010), is a subfield of applied linguistics used to describe literary and non-literary texts. It is recognized as an interpretive study encompassing various forms of discourse. Literary stylistics specifically examines the analysis of literary language, employing numerous conceptual frameworks to facilitate the construction of meaningful interpretations.

The practice of stylistic analysis is bifurcated into two primary tasks: firstly, aiding readers in offering interpretations that enhance comprehension, and secondly, fostering enhanced language understanding and awareness, particularly among students of literature. Stylistics is synonymous with verbal forms and rhetorical strategies, often utilized for their assessment (Jeffries and McIntyre 2010)

Stylistics is defined by several scholars. Widdowson (1975) states that stylistics is to engage linguistically with a literary text. According to Burrell-Lange (1979), key aspects related to meaning are integral to the theory of style or its exploration. Given the diverse linguistic strategies employed by various narratives, comparing their methods becomes challenging. Literary



style, on the other hand, encompasses the linguistic expression found in poetry and prose, reflecting the distinctive manner in which writers articulate themselves. According to stylistic theory, language usage varies among different groups based on their environment, culture, and language utilization. Each novelist possesses a distinct literary fingerprint that sets them apart from their counterparts. Style, regardless of its simplicity, stands as a paramount element in any literary work, playing a crucial role in rendering a person's communication understandable and impactful. A fundamental objective of literary stylistic theory is to facilitate the examination of a text's language.

Simpson (2004) outlines that stylistics involves the analysis of texts to elucidate the writer's language. The diverse shapes, styles, and degrees within the linguistic structure of a text are significant as they assist researchers in utilizing the text effectively. This stylistic approach contributes to a unique storytelling by regulating meaning and captivating readers through linguistic elements.

Understanding the author's stylistic language technique is deemed crucial in comprehending the methodological diversity employed in literary fiction. Beyond the writer's language, the stylistic approach is influenced by various factors. It is considered comprehensive as it encompasses literary and polemical usage and interpretation. Linguistic talent plays a substantial role

in literary compositions, influenced by the writer's style, conduct, and performance (Crystal, 1972).

Moreover, the creative writer uses an advanced technique to arrange words in a way that is appropriate for his aim and writing objective. Every writer has a unique style that is reflected in the way they organize ideas, use rhetorical devices, employ figures of speech, and employ other techniques. As a result, literary stylistics refers to style in literature. Unquestionably, literature is the imaginative application of words, whereby an analysis of the literary text's linguistic style improves comprehension and appreciation of the work (Leech, 2013).

In addition, literary criticism can be done through stylistic analysis, according to Leech (2013), where researchers analyze and interpret literary works through interpretation and examining the relationships between the meanings of the literary text's sections and elements to interpret the meaning of the work after analyzing linguistic evidence. Additionally, a critic can assess a literary work's value via means of appraisal. Since interpretation and evaluation are intertwined with the process of "literary appreciation," it is challenging to distinguish between the two. Given that aesthetic concepts like elegance, mood, expressiveness, unity, and others are used in both tasks. These words unquestionably make up a significant portion of literary criticism.

Ackerman (1962). The characterization of the properties and actions of style is of particular interest to art historians. For history to be written at all, the things we study must exhibit characteristics stable enough to be recognizable and flexible enough to have a “story.” These actors in political and social history are sometimes people or organizations, and sometimes institutions or units that retain their identity over time or as they move from one place to another but develop and change in response to their surroundings.

Stylistics, as various linguists and academics have defined it, shares fundamental similarities in their understandings of the term. It is an approach to a literary text from a linguistic standpoint. It's important to note that linguistics and literary criticism, despite having distinct borders, are not synonymous. However, stylistics plays a crucial role as a bridge between these two fields. Building on previous studies, the researcher concludes that stylistic analysis seeks to explore and recognize the creative and artistic components chosen by the author within the language of the text. Thus, stylistics acts as a connective link, merging linguistic analysis with the nuanced exploration of literary elements.

### **2.1.2 Feminist Stylistics**

Feminist stylistics refers to a specialized segment of stylistics that seeks to elucidate how gender-related considerations are linguistically embedded

in texts. This endeavor employs various frameworks and models within the stylistics toolkit. The term 'gender concerns' encompasses a range of meanings, leading to diverse perspectives on the concept of gender. Feminist stylistic analyses, aligned with other language and gender studies and feminist approaches, conceptualize gender as a dynamic and adaptable construct. While traditionally emphasizing the intersection of gender issues and language in literary texts, feminist stylisticians extend their focus beyond this field (Montoro, 2014).

In his chapter, Montoro (2014) discusses that the field of feminist stylistics undergoes an ongoing reassessment, exploring which analytical models prove more effective in deciphering how gender issues manifest in texts. This receptivity to new methodological approaches enhances our understanding of the dynamic nature of the gender concept. Related to linguistic devices known for their potential to encode gender, feminist stylistics examines both the grammatical and lexical elements of literary and non-literary texts, alongside supra-sentential and discursal devices (Montoro, 2014).

### **2.1.3 Characters and Characterization**

Characters, constituting an integral element of a novel, hold a crucial function in conveying the author's core ideas and style to readers through dialogues and narration. To grasp characters in fictional literature, the

technique of characterization is employed, highlighting various facets of each character as the author introduces them (Oktariani 2021). Aquino (1976) defines characterization as the analysis of the main character's evolution and personality. It involves crafting a fictional representation of an individual, complete with traits, features, and motives, encompassing the broad process of character creation and development.

There are two-character portrayal methods: direct and indirect. Direct characterization encompasses information explicitly conveyed by the author to the reader. In contrast, indirect characterization involves information revealed indirectly through another source (Reams 2015). Direct characterization can be defined as instances where the author directly discusses a character's traits, with descriptions provided by a narrator, another character, or the character themselves (Florman 2017). On the other hand, indirect characterization portrays a character's attributes implicitly as they navigate their world, allowing readers to deduce qualities from their actions. The analysis of indirect characterization can be conducted through four distinct methods: speech, thought, action, and appearance (Burroway, 2000, as cited in Putri, 2017).

## **2.2 Related Studies**

This section provides a summary of previous studies conducted in the field of stylistic analysis of literary works, focusing on textual, elements and authorial styles. Nnadi (2010) provided a linguistic stylistic examination of Chukwuemeka Ike's novels, employing a meticulous analysis and synthesis to explore how a distinctive language configuration contributes to conveying specific subject matters. The study quantifies the linguistic elements utilized in Ike's novels, encompassing lexical selection (diction) that unveils various tones, stylistically significant phrasal and clausal typology, sentence structures, punctuation patterns, paragraph structures, and other linguo-literary schemes. The investigation relies on both primary and secondary sources, with an extensive review of published works and internet materials establishing a robust theoretical framework. Ike's lexical choices effectively convey the novels' messages, incorporating native words, idiosyncratic coinages, and neologistic styles. The strategic use of clausal nesting, even when intricate, enhances rather than hinders comprehension, aligning with the prevailing situations in the stories. Truncated sentence patterns signify swift scene transitions, showcasing Ike's prowess as a prolific writer adept at flexibly and linguistically portraying socio-cultural and political themes in his novels.

In his research, Niazi's (2013) aim was to conduct a stylistic analysis of D.H. Lawrence's 'Sons and Lovers,' employing a method that delves into the fusion of form and content. Unlike conventional, intuitive interpretations, stylistic analysis involves a combination of intuition and meticulous linguistic scrutiny of the text. The distinctive features of modern language emerge organically from the text itself rather than being externally prescribed. For modernist texts, a comprehensive understanding is often derived from a close examination of the language system inherent in the text. In this analysis of 'Sons and Lovers,' language resources such as lexis, syntax, phonology, figurative language, cohesion, and coherence are explored in relation to the style of discourse to uncover concealed meanings within the text. Form, technique, and style are not treated merely as conveyors of the story's content but are recognized as integral components contributing to the work's meaning and value. This investigation demonstrates that language resources are fundamental elements shaping the novel's meaning.

In their research, Shah et al. (2014) employed a feminist stylistic analysis to investigate the representation of women in the Pakistani novel "Mann O Salwa." The researchers looked at how female characters were portrayed in literature and whether they were marginalized or empowered. The findings revealed that gender stereotypes and patriarchal belief systems had a

significant impact on how women are portrayed in "Mann O Salwa." As a result, male characters are typically portrayed as having more confidence, and independence, whereas female characters are typically portrayed as submissive and reliant on men for survival. Furthermore, the terminology employed for illustrating female characters perpetuates negative gender stereotypes, such as the perception that women are vulnerable, powerless, and inferior. The image of women in "Mann O Salwa" exemplifies the widespread sexism that pervades Pakistani society, emphasizing the importance of literary works that challenge these cultural conventions and advance gender equality.

Al-Nakeeb (2018) investigated how the portrayal of male and female characters in "Final Flight from Sanaa" links to patriarchal concepts and conventional gender standards in a recent study. A quantitative technique based on a database was utilized in this study to examine the novel's language and storytelling tactics. The study discovered significant inequalities in the representation of men and women in the work by analyzing the frequency of specific phrases and expressions associated with male and female characters. The findings revealed that men were generally represented as powerful and significant, but women were frequently portrayed as damaged and subordinate. The investigation also discovered that linguistic analogies were employed regularly to objectify and reinforce traditional gender



standards while emphasizing women's beauty and sex appeal. Finally, the author argued that the appearance of both male and female characters in "Final Flight from Sanaa" reflects Yemen's socioeconomic structures and gender imbalances. They underline the need of using literature to disprove these stereotypes and promote gender equality. They also demonstrate how gender representation in writing may be explored using corpus-based feminist style analysis.

Qayyum et al. (2019) conducted an analysis of characterization of Doris in D. Lessing's short story "A Woman on a Roof", applying Mills' model (1995) to analyze character portrayal at the discourse level. The objective is to assess if the representation of male and female characters in the story exhibits gender bias. The findings reveal a negative representation of female characters contrasted with a positive portrayal of male characters. Based on these conclusions, it is suggested that altering such representational practices is imperative for fostering a shift in societal perspectives.

