

## CHAPTER V

### CONCLUSION & SUGGESTION

#### 5.1. Conclusion

After analyzing the character of Josephine March in the Movie Little Women through the perspective of liberal feminism, it can be concluded that Jo's character is a strong feminist figure who strongly opposes gender norms that are detrimental to the role of women in society, where the role of women is not equal to men. This inequality is very harmful to women, where the role of women is only considered as a complement to men in aspects of life. Women's roles are limited to being a wife and a mother, with no freedom, forcing women to stay within the norms that bind and degrade women. The character of Josephine March in Little Women reflects the values of liberal feminism through four main aspects: economic, social, political, and educational. The first is Equality in economical aspect, Jo March fights for economic independence by working as a teacher and writer to support her family. She refuses to be financially dependent on men and even rejects marriage proposals to maintain her freedom. Jo also had the courage to negotiate royalty rights for her work-a revolutionary move at a time when women rarely had rights to their intellectual work. This shows that women are capable of being financially independent and owning the rights to the fruits of their labor.

The second is equality in Social Aspects. Jo rejects the social norms that require women to marry for status or comfort. She wants to be free to make her own life choices, including not getting married and pursuing her dreams as a writer. Her rejection of beauty standards, domestic role expectations, and the stigma of “unmarried” women reflects the struggle for equal social roles between men and women. The third is equality in Political aspects. Although not directly involved in formal politics, Jo shows political awareness through her criticism of a system that is unfair to women. She voiced her desire to participate in defending the country like her father, who became a soldier. In addition, her courage to demand the rights to her written

works is also a form of resistance to the legal system that does not protect women's intellectual rights. The last one is equality in the aspect of Education. Jo believes that men and women have equal rights in accessing education. She proved this by establishing an open school for boys and girls, as a form of struggle to create an equal education system. This action rejects the notion that higher education should only be given to men, and fights for women's right to develop intellectually. Overall, Josephine March represents liberal women who fight for equal rights, freedom of choice, and recognition of women's capacity as whole individuals. The movie *Little Women* through the character of Jo becomes a strong medium in voicing the values of liberal feminism, especially in eliminating gender discrimination and fighting for equality in various aspects of life.

## **5.2. Suggestion**

This research is expected to contribute to understanding the representation of liberal feminism values, especially through the character of Josephine March in *Little Women*. For readers and the general public, this research can be a reflection that the struggle for gender equality is still relevant today. The character of Jo March teaches that women have the right to determine their own path in life without the pressure of social norms. Therefore, society is expected to respect women's life choices, whether in the aspects of career, education, or the decision to marry or not. For future researchers, it is recommended to explore more female characters in the movie *Little Women*, such as Amy March who also has unique views on the role of women and the economy. Further research can also examine this movie from other feminist perspectives, such as radical feminism or multicultural feminism, in order to gain a more comprehensive understanding. Thus, this research is expected to be the basis for further feminism studies and increase awareness of the importance of the struggle for women's rights in various aspects of life

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## APPENDICES

### LITTLE WOMEN

*Picture 2. 1 Official Movie Poster of Little Women (2019)*



Written by  
Greta Gerwig

Based on the novel by Louisa May Alcott

INT. NEW YORK. PUBLISHING OFFICE. 1868.

JO MARCH, our heroine, hesitates.

In the half-light of a dim hallway, she exhales and prepares, her head bowed like a boxer about to go into the ring. She puts her hand on the doorknob. A pause, and then, she opens it onto a disorderly room.

It is full of men. Some sit with their feet up on the desks, higher than their hats, which they do not remove for her. They smoke and read, hardly noticing that she has walked in.

Jo walks through the desks, looking for one in particular.

JO  
(clearing her throat)  
Excuse me.

MR. DASHWOOD (the oldest, smokiest gentleman) looks at her.

JO (CONT'D)  
I was looking for the weekly  
Volcano office... I wished to see  
Mr. Dashwood?

Mr. Dashwood stares silently.

JO (CONT'D)  
(nervous, presenting  
pages)  
A friend of mine desired me to  
offer a story, by her, she wrote it  
- she'd be glad to write more if  
this suits.

He stands and extends his rough, large hand. She gives him the manuscript.

MR. DASHWOOD  
(turning the pages over)  
Not a first attempt, I take it?

JO  
No, sir; she has sold to "Olympic"  
and "Scandal" and got a prize for a  
tale in the "Blarney Stone Banner."

MR. DASHWOOD  
A prize?

JO  
(weakly)  
Yes.

He now takes in Jo's appearance and her mended clothes.

MR. DASHWOOD

Sit.

Jo sits, hands folded, trying to cover the ink stains. Mr. Dashwood reads her story with a pen in hand, gleefully crossing out and making notes, changes. Every time his pen scratches, Jo feels her heart breaking. She's on the verge of tears when:

MR. DASHWOOD (CONT'D)

We'll take this.