In their analysis, Srieih and al-Utbi (2021) conducted a study to enhance the understanding of characterization by employing Culpeper's (2001) model, aiming to provide a more objective and systematic method of character analysis. The analysis centers on two characters, Ralph and Jack, from Golding's (1954) "Lord of the Flies," a novel delving into the corruption of human nature and the potential for inherent evil. The outcomes indicate

stark contrasts between Ralph, embodying rational civility, and Jack, embodying savage brutality, thus contributing to a deeper exploration of characterization.

Asriyanti et al. (2022) attempted to explain how *Little Women* represents women's dependence on males. The descriptive qualitative approach was used in this study, and the data for the study came from the discourse between the *Little Women* characters. Cinderella Complex Syndrome patients give data for the study through their words and actions. The study's findings revealed that the amount to which characters are affected by the Cinderella Complex varies depending on whether the complex affects their attitudes and conduct subtly or blatantly. Meg's Cinderella Complex is defined by her fear of losing her femininity, which is primarily based on her self-concept. Jo's character exhibited a complete reliance on men and, as a result, a mature demeanor.

## **CHAPTER THREE**

### **Methodology and Procedures**

#### **3.1 The Study Sample**

Little Women and The Lighthouse were included in the sample. Louisa May Alcott and Virginia Woolf were chosen as authors. It is vital to recognize that the milieu in which the two writers lived had a substantial and clear influence on their writing style.

#### **3.2 Study Instruments**

The instruments employed in this research encompass a mixed approach for data collection and analysis. Following count frequency analysis using some corpus tools such as frequency lists and concordance lines provided by AntConc software. This software is instrumental in revealing the most frequently mentioned characters in the text.

Additionally, a qualitative-descriptive analysis is conducted, guided by Florma's (2017) framework of Direct and Indirect Characterization. Direct characterization involves the explicit presentation of each character's traits by the author, while indirect characterization is manifested through the characters' actions or speeches, as outlined by Oktariani (2021). To ensure a feminist lens in the character description, concordance lines generated from AntConc serve as evidence, contributing to an ongoing discussion.

The analysis of character portrayal aids in reader comprehension and identification, particularly within a feminist perspective, thereby facilitating effective communication of the literary work's message. Furthermore, the research extends its utility to English Language Teaching (ELT) students, emphasizing the educational benefit of studying characterization to enhance understanding of character development and assess the accuracy of character representations in capturing reality, as suggested by Oktariani (2021).

### **3.3 AntConc Software**

A corpus software tool is used to analyze corpora (linguistic texts), quantitatively, providing insights into the text revealing the linguistic patterns used and the messages behind such usage. The current analysis used two tools provided by this software: word frequency which is used to demonstrate the frequency of usage of the main characters in the novel, and concordance lines to provide direct and indirect characterization analysis of those characters.

### **3.4 Validity and Reliability**

It is worth noting that the researcher collaborated with other researchers to ensure the study's credibility by conducting different analyses and then cross-checking the data to resolve any differences.

### **3.5 Procedures**

In order to meet the study objectives, the researcher has done the following: Read examples from the two novels: “Little Women” and “To the Lighthouse.”

1. Comprehensive reading of previous studies and literature.
2. Determined the study questions and objectives.
3. Reviewed relevant literature including theoretical and empirical studies.
4. Collecting the data for examination.
5. Analyzed the selected short stories based on theoretical framework taken from theoretical and analytical approaches, specifically following Florma's (2017) framework of Direct and Indirect Characterization.

## CHAPTER FOUR

### Results and Discussion

#### 4.1 The Little Women

##### 4.1.1 Frequency Analysis of the Main Characters in The Little Women

A quantitative analysis to uncover the linguistic patterns is used focusing on the characters presented by the authors, the researcher looked for the most dominant characters highlighting the number of occurrences of their names, assuming that the most influential characters are frequently mentioned in the text of the novels. It is important to mention that the researcher didn't include any analysis of referential items due to the difficulty of detecting the antecedents of them.

**Table (4.1) Frequency of occurrence of the main characters in “Little Women”**

No.	Character	Frequency of occurrence	
1	Jo	1359	
2	Meg	685	
5	Marmee Mother Mrs. March	48 377 244	Total: 669
3	Amy	650	
4	Beth	465	
6	Mr. March Father	27 147	Total: 174
7	Mr. Laurence	77	

**Table (4.2) Concordance Lines Representing Jo's Personality**

but to eyes sharpened by absence, it was very plain and a heavy weight fell on	Jo'	s heart as she saw her sister's face. It was no paler and but
of you," began the Professor, after a moist promenade of half a block. "Yes, sir?" and	Jo'	s heart began to beat so hard she was afraid he would hear it. "I
word, and a wistful look in the eyes that never lost their childlike candor, which chilled	Jo'	s heart for a minute with a forboding fear, and decided her to make her
cried, for his face frightened her. "To the devil!" was the consoling answer. For a minute	Jo'	s heart stood still, as he swung himself down the bank toward the river, but
yet, but will soon learn to." CHAPTER TWENTY-ONE LAURIE MAKES MISCHIEF, AND JO MAKES PEACE	Jo'	s face was a study next day, for the secret rather weighed upon her, and
chuckling ecstatically. Presently Jo appeared, proudly bearing a flannel bundle laid forth upon a large pillow.	Jo'	s face was very sober, but her eyes twinkled, and there was an odd sound
conscience, and I can't give her up. I can't! I can't!" Down went	Jo'	s face into the wet handkerchief, and she cried despairingly, for she had kept up
of gratitude, could I?" "You are sure of his feeling for you?" The color deepened in	Jo'	s cheeks as she answered, with the look of mingled pleasure, pride, and pain which
haf no umbrella. May I go also, and take for you the bundles?" "Yes, thank you."	Jo'	s cheeks were as red as her ribbon, and she wondered what he thought of
and the stately exit, but Meg never thought of doing either, and disgraced herself forever in	Jo'	s eyes by meekly whispering, "Yes, John," and hiding her face on Mr. Brooke's
be fun to see them in print, and shan't we feel proud of our authoress?"	Jo'	s eyes sparkled, for it is always pleasant to be believed in, and a friend'
They all loved it, for it was a family refuge, and one corner had always been	Jo'	favorite lounging place. Among the many pillows that adorned the venerable couch was one,
up in a comforter on an old three-legged sofa by the sunny window. This was	Jo'	s favorite refuge, and here she loved to retire with half a dozen russets and
part of the desk among bills, passports, and business documents of various kinds were several of	Jo'	s letters, and in another compartment were three notes from Amy, carefully tied up with
dead roses put away inside. With a half-repentant, half-amused expression, Laurie gathered up all	Jo'	s letters, smoothed, folded, and put them neatly into a small drawer of the desk,

Laurie, and Laurie decided that Amy was the only woman in the world who could fill	Jo'	s place and make him happy. He did not tell her so, but she was
of dread. When morning came, for the first time in many months the fire was out,	Jo'	s place was empty, and the room was very still. But a bird sang blithely
let me comfort and help you? How could you shut me out, bear it all alone?"	Jo'	s voice was full of tender reproach, and her heart ached to think of the
the words were very pleasant to him. "Yes, it's late, and I'm _so_ tired."	Jo'	s voice was more pathetic than she knew. For now the sun seemed to have
paradise to wind yarn, wash the poodle, or read Belsham's Essays by the hour together.	Jo'	s ambition was to do something very splendid. What it was, she had no idea
which three years have wrought in their appearance, for all are looking their best just now.	Jo'	s angles are much softened, she has learned to carry herself with ease, if not
an expression of humility quite new to him, as he dropped his eyes and absently wound	Jo'	s apron tassel round his finger. "Mercy on us, this will never do," thought Jo,
I feel so queer! Oh, it is too lovely!" and Beth hid her face in	Jo'	s apron, quite upset by her present. Jo opened the paper and began to laugh,
very much." They found Mr. Laurence standing before the fire in the great drawing room, but	Jo'	s attention was entirely absorbed by a grand piano, which stood open. "Do you play?"
their characters. Meg's had roses and heliotrope, myrtle, and a little orange tree in it.	Jo'	s bed was never alike two seasons, for she was always trying experiments. This year
small child was poking turtles with Amy's cherished parasol, a second was eating gingerbread over	Jo'	s best bonnet, and a third playing ball with her gloves, but all were enjoying
spoke, he delivered a brown paper parcel to Meg, pulled Beth's hair ribbon, stared at	Jo'	s big pinafore, and fell into an attitude of mock rapture before Amy, then shook

Thus, according to analysis, Jo March, one of the main characters in "Little Women," is a perfect example of a person who combines ambition, independence, and defiance of gender norms. She stands out for herself and goes against social norms. She has a strong feeling of independence and a refusal to fit into the stereotypical roles of femininity. Jo's emotional



complexity gives her character depth, and her boldness and resistance defy gender stereotypes. She emphasizes the value of sisterhood and friendship despite her nonconformist tendencies, stressing the significance of female solidarity.

### 1. Meg:

The writer used several linguistic items to describe Meg's character who is caring, emotionally expressive, and traditionally feminine figure. Such depiction reflects the traditional image of women in their families and community.

**Table (4.3) Concordance Lines Representing Meg's Personality**

worn out with sleep and crying. I'll cover him up, and then go and set	Meg'	s heart at rest," thought John, creeping to the bedside, hoping to find his rebellious
of a folly that was not easily laid. When John got out his books that night,	Meg'	s heart sank, and for the first time in her married life, she was afraid
imagination of my readers, merely saying that the house was full of genuine happiness, and that	Meg'	s tender hope was realized, for when Beth woke from that long, healing sleep, the
large sheaf, but I know there's room in your heart for it, Marmee dear," added	Meg'	s tender voice. Touched to the heart, Mrs. March could only stretch out her arms,
it's dreadful to break up families so. Now don't say any more about it.	Meg'	s wedding has turned all our heads, and we talk of nothing but lovers and
s wedding... CHAPTER TWENTY-FOUR GOSSIP In order that we may start afresh and go to	Meg'	s wedding with free minds, it will be well to begin with a little gossip
cheery, though rather grayer, than when we saw her last, and just now so absorbed in	Meg'	s affairs that the hospitals and homes still full of wounded 'boys' and soldiers' widows,
so lonely. Good night, Mother, dear. It is so inexpressibly comfortable to have you here," was	Meg'	s answer. The kiss her mother gave her was a very tender one, and as
some time and now seemed very near. He saw the trouble in her face and drew	Meg'	s attention from it by asking quickly, "Where have you been calling, all so fine?" "

even after they discovered that they couldn't live on love alone. John did not find	Meg'	s beauty diminished, though she beamed at him from behind the familiar coffee pot. Nor
heart to be jealous or dismal. Amy was very much impressed by John's devotion and	Meg'	s dignity, Beth beamed at them from a distance, while Mr. and Mrs. March surveyed
It was very sweet, and I'm much obliged to whoever translated it for me." And	Meg'	s downcast face brightened as she spoke. "Don't you read German?" asked Miss Kate
mother found her in tears one day, and insisted on knowing what the matter was, for	Meg'	s drooping spirits had not escaped her observation. "I wouldn't tell anyone except you,
man, and we could not refuse to listen to him, but I will not consent to	Meg'	s engaging herself so young." "Of course not. It would be idiotic! I knew there
remark, "We are going to have a new moon, my dear." "I've no objection," was	Meg'	s equally soothing remark. A few other topics of general interest were introduced by Mr.
worn with sleeplessness and anxiety that the girls found it very hard to keep their resolution.	Meg'	s eyes kept filling in spite of herself, Jo was obliged to hide her face
must take care of you. I'm done with you forever." And slamming the door in	Meg'	s face, Aunt March drove off in high dudgeon. She seemed to take all the
wishes, merry words, and happy hopes than that in which Jo and her mother put away	Meg'	s few boxes, barrels, and bundles, and I am morally certain that the spandy new
the 'Dovecote'. That was the name of the little brown house Mr. Brooke had prepared for	Meg'	s first home. Laurie had christened it, saying it was highly appropriate to the gentle
mind till I've told you any plummy bit of news I get. I know where	Meg'	s glove is." "Is that all?" said Jo, looking disappointed, as Laurie nodded and twinkled
in Chiny," and so she might, for the girls' tastes differed as much as their characters.	Meg'	s had roses and heliotrope, myrtle, and a little orange tree in it. Jo's
had failed to recognize the approaching lady till that moment. Then, if she was going to	Meg'	s he always had something for the babies. If her face was turned homeward, he
bondswoman returned to the captive autocrat. The plaintive wail which succeeded the passionate roar went to	Meg'	s heart, and she ran up to say beseechingly... "Let me stay with him, he'
light glove, and carried one soiled one, and all pronounced the effect "quite easy and fine".	Meg'	s high-heeled slippers were very tight and hurt her, though she would not own

As the previous table shows, Meg is constantly shown to be a gentle and heartfelt person. For instance, the language used conveys a depth of feeling during vulnerable moments, like when "Meg's heart sank." Her "tender voice" and "tender hope" highlight her kind and compassionate nature even more. "Touched to the heart" emphasizes Meg's ability to emotionally connect with people, highlighting the impact she has on them. Meg's mother describes even a simple kiss as "a very tender one," demonstrating the depth of Meg's emotional ties.

In other parts of the novel, Meg is shown as a scared character. For example, the phrase "she was afraid" denotes a vulnerable time that could be related to obstacles in her own life or due to some cultural expectations from her surroundings. Being "absorbed in Meg's affairs" also suggests that she is preoccupied with personal or domestic issues, which is consistent with traditional gender norms that typically require women to prioritize family matters.

Meg's character is also described as a traditional female one, who finds comfort in her domestic responsibilities by her comment, "It is so inexpressibly comfortable to have you here." This reaffirms her satisfaction with conventional family dynamics. Furthermore, the statement "John did not find Meg's beauty diminished" highlights physical appearance, in line with the expectation placed on women by society to meet traditional beauty standards.

Moreover, "Cheery, though rather grayer than when we saw her last" is one of the descriptions that portray Meg as having a positive attitude, which reinforces the stereotype of women as nurturing and beneficial figures. The statement, "I will not consent to Meg's engaging herself so young," implies that she follows traditional relationship calendars, which speaks to cultural concerns regarding acceptable timeframes for women's engagements.

It is important to mention that Meg's marriage ceremony is highlighted in "Little Women." The fact that "Meg's wedding" is mentioned several times, especially in the previous concordance, suggests that Meg's marriage is an important part of the story. Phrases like "start afresh and go to Meg's wedding with free minds" and "Meg's wedding has turned all our heads" are used in the text to outline what happened after the wedding. The fact that Meg's wedding ceremony is being emphasized suggests that it is significant to the plot. During the period the story is set, family dynamics, conventional marriage importance, and cultural expectations may all be reflected in the conversations and planning surrounding the wedding.

## **2. Marmee**

Marmee was mentioned in the text using her name, mother and Mrs. March. The following concordance lines shows how this character is depicted when using her first name.

**Table (4.4) Concordance Lines Representing Marmee's Personality (using her first name)**

come and bring you home.” CHAPTER THIRTY-THREE JO'S JOURNAL New York, November Dear	Marmee	and Beth, I'm going to write you a regular volume, for I've
made me suspect that love and Laurie would win the day.” “How sharp you are,	Marmee,	and how silent! You never said a word to me.” “Mothers have need of
s pale one. “I never ought to, while I have you to cheer me up,	Marmee,	and Laurie to take more than half of every burden,” replied Amy warmly. “He
said Meg. “Not a bit like home,” added Amy. “It can't seem so without	Marmee	and little Pip,” sighed Beth, glancing with full eyes at the empty cage above
will be a treasure. I'll be sure and wear the nice flannels you sent,	Marmee,	and read carefully the books Father has marked. Thank you all, heaps and heaps!
alone. She sang like a little lark about her work, never was too tired for	Marmee	and the girls, and day after day said hopefully to herself, “I know I'
m afraid, but the minute she was fairly married, Meg cried, “The first kiss for	Marmee!”	and turning, gave it with her heart on her lips. During the next fifteen
I'll make the set of shirts for father, instead of letting you do it,	Marmee.	I can and I will, though I'm not fond of sewing. That will
That does me good! That's worth millions of money and pecks of praise. Oh,	Marmee,	I do try! I will keep on trying, and not get tired, since I
and, taking Beth's stool, leaned her elbows on her mother's knee, saying bravely... “	Marmee,	I want to 'fess'.” “I thought so. What is it, dear?” “Shall I go
never forgets that,” she said, putting the fresh nosegay in the vase that stood in ‘	Marmee'	s corner', and was kept supplied by the affectionate boy. “Miss Meg March, one
we, Mother?” asked Meg, turning to Mrs. March, who sat sewing in what they called ‘	Marmee'	s corner'. “You may try your experiment for a week and see how you
with great disfavor. “Change it,” advised Jo. “I won't be so silly, or hurt	Marmee'	s feelings, when she took so much pains to get my things. It's
at the other window, said, smiling, “Two pleasant things are going to happen right away.	Marmee	is coming down the street, and Laurie is tramping through the garden as if

see Miss March and Miss Josephine at a little dance on New Year's Eve.'	Marmee	is willing we should go, now what shall we wear?" "What's the use
s initials are M.M., and I don't want anyone to use these but	Marmee,"	said Beth, looking troubled. "It's all right, dear, and a very pretty idea,
a little bit afraid of him, but I don't know why I should be.	Marmee	said I might come, and I don't think you're any the worse
they were never disappointed or sorry that they took the old woman's advice." "Now,	Marmee,	that is very cunning of you to turn our own stories against us, and
Mothers are the best lovers in the world, but I don't mind whispering to	Marmee	that I'd like to try all kinds. It's very curious, but the
were seldom home before two. "Cuddle your cats and get over your headache, Bethy. Goodbye,	Marmee.	We are a set of rascals this morning, but we'll come home regular
whether married or single, will be the pride and comfort of our lives." "We will,	Marmee,	we will!" cried both, with all their hearts, as she bade them good night.
ll tell you how he looks. He's almost forty, so it's no harm,	Marmee.	After tea and a go-to-bed romp with the little girls, I attacked
things, and drink out of a tin mug," sighed Amy. "When will he come home,	Marmee?"	asked Beth, with a little quiver in her voice. "Not for many months, dear,
the table. "She's coming! Strike up, Beth! Open the door, Amy! Three cheers for	Marmee!"	cried Jo, prancing about while Meg went to conduct Mother to the seat of
going to make the grand tour. "Don't feel that I am separated from you,	Marmee	dear, or that I love you any the less for loving John so much,"
softly. "A large sheaf, but I know there's room in your heart for it,	Marmee	dear," added Meg's tender voice. Touched to the heart, Mrs. March could only
to hurt people's feelings and say dreadful things. Tell me how you do it,	Marmee	dear." "My good mother used to help me..." "As you do us..." interrupted Jo,
observing that she had on her new bonnet, but not alluding to the fact. "Yes,	Marmee,	do you want anything in town? I've got to run in and get

The analysis of concordance reveals multiple facets of Marmee's character, showcasing her as a central and nurturing figure in the lives of her daughters. First and foremost, she is characterized by her "Motherly Love," evident in instances

such as being praised with the words "*How sharp you are, Marmee*" and the depiction of Meg March giving the first kiss with her heart on her lips, illustrating Marmee's affectionate and nurturing nature.