JO

(looking up)

You will?

MR. DASHWOOD

With alterations. It's too long.

She nods and he hands it back to her, page after page with her work crossed out. She examines it.

JO

You've cut - I took care to have a few of my sinners repent.

MR. DASHWOOD

The country just went through a war. People want to be amused, not preached at. Morals don't sell nowadays.

(pointedly)

Perhaps mention that to your "friend."

Jo looks again at her completely altered story.

JO

What do you - that is, what compensation -

MR. DASHWOOD

We pay twenty-five to thirty for things of this sort. We'll pay twenty for that.

JO

(money over art)

You can have it. Make the edits.

Jo hands over the story, Mr. Dashwood hands over the money, business done.

JO (CONT'D)  
(then)  
Should I tell my, my friend that  
you'll take another if she had one  
better than this?

MR. DASHWOOD  
We'll look at it. Tell her to make  
it short and spicy. And if the main  
character's a girl make sure she's  
married by the end.  
(casually)  
Or dead, either way.

JO  
Excuse me?  
But he's on to the next bit of business.

MR. DASHWOOD  
What name would she like put to the  
story?

JO  
Oh, yes - none at all if you  
please.  
He considers her.

MR. DASHWOOD  
Just as she likes, of course.

JO  
Good morning, sir. Good day.

EXT. NEW YORK CITY. DAY. CONTINUOUS. 1868.

The streets of New York. After the Civil war and at the brink  
of The Industrial Revolution. It is a city in the middle of  
*becoming*, the 20th century on the horizon. Horses, trolleys,  
young, old, black, white, immigrants, returning soldiers,  
factory workers, wealthy industrialists, fashionable women  
and poor mothers all crowd the streets.

We find Jo (also *becoming*) sprinting down the street with  
utter joy. She has pulled up her skirts and is *running* full  
steam. Not lady-running, flat-out RUNNING. For the joy of it.

LITTLE WOMEN

EXT./INT. BOARDING HOUSE. NYC. DAY. 1868.

Jo reading and walking at the same time, bounding two-at-a-time up the steps of a large brownstone boarding house. She stoops to pick up a cat who suns herself on the steps.

JO  
(to the cat)  
My Beth would like you very much.

As Jo walks through the house, into the drawing room, she lets the cat down, and goes straight to the fireplace. She stands with her back to it, to warm herself, and produces a small notebook and begins to write.

She is so engrossed with her writing that she doesn't hear the boisterous group of college students and professors, men and a few women, when they descend upon the room. She just keeps writing, until:

FRIEDRICH (O.S.)  
Good afternoon, Miss March.

Jo looks up from her notebook to see **FRIEDRICH BHAER** looking down at her. He speaks with a French accent, and, like all Europeans, seems to know something that we Americans don't:

JO  
(she straightens up)  
Good afternoon, Professor.

FRIEDRICH  
You're on fire.

JO  
Thank you.

FRIEDRICH  
(suddenly animated)  
You're on fire!

Jo suddenly notices that the back of her dress has caught on fire. In a panic, another woman of the group helps her and the dress is put out.

Disaster is avoided, although not humiliation.

FRIEDRICH  
(laughing)  
I have the same habit, you see?

He shows her scorch marks on his jacket. Jo is about to laugh when, **MRS. KIRKE**, the landlady, bustles into the room:

**MRS. KIRKE**  
Kitty and Minny are waiting!

Jo looks up the stairs to see the two little girls prancing.

**JO**  
My students need me.

**FRIEDRICH**  
Always working.

**JO**  
(joke-dramatically)  
Money is the end and aim of my mercenary existence.

**FRIEDRICH**  
No one gets ink stains like yours just out of a desire for money.

Jo feels the intense pleasure and pain of being seen by someone, of knowing that they know you.

**JO**  
(embarrassed, retreating)  
Well my sister Amy is in Paris, and until she marries someone obscenely wealthy, it's up to me to keep the family afloat. Goodbye.

**FRIEDRICH**  
(staring up after her)  
Goodbye.

EXT. FRANCE. PARIS. DAY. 1868.

**AMY MARCH**, an angelic 20-year-old with golden curls, is painting a staged scene, along with a few other young artists. It is a classic scene of two young men and a young woman at a picnic, and Amy is rendering it realistically, imitating the 18th & 19th century painters she loved.

She looks at the painting of the young man next to her. He is doing something radically different - the paint is obvious, the colors are bright and un-life-like, space is flattened. It is not meant to be realistic: it is the beginning of modernism.

She looks back at her own piece and realizes that she might have missed the moment that she came here to master.

Perhaps she's already passed before her time. She continues working, troubled.

EXT. PARIS PROMENADE. DAY. 1868.

Amy rides in an open air carriage with **AUNT MARCH**, reading a letter from home. Everyone in Paris is out. Aunt March is only happy when she's complaining, and she's in excellent form this morning. It is *the* place to see and be seen and Amy March is doing both excellently.