Furthermore, Marmee assumes the role of a "*Provider and Supportive Figure*," as demonstrated when her daughters' express gratitude for thoughtful gestures like the sent flannels. Additionally, her comforting presence is highlighted when Amy remarks, "*Not a bit like home, added Amy*," underscoring Marmee's role as a source of comfort.

The concordance lines also portray Marmee as "*Encouraging and having a Positive Influence*." Examples such as "*He's almost forty, so it's no harm, Marmee*" and the assurance that loving someone else doesn't diminish the love for her demonstrate Marmee's positive impact and encouragement.

Moreover, Marmee's role as a "*Listener and Advisor*" is evident when her daughters confide in her, as seen in lines like *Marmee, I want to 'fess "and I'll tell you how he looks.*" These instances illustrate her as a trusted confidante and advisor in her daughters' lives.

The analysis further reveals Marmee's "*Hardworking and Selfless*" nature, illustrated through references like "*She sang like a little lark about her work*" and her dedication to making shirts for her father. These instances underscore her commitment and selflessness in providing for her family.

Lastly, Marmee is depicted as "*Cheerful and Optimistic*," as seen in phrases like "*Marmee, I want to 'fess*" and Meg's joyful proclamation during a significant moment. These examples emphasize Marmee's cheerful disposition and optimistic outlook.

In summary, the concordance lines collectively paint a comprehensive picture of Marmee as a warm, supportive, and multifaceted maternal figure, embodying various positive qualities in her relationships with her daughters.

**Table (4.5) Concordance Line representing Mrs. March**

day was fine, and Meg departed in style for a fortnight of novelty and pleasure.	Mrs.	March had consented to the visit rather reluctantly, fearing that Margaret would come back
reserve and devoted herself to her mother. This left Jo to her own devices, for	Mrs.	March had taken her place as nurse, and bade her rest, exercise, and amuse
Grandma, from her little Beth.” During the ceremony the boys had mysteriously disappeared, and when	Mrs.	March had tried to thank her children, and broken down, while Teddy wiped her
would come of it, and she hoped they would take her advice the next time.	Mrs.	March put the note in the fire, the money in her purse, and went
I know I am poor, yet they never made any difference.” “Why should they?” and	Mrs.	March put the question with what the girls called her ‘Maria Theresa air’. “You
to be nursed. No one wanted to go to bed when at ten o’clock	Mrs.	March put by the last finished job, and said, “Come girls.” Beth went to
if they are real and not too preachy,” said Jo, after a minute’s silence.	Mrs.	March smiled and began at once, for she had told stories to this little
busied with girlish fancies as innocent and fresh as the pansies in her belt, that	Mrs.	March smiled and was satisfied. “Two letters for Doctor Jo, a book, and a
to be quite contented with my family. I don’t understand it.” “I do,” and	Mrs.	March smiled her wise smile, as Jo turned back the leaves to read what
a minute, and give myself a little shake for being so weak and wicked,” answered	Mrs.	March with a sigh and a smile, as she smoothed and fastened up Jo’
You had no winter things and got the simplest with your own hard earnings,” said	Mrs.	March with a look that warmed Jo’s heart. “I hadn’t the least
through the garden as if he had something nice to tell.” In they both came,	Mrs.	March with her usual question, “Any letter from Father, girls?” and Laurie to say
home better than clumsy old Jo, and be a pride, not a torment to him.”	Mrs.	March and her husband smiled and nodded at each other with happy faces, for



Mrs. March, as depicted in the concordance lines, emerges as a multifaceted character within the novel, embodying various roles and characteristics that contribute significantly to the family dynamic. Firstly, her portrayal as an *anxious mother* is evident in lines such as "*Mrs. March looked anxious as she put the question,*" showcasing her deep emotional connection and genuine concern for her daughters' well-being. Moreover, her supportive and understanding nature shines through in instances where she offers comfort to Meg after the loss of her pet and reassures Jo in moments of vulnerability. These interactions highlight Mrs. March as a *maternal anchor*, providing emotional support to her children. Additionally, her *practical and wise demeanor* is showcased in responses like *It's not exactly going out to service,*" demonstrating her ability to offer sensible guidance to her daughters in unconventional situations. Mrs. March's *cheerful and optimistic* disposition is reflected in lines such as "*Mrs. March said, with a particularly happy face,*" emphasizing her role in infusing joy into family moments. Furthermore, her interactions with Mr. March underscore her devotion as a wife, portraying a strong marital bond. Mrs. March's commitment to *instilling moral values* is evident in lines like "*Don't be troubled, Meg, poverty seldom daunts a sincere lover,*" showcasing her emphasis on sincerity over material considerations. Lastly, expressions of gratitude and the tender kiss Jo gives her reveal a deep *sense of maternal pride and love*. In summary, the concordance lines collectively depict Mrs. March as an integral and influential figure, playing a vital role in shaping the characters and lives of her daughters through her diverse and nuanced characteristics.

3. **Amy:**

The following table shows how the author describes the character of Amy throughout the novel.

**Table (4.6) Concordance Lines representing Amy's character**

he spoke, and did not look up till a great tear dropped on the paper.	Amy'	s face was full of trouble, but she only said, "Don't people put
she might, for when Jo turned freakish there was no knowing where she would stop.	Amy'	s face was a study when she saw her sister skim into the next
not only in worldly things, but the better wealth of love, confidence, and happiness. For	Amy'	s face was full of the soft brightness which betokens a peaceful heart, her
young man's greeting with her usual suavity and spirit. They got on excellently, for	Amy'	s chief care was soon set at rest by learning that the gentleman would
in the big wardrobes and the ancient chests, for Aunt March hoarded like a magpie.	Amy'	s chief delight was an Indian cabinet, full of queer drawers, little pigeonholes, and
and thanked God that Beth was well at last. CHAPTER FORTY-ONE LEARNING TO FORGET	Amy'	s lecture did Laurie good, though, of course, he did not own it till
no moan, asking no sympathy, and taking his trouble away to live it down alone.	Amy'	s lecture put the matter in a new light, and for the first time
How could I after all the fuss?" began May, but she did not finish, for	Amy'	s voice came across the hall, saying pleasantly... "You may have them, and welcome,
up and striking an attitude which suddenly changed from the imposing to the rapturous, as	Amy'	s voice was heard calling, "Where is she? Where's my dear old Jo?"
s 'No' had not spoiled his life. He had always meant to do something, and	Amy'	s advice was quite unnecessary. He had only been waiting till the aforesaid blighted
chance." It was a characteristic speech, and sounded daring, but audacity becomes young people, and	Amy'	s ambition had a good foundation. Laurie smiled, but he liked the spirit with
of the characters died in the end. "I like that about the splendid picture," was	Amy'	s approving remark, as Jo paused. "I prefer the loving part. Viola and Angelo
forth. So each week beheld some fresh absurdity. Everything was done at last, even to	Amy'	s arranging different colored soaps to match the different colored rooms, and Beth's
fussy aprons that did not fit. Everything was good, well made, and little worn, but	Amy'	s artistic eyes were much afflicted, especially this winter, when her school dress was

Amy's character, as revealed through concordance analysis, exhibits a dynamic and nuanced development. Initially, she is portrayed in a moment of *empathy and concern* when a tear drops on her paper as her sister speaks emotionally. Amy's face reflects trouble, showcasing her sensitivity and emotional intelligence. This aspect of her character is consistent with the framework of her being in touch with the *emotional well-being of others*.

Furthermore, in a situation where Jo's behavior becomes unpredictable, Amy's face becomes a "*study*," indicating her ability to observe and analyze her surroundings. This suggests Amy's perceptiveness and understanding of her sister's unpredictable nature. Her reactions are not merely reactive but thoughtful, adding depth to her characterization.

As the narrative unfolds, Amy's character is depicted as *possessing a soft brightness and a peaceful heart*, emphasizing her role as a source of comfort and positivity within the family. She is not only attuned to worldly matters but also values the "*better wealth of love, confidence, and happiness*." This underlines Amy's prioritization of emotional and interpersonal aspects of life over material considerations.

The concordances also highlight Amy's artistic and creative inclinations, such as her delight in an Indian cabinet and her talent for drawing. Her artistic eyes, beauty-loving nature, and appreciation for fine things provide insight into her aesthetic sensibilities and the value she places on beauty.

Additionally, Amy's role as a *supportive friend* is evident in her interactions with Laurie. Despite her initial concerns, Amy's chief care is put to rest upon learning about the gentleman's sincerity. This reflects her practical and discerning approach to relationships.

The concordance analysis also portrays Amy's growth and maturation. For instance, her lecture to Laurie about learning to forget is depicted as having a positive impact, contributing to his personal development. This illustrates Amy's role as a moral guide and mentor within the narrative.

Furthermore, Amy's ambition, as reflected in her speech about Laurie's life not being spoiled by a "No," demonstrates her determination and forward-thinking nature. Her ambition is acknowledged by Laurie, showcasing a mutual respect between the characters.

Amy's involvement in various activities, such as arranging colored soaps and creating artistic sketches, adds layers to her character, showcasing her diverse interests and talents. Her artistic pursuits, ranging from drawing to arranging, contribute to a well-rounded and multi-faceted characterization.

The analysis also depicts Amy's relationships with her sisters, including moments of conflict and reconciliation. Her ability to forgive and seek forgiveness, as seen in her interaction with Jo, highlights her capacity for growth and understanding within familial bonds.

In summary, Amy's character emerges as a multifaceted individual with qualities such as empathy, perceptiveness, artistic talent, ambition, and a commitment to emotional well-being and family dynamics.

#### 4. Beth:

This section explains Beth's character based on concordance analysis, and how language is used to depict her personality.

**Table (4.7) Concordance Lines representing Beth's character**

possessed. For a minute her eyes were too dim for seeing, and when they cleared,	Beth	was looking up at her so tenderly that there was hardly any need for
some sort, and found that she was apt to forget her little book, now that	Beth	was not there to remind her of it. "It would be excellent and charming,
in spite of poverty." "We'll remember, Mother!" and they did. CHAPTER TWELVE CAMP LAURENCE	Beth	was postmistress, for, being most at home, she could attend to it regularly, and
shells they had been collecting. It came to her then more bitterly than ever that	Beth	was slowly drifting away from her, and her arms instinctively tightened their hold upon
improved rapidly, and Mr. March began to talk of returning early in the new year.	Beth	was soon able to lie on the study sofa all day, amusing herself with
looking as fresh and sweet as a rose in her pink dress among the green.	Beth	was sorting the cones that lay thick under the hemlock nearby, for she
minute after, as they went upstairs and she looked into her well-stored linen closet.	Beth	was there, laying the snowy piles smoothly on the shelves and exulting over the
new idea into her head, she would have seen nothing unusual in the fact that	Beth	was very quiet, and Laurie very kind to her. But having given the rein
peace that those who loved it best smiled through their tears, and thanked God that	Beth	was well at last. CHAPTER FORTY-ONE LEARNING TO FORGET Amy's lecture did
the skin off her nose boating, and got a raging headache by reading too long.	Beth	was worried by the confusion of her closet and the difficulty of learning three

his loving sister Jo. In a postscript she desired him not to tell Amy that	Beth	was worse, she was coming home in the spring and there was no need
all agreeable at breakfast time. Everyone seemed rather out of sorts and inclined to croak.	Beth	had a headache and lay on the sofa, trying to comfort herself with the
bless you, my dear! Good day, madam.” And away he went, in a great hurry.	Beth	had a rapture with her mother, and then rushed up to impart the glorious
from her book, or asked a single question. Perhaps curiosity might have conquered resentment, if	Beth	had not been there to inquire and receive a glowing description of the play.
good, and the room seemed lonely and untidy, for Jo had not filled the vases,	Beth	had not dusted, and Amy’s books lay scattered about. Nothing was neat and
confirmed her suspicion. Though Laurie flirted with Amy and joked with Jo, his manner to	Beth	had always been peculiarly kind and gentle, but so was everybody’s. Therefore, no
dismayed at the sentimental predicament out of which he was to rescue the absurd couple.	Beth	had disappeared behind Jo, and Grace was asleep. “So the poor knight is to

Beth is portrayed as an incredibly empathetic and compassionate character. In various instances, such as when Jo confides in her or during times of weariness, her responses reveal a deep understanding and concern for the well-being of others. For example, when Jo lays her wearied head down on Beth's little brown hood, Beth provides comfort and support, showcasing her empathetic nature. The language used to describe Beth's actions, such as bringing a "look of inexpressible comfort" to her sister's face, highlights her role as a source of solace in moments of emotional distress.

Despite facing health challenges, Beth exhibits remarkable resilience. The concordances emphasize her ability to find hope and positivity even in the midst of illness. The language used to describe Beth's response to her own health struggles, like "her one regret had been that she had done so

little," underscores her determination to focus on the positive aspects of her life. Beth's resilience becomes evident through her music, creative pursuits, and interactions, contributing to the emotional depth of the narrative.

Beth's presence significantly impacts the emotional atmosphere of the narrative. The concordances highlight how her serene and smiling demeanor brings comfort and hope to those around her. For instance, her singing of a favorite hymn contributes to a peaceful and hopeful atmosphere in the household. The language used, such as "Beth's face, serene and smiling," illustrates her role in creating a positive emotional environment. Furthermore, her influence on her sister Jo's creative pursuits is evident through language emphasizing Beth's role as a source of inspiration and orderliness, contributing to the overall harmony in the family's life.

In summary, the language used in the concordances depicts Beth as a multi-faceted character with a rich emotional landscape. Descriptions such as "inexpressible comfort," "remarkable resilience," and "serene and smiling" contribute to the portrayal of Beth's empathetic nature, resilience in adversity, and significant influence on the emotional dynamics of the narrative.

#### **5. Mr. March:**

The characterization of Mr. March in the provided concordances reveals several key traits that define his role in the narrative.

**Table (4.8) Concordance Lines representing Mr. March's character**

her. There was no bridal procession, but a sudden silence fell upon the room as	Mr. March	and the young couple took their places under the green arch. Mother and
lose their wits, for the strangest things were done, and no one said a word.	Mr. March	became invisible in the embrace of four pairs of loving arms. Jo disgraced
sunshine after a storm were the peaceful weeks which followed. The invalids improved rapidly, and	Mr. March	began to talk of returning early in the new year. Beth was soon
though there was no danger yet'. A letter from Washington added to their trouble, for	Mr. March	had had a relapse, and could not think of coming home for a
spite of wintry weather, hard work, and the unsatisfied desires of pleasure-loving youth. When	Mr. March	lost his property in trying to help an unfortunate friend, the two oldest
her mother checked any further remarks, and the whole family ate in heroic silence, till	Mr. March	mildly observed, "salad was one of the favorite dishes of the ancients, and
Brooke for his faithful care of her husband, at which Mr. Brooke suddenly remembered that	Mr. March	needed rest, and seizing Laurie, he precipitately retired. Then the two invalids were
had been, and how he was altogether a most estimable and upright young man. Why	Mr. March	paused a minute just there, and after a glance at Meg, who was
on much longer. Such a happy procession as filed away into the little dining room!	Mr. March	proudly escorted Mrs. Laurence. Mrs. March as proudly leaned on the arm of '
the somewhat vague reply that he believed they did sometimes, in a tone that made	Mr. March	put down his clothesbrush, glance at Jo's retiring face, and then sink
passed have brought but few changes to the quiet family. The war is over, and	Mr. March	safely at home, busy with his books and the small parish which found
freely as if there were no such things as care or sorrow in the world.	Mr. March	strolled placidly about, quoting Tusser, Cowley, and Columella to Mr. Laurence, while enjoying...
MARCH SETTLES THE QUESTION Like bees swarming after their queen, mother and daughters hovered about	Mr. March	the next day, neglecting everything to look at, wait upon, and listen to
to repose, which they did, by both sitting in one big chair and talking hard.	Mr. March	told how he had longed to surprise them, and how, when the fine



and while noiselessly taking off her cloak, Laurie came in with a letter, saying that	Mr. March	was mending again. Jo read it thankfully, but the heavy weight did not
mother softly. "She has had a good example before her all her life, my dear,"	Mr. March	whispered back, with a loving look at the worn face and gray head
prophetess, for everybody and everything seemed bound to produce a grand success. To begin with,	Mr. March	wrote that he should soon be with them, then Beth felt uncommonly well
the study, astonished by the spectacle that met his eye. Prone upon the floor lay	Mr. March,	with his respectable legs in the air, and beside him, likewise prone, was
children's interest as Mrs. Moffat supposed. "I suspect that is a wise man," remarked	Mr. March,	with placid satisfaction, from the hearthrug, after the last guest had gone. "I
My bread is riz, so no more at this time. I send my duty to	Mr. March,	and hope he's seen the last of his Pewmonia. Yours respectful, Hannah
can't get any lobsters, so you will have to do without salad today," said	Mr. March,	coming in half an hour later, with an expression of placid despair. "Use
investigating his watch, with juvenile audacity. The women telegraphed their approval to one another, and	Mr. March,	feeling that he had got a kindred spirit, opened his choicest stores for
up a salon as a queen of society. "How happy those children seem together!" observed	Mr. March,	finding it difficult to become absorbed in his Aristotle after the young couple
but evening seldom failed to bring him out to see—well, he always asked for	Mr. March,	so I suppose he was the attraction. The excellent papa labored under the
I think the burdens are in a fair way to tumble off very soon," said	Mr. March,	looking with fatherly satisfaction at the four young faces gathered round him. "How
crop, I don't see the 'son Jo' whom I left a year ago," said	Mr. March. “	I see a young lady who pins her collar straight, laces her boots
her nephew, for she had met Laurie as she took her airing, and hearing of	Mr. March'	s arrival, drove straight out to see him. The family were all busy

Firstly, Mr. March is depicted as a *loving and supportive patriarch*. The language used, such as "*proudly escorted*," illustrates his sense of pride and affection for his family. His role as a source of guidance and comfort is evident in

the way he is described as being busy with his books and the parish, emphasizing a sense of responsibility and care for those around him.

Secondly, Mr. March is portrayed as a *resilient and optimistic figure*. Phrases like "*the war is over, and Mr. March safely at home*" highlight his ability to endure challenges and maintain a positive outlook. Despite facing health issues, he is depicted as actively engaging in various activities, quoting literature and enjoying the company of others, showcasing his determination to embrace life fully.

Thirdly, the language used to describe Mr. March's interactions with his family members emphasizes his role as a *unifying force*. Phrases like "*hovered about Mr. March, mother and daughters, and strolled placidly about*" underscore his presence as a central figure around whom the family revolves. His positive influence is reflected in the joyful atmosphere created when the family gathers around him.

In conclusion, the language used to depict Mr. March in the concordance lines highlights him as a loving, resilient, and unifying figure within the family. His character contributes to the overall harmony and positive dynamics of the narrative, embodying values of love, support, and optimism.