AUNT MARCH  
The decadents have ruined Paris, if you ask me. These French women couldn't lift a hairbrush.

No response from Amy.

AUNT MARCH (CONT'D)  
AMY! I said, "These French women couldn't lift a hairbrush."

AMY  
Oh yes! Very true, Aunt March.

AUNT MARCH  
Don't humor me, girl. What do they write, your troublemaking family?

AMY  
Mother doesn't say anything about Beth. I feel I should go back but they all say "stay."

AUNT MARCH  
You can do nothing if you go back. The girl is sick, not lonely.

Amy gives her a hard look.

AUNT MARCH (CONT'D)  
And you shouldn't go home until you and Fred Vaughn are properly engaged.

Amy blushes and puts the letter away.

AMY  
Yes, and until I've completed all of my painting lessons, of course.

Aunt March looks at her, momentarily confused.

AUNT MARCH  
what? Oh, yes, yes. Of course.

Amy looks at all the passers-by. She sees a somber young man, tall and dark and looking down as he walks. Suddenly!

AMY  
STOP THE CARRIAGE! LAURIE! LAURIE!

Abandoning her primness, she launches out of the carriage and runs, nearly knocking people over. This is Theodore Laurence, LAURIE, a 26-year-old without a sense of direction, like most 26-year-olds. They hug joyously and un-self-consciously:

LAURIE AMY  
AMY! You're so /grown up! /You wrote you'd come to the hotel!

LAURIE AMY  
I looked for you and couldn't /You didn't look hard enough!  
find /you anywhere!

LAURIE AMY  
Maybe I just didn't recognize (making a face)  
you, you've become so /Please don't.  
beaut/iful.

LAURIE  
I thought you liked that sort of  
thing!

AMY  
NO. where's your Grandfather?

LAURIE AMY  
still in Germany. I'm on my (teasing him)  
own, traveling and /having /and drinking and gambling  
fun. and flirting...

LAURIE  
(darkening)  
No.



INT. TAILOR SHOP. AFTERNOON. 1868.

**MEG MARCH**, beautiful but with the melancholy of yearning emanating from her, is browsing the silks with Sallie Moffat, a rich young woman who possesses an air of casual boredom that comes from never having to work for what you have.

SALLIE  
(to the clerk)  
Twenty yards of the blue silk as well as the pink. Someone will be by for it later.

She looks over at Meg, who touches a beautiful grey silk:

SALLIE (CONT'D)  
Oh Meg! That would look so lovely on you. I know just the dressmaker to send you to. You'll be the prettiest wife in Concord.

MEG  
Oh no, John needs a new coat for winter and Daisy and Demi need new clothes and --

SALLIE  
-- and his wife needs a new dress.

MEG  
(trying to hide her embarrassment)  
I can't... it's, I just can't.

SALLIE  
He'll be so pleased with how you look that he'll forget all about the expense.

MEG  
(equivocating)  
I don't suppose it's *such* an extravagance.

SALES CLERK  
Will twenty yards do?

MEG  
(deciding)  
Yes. Thank you.

And Meg watches, delighted but fighting guilt, as the beautiful fabric is cut.

EXT. MEG MARCH'S HOUSE. DAY. 1868.

From inside a modest rural cottage, Meg emerges, wiping her hands and muttering to herself.

MEG  
(ashamed)  
Fifty dollars, what was I thinking?

She sees her two 3-year-olds, a boy and a girl, DAISY and DEMI, playing in the yard. She sits down to watch them, feeling both grateful and trapped. They run up to her.

DAISY AND DEMI  
Mommy -- mommy!

They fall into her arms, she accepts them and then sends them off to play again. We hear sounds a beautiful Bach piano sonata being played...

EXT. / INT. MARCH HOUSE. 1868.

... the music grows louder as we see empty rooms of the childhood home -- the attic, the dining room, the stairs. Finally we find BETH MARCH, alone at the piano. She stops playing suddenly, as if in pain. Then she takes a deep breath, feels the sunlight on her hand, and stretches it out.

MARMEE (O.S.)  
Beth! Beth?

She doesn't respond.

INT. NEW YORK THEATRE. EVENING. 1868.

Shakespeare's Twelfth Night unfolds on stage. Jo is in the back, the cheap standing-room. She's so wrapped up that she moves in until she's practically leaning over the railing. It's the scene where Viola (dressed as a man) seduces Olivia.

OLIVIA  
...That you do think you are not  
what you are.

VIOLA  
Then think you right, I am not what  
I am!

Friedrich watches the play from his own, proper, seat. At a certain point, he sees Jo, and then watches her watching the play, her delight making him smile.

See full movie and full original script on :

<https://drive.google.com/drive/folders/1Hy5IkODczPNne8ORggPThh8q-oIije4q>