**Table (4.9) Concordance Lines representing Father's character (Mr. March)**

that I didn't wish to have secrets from you, and he must speak to	father.	I was very grateful for his kindness, and would be his friend, but nothing
any measures, however violent. "Nothing but wait. Let her alone, be kind and patient, and	Father'	s coming will settle everything," replied her mother. "Here's a note to you,
how to spend it, and got tipsy and gambled, and ran away, and forged his	father'	s name, I believe, and was altogether horrid." "You think I'm likely to

calmly and decidedly, ‘Thank you, Mr. Brooke, you are very kind, but I agree with	Father	that I am too young to enter into any engagement at present, so please
John went with me at Mr. Laurence’s request, and was so devoted to poor	Father	that we couldn’t help getting fond of him. He was perfectly open and
the picture of a handsome man, which hung over his table. It was Laurie’s	father,	who had run away in his youth, and married against the imperious old man’
you read German?’” asked Miss Kate with a look of surprise. “Not very well. My	father,	who taught me, is away, and I don’t get on very fast alone,
an air of interest. She heard Mrs. Moffat reply to one of them... “Daisy March—	father	a colonel in the army—one of our first families, but reverses of fortune,
and try to ‘remember correctly and describe clearly all that I see and admire’, as	Father	advised. It is good practice for me, and with my sketchbook will give you
the song of the shepherd boy which the Pilgrims heard. I made the music for	Father,	because he likes the verses.” So, sitting at the dear little piano, Beth softly
see how he regards the fair maid whose heart he cannot win, though her stern	father	bestows her hand,” returned the troubadour. “Tis whispered that she loves the young English
patience, skill, and in time success, for no mortal boy could hold out long with	Father	Bhaer shining on him as benevolently as the sun, and Mother Bhaer forgiving him
her. She was tired of care and confinement, longed for change, and thoughts of her	father	blended temptingly with the novel charms of camps and hospitals, liberty and fun. Her
look like my Beth, and there’s nobody to help us bear it. Mother and	father	both gone, and God seems so far away I can’t find Him.” As
all manner of flourishes and curly-tailed letters. My precious Marmee: Three cheers for dear	Father!	Brooke was a trump to telegraph right off, and let us know the minute

In addition to that, Mr. March is described thoroughly throughout the novel. The characterization of the father figure according to concordance analysis offers insights into his role and impact within the narrative.

Throughout the text, the father is portrayed as a *figure of responsibility and authority*, evident in the references to him making decisions and giving consent. The phrases like *"if her father and mother consent" and "Father and Mother don't think so"* underscore his position as a key influencer in matters concerning the family. This portrayal aligns with the traditional role of a father as a protector and decision-maker.

Moreover, the father is depicted as someone who is cared for and missed in his absence. The lines *"we rather missed you, Father and Mother especially" and "We long, day and night, to have you back"* highlight the emotional connection the characters, especially the daughters, share with their father. This emotional bond emphasizes the father's role not just as a provider but as a source of love and comfort.

Additionally, the father is shown as a figure of *support during challenging times*. The phrase *"trying to make home as happy to them as they had to Father"* illustrates his positive influence on the family dynamics. This suggests that the father is not just a distant authority figure but actively contributes to the well-being and happiness of the family.

In conclusion, the language used in the concordances paints a multifaceted picture of the father character, portraying him as a responsible decision-maker, a source of emotional connection, and a supportive presence

in the family dynamic. These facets contribute to a rich and nuanced portrayal of the father within the narrative.

## 6. Mr. Laurence:

In Louisa May Alcott's "Little Women," Mr. Laurence emerges as a multifaceted character, with distinct qualities that contribute to his role in the March family's life.

**Table (4.10) Concordance Lines of Mr. Laurence's character**

but it's sad enough to make one cry. Give us something gayer, lad," said	Mr. Laurence,	whose kind old heart was full of sympathy, which he longed to show
to another after offering some deep insult. Jo dropped a kiss on the top of	Mr. Laurence'	s bald head, and ran up to slip the apology under Laurie's
of him? Oh, she did look so funny, hugging the big, slippery fish, and hoping	Mr. Laurence'	s bed in heaven would be 'aisy'." When they had laughed at Beth'
laughing and crying over it. How very kind Mr. Brooke is, and how fortunate that	Mr. Laurence'	s business detains him near you so long, since he is so useful
six or eight will probably come, so I shall hire a beach wagon and borrow	Mr. Laurence'	s cherry-bounce." (Hannah's pronunciation of char-a-banc.) "All of this
dear piano. No persuasions or enticements could overcome her fear, till, the fact coming to	Mr. Laurence'	s ear in some mysterious way, he set about mending matters. During one
over a railroad map with his head propped up on both hands. "Come in!" and	Mr. Laurence'	s gruff voice sounded gruffer than ever, as Jo tapped at his door. "
home for Meg. With the good sense and sturdy independence that characterized him, he refused	Mr. Laurence'	s more generous offers, and accepted the place of bookkeeper, feeling better satisfied
fourth fastening up her travelling bag... "Children, I leave you to Hannah's care and	Mr. Laurence'	s protection. Hannah is faithfulness itself, and our good neighbor will guard you
about it, and I will tell you how it happened. John went with me at	Mr. Laurence'	s request, and was so devoted to poor Father that we couldn't

would not bear much restraint, and hoped he would be more forebearing with the lad.	Mr. Laurence'	s ruddy face changed suddenly, and he sat down, with a troubled glance
dear, be prudent, watch over your sisters, consult Hannah, and in any perplexity, go to	Mr. Laurence.	Be patient, Jo, don't get despondent or do rash things, write to
the invalid dolls needed air. Now, the garden separated the Marches' house from that of	Mr. Laurence.	Both stood in a suburb of the city, which was still country-like,
boy, trying to look sober while his black eyes shone with fun. "Nicely, thank you,	Mr. Laurence.	But I am not Miss March, I'm only Jo," returned the young
some innocent thing, and buried it under the leaves. "Now I must go and prepare	Mr. Laurence	to be very kind to my poor boy. I wish he'd love
am," said a gruff voice behind her, and there, to her great dismay, stood old	Mr. Laurence.	Poor Jo blushed till she couldn't blush any redder, and her heart
Laurie, following her into a corner of the parlor, whither all had adjourned to greet	Mr. Laurence. "	I don't approve of the match, but I've made up my

His *generosity* is evident through thoughtful gestures, such as sending over a hamper of food to the March household. This act extends beyond mere formality, revealing a sincere concern for their well-being. In times of adversity, Mr. Laurence's protective instincts come to the forefront. When Beth falls ill, he provides old wine for her recovery, showcasing not only his generosity but also a genuine desire to ensure the health and comfort of the March family members.

Mr. Laurence's character is further enriched by his appreciation for the arts. He recognizes and encourages Amy's musical talents, adding a cultural dimension to his persona. This appreciation for artistic expression demonstrates a refined taste and an ability to nurture talent in others. Amidst the challenges faced by the March family, moments of levity punctuate the narrative, and Mr. Laurence's hearty laughter during a family gathering

highlights his sense of humor. This adds a lighter dimension to his character, contributing to the warmth of the occasion and showcasing a more jovial side of his personality.

Moreover, Mr. Laurence's interactions with the March sisters reflect his gentlemanly demeanor. An example of this is observed when he offers his arm to Meg with old-fashioned courtesy during a discussion about her silk dress. Such gestures underscore his traditional and respectful approach, portraying him as a figure of authority and kindness in the lives of the March family.

Language is a pivotal tool in characterizing the individuals in "Little Women," allowing readers to delve into their personalities, relationships, and nuances. Jo, with her independent and ambitious spirit, is characterized by her language choices, reflected in concordance lines where she engages in intellectual pursuits, emphasizing her proactiveness and creativity. Amy's linguistic expressions in the concordance lines highlight her artistic inclinations, whether through playing the piano or receiving invitations to share her musical talents with Mr. Laurence.

Beth's gentle and fragile nature is conveyed through specific linguistic choices in the concordance lines, particularly those related to her vulnerability and moments of care by Mr. Laurence. Meg's practical and maternal traits are linguistically portrayed as she manages household affairs and takes on domestic responsibilities in the lines, providing a comprehensive view of her character.

Mrs. March's wisdom and guidance are embodied in her language, evident in concordance lines where she imparts advice and offers comfort, emphasizing her maternal role. Similarly, Mr. March's character is shaped through his quotes that align with values and principles, showcasing his moral guidance and care for his family.

The role of language in Mr. Laurence's characterization is significant, revealing his benevolence and paternal nature. Concordance lines demonstrate linguistic choices that emphasize his kindness, generosity, and the impact he has on the March family's lives.

In conclusion, language serves as a powerful tool in characterizing each member of the March family and Mr. Laurence in "Little Women." The unique linguistic expressions in concordance lines contribute to the readers' understanding of the characters, their relationships, and the overall dynamics within the narrative.

## **4.2 The Lighthouse**

### **4.2.1 Frequency Analysis of the Main Characters in to the Lighthouse**

A quantitative analysis to uncover the linguistic patterns is used focusing on the characters presented by the authors, the researcher looked for the most dominant characters highlighting the number of occurrences of their names, assuming that the most influential characters are frequently mentioned in the text of the novels. It is important to mention that the researcher didn't include any



analysis of referential items due to the difficulty of detecting the antecedents of them.

**Table (4.11) Frequency of occurrence of the main characters in “TO The Lighthouse”**

NO.	Character	Frequency of occurrences	
1	Mrs. Ramsay mother	225 28	253
2	Mr. Ramsay Father	102 66	168
3	Lily Briscoe	143	

The previous table shows the frequency of occurrence of the main character in *To The Lighthouse*. The researcher focused on searching for the names of the characters by searching for pronouns due to the difficulty of determining their referential entities. Thus, the pronouns are not included in the direct and indirect characterization analysis. The frequency could be interpreted in terms of the importance of usage. According to frequency analysis, Mrs. Ramsay (253 times) is the dominant character in the novel, followed by Mr. Ramsay (168 times) and then Lily Briscoe (147 times).

### 1. Mrs. Ramsay

**Table (4.12) Concordance Lines representing Mrs. Ramsay’s character**

Mrs. Ramsay cared not a fig for her painting), or triumphs won by her (probably	Mrs. Ramsay	had had her share of those), and here she saddened, darkened, and came
answer. [Mr. Ramsay, stumbling along a passage one dark morning, stretched his arms out, but	Mrs. Ramsay	having died rather suddenly the night before, his arms, though stretched out, remained
with tears in her eyes. "The mountains are so beautiful." Her father was dying there,	Mrs. Ramsay	knew. He was leaving them fatherless. Scolding and demonstrating (how to make a

be sick. It annoyed him that she should have made him speak like that, with	Mrs. Ramsay	listening. If only he could be alone in his room working, he thought,
it mean to her when a wave broke? (Lily looked up, as she had seen	Mrs. Ramsay	look up; she too heard a wave falling on the beach.) And then
the old cask or whatever it was bobbing up and down among the waves and	Mrs. Ramsay	looking for her spectacle case among the pebbles. "Oh, dear! What a nuisance!
the breaking wave; Mrs. Ramsay bringing them together; Mrs. Ramsay saying, "Life stand still here";	Mrs. Ramsay	making of the moment something permanent (as in another sphere Lily herself tried
knows even at the moment of intimacy, This is knowledge? Aren't things spoilt then,	Mrs. Ramsay	may have asked (it seemed to have happened so often, this silence by
minor virtues which we do not acquire until later in life. "If at all," said	Mrs. Ramsay	merely to fill up space, thinking what an old maid William was becoming.
killing a wasp with a teaspoon on the bank! And it was still going on,	Mrs. Ramsay	mused, gliding like a ghost among the chairs and tables of that drawing-
step was empty, but it had no effect on her whatever. She did not want	Mrs. Ramsay	now.)--People who thought her too sure, too drastic. Also, her beauty offended
thought what an appalling experience he had been through, and he must tell some one--	Mrs. Ramsay	of course, for it took his breath away to think what he had
way into the hollow there. At the same time, she seemed to be sitting beside	Mrs. Ramsay	on the beach. "Is it a boat? Is it a cask?" Mrs. Ramsay
you remember?" she felt inclined to ask him as she passed him, thinking again of	Mrs. Ramsay	on the beach; the cask bobbing up and down; and the pages flying.
of the brain? or the heart? Could loving, as people called it, make her and	Mrs. Ramsay	one? for it was not knowledge but unity that she desired, not inscriptions
impelled by what desire, shot by whom, at what directed, who could say? What, what?	Mrs. Ramsay	pondered, watching her. It might be a vision--of a shell, of a
s lap and laughed and laughed and laughed, laughed almost hysterically at the thought of	Mrs. Ramsay	presiding with immutable calm over destinies which she completely failed to understand. There

In the portrayal of Mrs. Ramsay according to the concordance lines from "To the Lighthouse," her character is meticulously depicted through the use of language. Virginia Woolf employs rich and evocative prose to delve into Mrs. Ramsay's thoughts and feelings. The analysis reveals Mrs. Ramsay's *introspective nature*, particularly when she contemplates the complexities of love, as indicated by the parenthetical note that she was "*thinking about love*." Mrs. Ramsay's strong sense of duty and her ability to decisively take charge of situations are evident in the lines. She is described as a woman who constantly engages in tasks that need immediate attention, showcasing her *proactive nature*. The repetition of the phrase "*Mrs. Ramsay had*" emphasizes her *agency in decision-making* and underscores her role as a central force in the narrative.

The theme of giving and sacrifice is prominently woven into Mrs. Ramsay's characterization. The analysis recounts how she had given generously, and the repetition of "*giving, giving, giving*" highlights the *selflessness* that ultimately led to her demise. The use of this repetition serves to emphasize the profound impact of Mrs. Ramsay's acts of kindness on those around her.

The concordance analysis also explores Mrs. Ramsay's influence on others, particularly Lily Briscoe. The power dynamics in their relationship are conveyed through language, with Mrs. Ramsay's ability to command and guide evident in Lily's contemplation of standing up to her. The phrase "*Do this, she said, and one did it*" encapsulates Mrs. Ramsay's *authoritative presence*.

Additionally, Mrs. Ramsay's matchmaking efforts for Minta and Paul Rayley showcase her concern for others' happiness. Her persuasive language and ability to orchestrate events contribute to the intricate social dynamics within the narrative. The character of Mrs. Ramsay is further illuminated through her interactions with Mr. Ramsay. The lines suggest her awareness of his idiosyncrasies and the challenges he presents. Mrs. Ramsay's thoughts reflect her nuanced understanding of the dynamics between them, adding depth to their relationship. Overall, the concordance lines provide a linguistic canvas through which the multifaceted character of Mrs. Ramsay is painted. Her internal reflections, decisive actions, and relationships with other characters are all skillfully conveyed through Woolf's intricate use of language.

**Table (4.13) Concordance lines representing Mrs. Ramsay's character as a mother**

sitting with him laughed, surrendered, and he was very angry. It must have been his	mother,	he thought, sitting on a low chair, with his father standing over her. He
plate through the window! How she drooped under those long silences between them! Anyhow, her	mother	now would seem to be making it up to her; assuring her that everything
the pale semicircular beach, wave after wave shedding again and again smoothly, a film of	mother	of pearl. They both smiled, standing there. They both felt a common hilarity, excited
if they lacked something--women never, as if they had something. He wrote to his	mother;	otherwise he did not suppose he wrote one letter a month, said Mr. Tansley,
not make a fool of myself.) 15 "Yes," said Prue, in her considering way, answering her	mother'	s question, "I think Nancy did go with them." 16 Well then, Nancy had gone
this, she thought, going upstairs, laughing, but affectionately, at the sofa on the landing (her	mother'	s); at the rocking-chair (her father's); at the map of the Hebrides.
into them and caught the ball brilliantly high up in her left hand, and her	mother	said, "Haven't they come back yet?" whereupon the spell was broken. Mr. Ramsay

would be a better man than he had been. Prue would be a beauty, her	mother	said. They would stem the flood a bit. That was a good bit of
a child again, and what they had been doing was a game, and would her	mother	sanction their game, or condemn it, she wondered. And thinking what a chance it
not understand the fun of shooting birds; and they did not feel; and being his	mother	she lived away in another division of the world, but he rather liked her
catalogue of the Army and Navy stores, endowed the picture of a refrigerator, as his	mother	spoke, with heavenly bliss. It was fringed with joy. The wheelbarrow, the lawnmower, the
and turned, and they saw her, standing above them on the stairs. "That's my	mother,"	thought Prue. Yes; Minta should look at her; Paul Rayley should look at her.
was interested. Mother and child then--objects of universal veneration, and in this case the	mother	was famous for her beauty--might be reduced, he pondered, to a purple shadow
some hidden reason of her own for attaching great importance to this choosing what her	mother	was to wear. What was the reason, Mrs. Ramsay wondered, standing still to let
impeccably candid and pure, frowning slightly at the sight of human frailty, so that his	mother,	watching him guide his scissors neatly round the refrigerator, imagined him all red and

The depiction of Mrs. Ramsay as a mother, according to concordance analysis, unfolds with intricate details and a nuanced use of language. The character is observed through the lens of Lily Briscoe's perceptions, allowing the reader to glean insights into the mother's role and relationships. The phrase "*little man*" is used to describe the child, suggesting endearment and possibly highlighting the tender, nurturing nature of the mother. The immediate disclosure of family details—father, mother, brothers, and sisters—indicates a sense of openness and a lack of reservation in their conversation.

The mother's need for darkness, as mentioned in the lines, introduces an element of mystery or introspection to her character. This simple detail invites readers to contemplate the reasons behind her inclination toward darkness, fostering curiosity about her inner world.

The interaction between the mother and child is portrayed with a universal quality. They become "*objects of universal veneration*," emphasizing the archetypal nature of the mother-and-child relationship. This description sets the stage for exploring the mother's significance beyond the immediate narrative.

Moreover, the recurring mention of the mother's beauty adds another layer to her character. Her fame for beauty, especially in the context of the revered mother-and-child archetype, raises questions about the societal expectations placed on women and mothers.

The analysis also introduces a character named William Bankes, who seems to be shocked by the neglect of the significance of the mother-and-son relationship. This interaction hints at societal expectations and the scrutiny faced by women, even in the context of their familial roles.

The relationship dynamics within the family are hinted at when it is revealed that the son tries to capture his mother's attention, by pointing at words on a page. This simple act portrays the mother's role as an attentive figure and the son's desire for recognition.

In addition, the laughter shared between the mother and the child on the beach adds a touch of warmth and humanity to the character. Their common hilarity suggests a connection that goes beyond societal roles, offering a glimpse into the genuine, intimate moments of familial bonds. As the narrative unfolds, the reader learns about the mother's concerns for her children, including their future and the

impact of societal judgments. This portrayal adds depth to her character, showcasing her protective instincts and the challenges she faces in navigating societal expectations.

The depiction of Mrs. Ramsay undergoes a nuanced transformation when she is addressed as a mother, distinct from her broader identity as Mrs. Ramsay. In her role as Mrs. Ramsay, the narrative emphasizes her social standing, interactions with various characters, and influence within the broader social context. This includes observations of her external presence, beauty, and societal engagements. Conversely, when specifically acknowledged as a mother, the narrative turns inward, exploring Mrs. Ramsay's maternal concerns, emotional complexities, and intimate moments with her children. The shift highlights a more vulnerable and emotionally rich side of her character, bringing forth the intricacies of her role within the family. The comparison reveals a multifaceted portrayal, capturing both her external grace and influence as Mrs. Ramsay and the private, emotionally charged moments that define her as a mother. Together, these dual depictions offer a comprehensive understanding of Mrs. Ramsay's character, showcasing the depth and complexity of her role in the narrative.

## **2. Mr. Ramsay**

The language used to describe Mr. Ramsay contributes to the nuanced portrayal of his character. For instance, phrases such as "*controlled himself*" and "*disgusting though the sight was*" emphasize his ability to maintain composure in challenging situations. The mention of his scholarly pursuits, like asking about the

great storm and discussing proofs with Mr. Tansley, adds an intellectual dimension to his character. The phrase "*Mr. Ramsay repeated, never taking his eyes from her face, that he was a failure*" employs repetition to underscore his sense of inadequacy. Additionally, terms like "*authority*" and "*vulnerability*" capture the dual nature of his interactions.

**Table (4.14) Concordance Lines representing Mr. Ramsay's character**

influence of somebody upon something. "Well, it's all he has to count on," said	Mr. Ramsay. "	Pray Heaven he won't fall in love with Prue," said Mrs. Ramsay.
up your Aunt Camilla as a model of virtue that I'm aware of," said	Mr. Ramsay. "	She was the most beautiful woman I ever saw," said Mrs. Ramsay. "Somebody
more beautiful than she was, said Mrs. Ramsay. He saw no trace of it, said	Mr. Ramsay. "	Well, then, look tonight," said Mrs. Ramsay. They paused. He wished Andrew could
love with Prue," said Mrs. Ramsay. He'd disinherit her if she married him, said	Mr. Ramsay.	He did not look at the flowers, which his wife was considering, but
the most beautiful woman I ever saw," said Mrs. Ramsay. "Somebody else was that," said	Mr. Ramsay.	Prue was going to be far more beautiful than she was, said Mrs.
sending down bulbs; did they plant them? "Oh, he has his dissertation to write," said	Mr. Ramsay.	She knew all about THAT, said Mrs. Ramsay. He talked of nothing else.
watch-chains, or interrupt him at his work, hailing him (she heard them), "Come along,	Mr. Ramsay;	it's our turn to beat them now," and out he came to
she realised that after a second. But whose boat? Mr. Ramsay's boat, she replied.	Mr. Ramsay;	the man who had marched past her, with his hand raised, aloof, at
in every atom; you are not vain; you are entirely impersonal; you are finer than	Mr. Ramsay;	you are the finest human being that I know; you have neither wife
to her discredit, sexually, to stand there dumb. One said--what did one say?--Oh,	Mr. Ramsay!	Dear Mr. Ramsay! That was what that kind old lady who sketched, Mrs.



sexually, to stand there dumb. One said--what did one say?--Oh, Mr. Ramsay! Dear	Mr. Ramsay!	That was what that kind old lady who sketched, Mrs. Beckwith, would have
down in a pool of water not deep enough to cover them. At any moment	Mr. Ramsay (	he scarcely dared look at him) might rouse himself, shut his book, and
went on putting away her brushes, looking up, looking down. Looking up, there he was--	Mr. Ramsay--	advancing towards them, swinging, careless, oblivious, remote. A bit of a hypocrite? she
Minta, he lowered his voice, and turned his eyes to where she sat, laughing, beside	Mr. Ramsay.	Lily wanted to protest violently and outrageously her desire to help him, envisaging
holding her brush to the edge of the lawn. Where was that boat now? And	Mr. Ramsay?	She wanted him. 13 Mr. Ramsay had almost done reading. One hand hovered over
was grateful to them for laughing at him. ("How many pipes have you smoked today,	Mr. Ramsay?"	and so on), till he seemed a young man; a man very attractive

The language surrounding Mr. Ramsay's interactions with the boat and the impending journey uses phrases like "*tension in his relationship with others*," "*authority and vulnerability*," and "*seeks understanding, acknowledgment, and perhaps sympathy*." These expressions emphasize the complexity of his character, portraying him as someone who balances a stern exterior with an underlying need for connection.

### 3. Lily Briscoe

In the characterization of Lily Briscoe, the language employed masterfully reveals her internal thoughts, emotions, and interactions, providing readers with a profound understanding of her complex personality. The lines describe Lily's physical presence, employing vivid imagery such as "*suffused through leaves*" and "*pale on the white flowers*," which not only illustrates her connection with nature but also suggests a certain delicacy and subtlety in her demeanor.

As the analysis unfolds, Lily's thoughts and observations are intricately woven into the text, showcasing her introspective nature. For instance, her contemplation of Mr. Ramsay's behavior reflects her keen perception and analytical mindset. Phrases like "*Mrs. Ramsay, unwitting entirely what the glance in her eyes said*" demonstrate Lily's acute awareness of the unspoken dynamics within the Ramsay family. The language captures Lily's internal dialogue, marked by moments of fatigue, introspection, and even frustration, as seen when she exclaims, "*Lily Briscoe had to renounce the experiment.*" The passage also delves into Lily's artistic pursuits, portraying her dedication to her craft and the challenges she faces in capturing the elusive nature of experience. Through expressions like "*what happens if one is not nice to young man*" and "*feeling suddenly completely tired out,*" Lily's vulnerability and the emotional toll of her artistic endeavors are poignantly conveyed. Moreover, the use of parenthetical thoughts, as in "*Lily thought*" or "*Lily wondered,*" provides a direct glimpse into her inner world, emphasizing her individual perspective. The passage continually oscillates between Lily's external surroundings and her internal reflections, creating a rich tapestry of her character through nuanced language choices. Additionally, glimpses into Lily's relationships, such as her interactions with William Bankes or her observations of Mrs. Ramsay, add depth to her characterization. For example, the phrase "*she imagined herself telling it to Mrs. Ramsay*" illustrates Lily's desire for connection and recognition. Overall, the language used in the description of Lily Briscoe serves to illuminate her multifaceted personality, capturing her artistic struggles, introspective musings, and interpersonal dynamics with precision and depth.

## **CHAPTER FIVE**

### **Conclusion and Recommendations**

#### **5.1 Similarities and Differences between the characterization styles of female characters in both novels**

The depiction of female characters in "Little Women" by Louisa May Alcott and "To the Lighthouse" by Virginia Woolf reveals distinct yet nuanced portrayals of women in the context of their respective time periods and narrative styles. A concordance analysis offers insights into the language used to describe female characters in both novels.

##### **5.1.1 Similarities**

1. Inner World Exploration: Both novels delve into the inner worlds of female characters, providing readers with insights into their thoughts, emotions, and struggles. Concordance analysis in both works emphasizes the emphasis on the characters' internal experiences.
2. Individuality and Complexity: The concordance analysis of both novels underscores the complexity and individuality of the female characters. In "Little Women," characters like Jo March are depicted with a multifaceted personality, and "To the Lighthouse" explores the intricate thoughts and emotions of Lily Briscoe.
3. Social Expectations and Gender Roles: Concordance analysis reveals that both novels address societal expectations and gender roles imposed on women during their respective time periods. "Little Women" portrays the

challenges faced by the March sisters in adhering to or challenging societal norms, while "To the Lighthouse" explores the impact of societal expectations on Lily Briscoe's artistic pursuits.

### **5.1.2 Differences:**

1. Time Period and Social Context: The concordance analysis highlights the impact of different time periods on the depiction of female characters. "Little Women," set in the 19th century, reflects the social expectations of its time, emphasizing domesticity and virtue. In contrast, "To the Lighthouse," set in the early 20th century, portrays a shifting social landscape with more freedom for women.
2. Narrative Style: The narrative style of each novel influences how female characters are presented. "Little Women" follows a more traditional and linear narrative, allowing for a comprehensive exploration of the March sisters' lives. "To the Lighthouse," with its modernist approach, utilizes stream-of-consciousness and fragmented narratives, providing a more subjective and introspective portrayal of Lily Briscoe.
3. Role of Marriage: Concordance analysis reveals differing attitudes towards marriage in the two novels. "Little Women" addresses marriage as an important aspect of a woman's life, and the characters navigate societal expectations regarding relationships. In "To the Lighthouse," Lily Briscoe's resistance to traditional marriage norms reflects a more modern and independent outlook.

In summary, while both "Little Women" and "To the Lighthouse" explore the inner lives of female characters and the societal expectations they face, the differences in time-period, narrative style, and thematic focus contribute to distinct depictions. The concordance analysis provides a valuable lens through which these similarities and differences can be identified and analyzed.

## **5.2. Similarities and Differences between the characterization styles of male characters in both novels**

In *Little Women*, male characters hold integral roles within the familial and romantic dynamics of the narrative. Characters like Mr. March, despite his physical absence for a significant portion of the novel, influence the lives of the March sisters through his letters and the values he imparts. Laurie, the neighbor and friend, undergoes considerable personal growth and grapples with societal expectations as he navigates various romantic interests with the March sisters. The novel distinctly explores themes of love, marriage, and familial bonds through the lens of its male characters.

In terms of familial relationships, the male characters in *To the Lighthouse* take on roles that transcend traditional expectations. Mr. Ramsay, for instance, represents intellectual pursuits and serves as a significant influence on characters like Lily Briscoe. The novel challenges conventional gender roles through characters such as Mr. Ramsay and Mr. Tansley, exposing their vulnerabilities and insecurities in a departure from stereotypical masculine ideals. Additionally, male

characters like Charles Tansley and Augustus Carmichael engage in artistic pursuits, contributing to a broader exploration of creativity and expression.

A comparative analysis reveals some shared and distinct elements in the depiction of male characters across both novels. Societal expectations play a pivotal role in shaping the experiences of male characters in both *Little Women* and *To the Lighthouse*. While societal norms dictate responsibilities and adherence to expectations for characters like Laurie and Mr. March in *Little Women*, the male characters in *To the Lighthouse* grapple with societal pressures related to intellect and creativity.

Moreover, individual growth is a common thread among male characters in both novels. Laurie in *Little Women* matures emotionally and learns important life lessons, while Mr. Ramsay in *To the Lighthouse* undergoes personal introspection, adding depth to his characterization.

In conclusion, the portrayal of male characters in both novels serves as a significant narrative element in both works. While each novel approaches the depiction of male characters with its unique focus and thematic exploration, the shared elements of societal expectations, romantic themes, and individual growth contribute to the overall richness of the characters and their roles within their respective narratives.

### **5.3 Recommendations**

The researcher suggests the following recommendations to enhance the analysis and to provide more insights into stylistic analysis of literary works:

1. It is recommended to broaden the analytical scope of the study by incorporating additional literary devices such as symbolism, motifs, or narrative structures.
2. It is recommended to enhance the study by incorporating a reader response analysis, delving into how both contemporary and historical readers interpret and engage with the depictions of gender roles in the selected novels.
3. It is recommended to extend the analysis by exploring the cultural and historical contexts in which each novel was written.
4. It is recommended to strengthen the concordance analysis by conducting interviews or surveys to gather contemporary perspectives on the depiction of gender roles in literature.

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