LIBERAL FEMINISM DEPICTED BY JO MARCH AS THE MAIN CHARACTER IN GRETA GERWIG'S MOVIE SCRIPT LITTLE WOMEN

AN UNDERGRADUATE THESIS

Presented as a Partial Fulfillment of the Requirements for the Degree of Sarjana Sastra in English Letters

By
MELINDA SEPTIANA
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DEPARTMENT OF ENGLISH LETTERS
FACULTY OF LETTERS
UNIVERSITAS SANATA DHARMA
YOGYAKARTA
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Defended before the Board of Examiners
on January 20, 2021
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iv
STATEMENT OF ORIGINALITY

I certify that this undergraduate thesis contains no material which has been previously submitted for the award of any other degree at any university, and that, to the best of my knowledge, this undergraduate thesis contains no material previously written by any other person except where due reference is made in the text of the undergraduate thesis.

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PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI
I want to thank me for believing in me; I want to thank me for doing all this hard work, I want to thank me for having no days off, I want to thank me for never quitting, I want to thank me for always being a giver, and trying to give more than I receive, I want to thank me for doing more right than wrong, I want to thank me for being me at all times.

~Snoop Dogg~
To my laziness, trust issue, and overthinking
Without them, this thesis would have been completed six months earlier.
ACKNOWLEDGEMENT

I would like to thank almighty God for his grace and his blessing. He helps me a lot through my anxiety, and he provides me with everything that I required to complete this thesis. Without him, I would have been lost and struggle to finish it. He gives me hope.

I want to give my sincere gratitude to my thesis advisor Dra. Theresia Enny Aggraini, PhD., for her advice and guidance. Without her kind direction, I cannot finish this thesis completely.

I would like to express my gratitude to my parents for their support and encouragement, which help me in the completion of my studies and believe in me that I can finish my studies. Thank you for loving me. For my brothers, Christian and Boni, thank you for always supporting me. Thanks to Rio Luwinardo, my gym partner, who always accompanies me through my thesis revision. Hence to Yulik, Ranty, Grace, Dinda, Vinny, Prisca, Yosephin, El, it would not have been possible without their support and their help. Thank you for colouring my journey.

Melinda Septiana
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SEPTIANA, MELINDA. (2020). *Liberal Feminism Depicted by Jo March as the Main Character in Greta Gerwig Movie Script Little Women*. Yogyakarta: Department of English Letters, Faculty of Letters, Universitas Sanata Dharma.

Film Adaptation is a pre-existing work, usually literary or theatrical, that has been made into a film. *Little Women* (2019), written and directed by Greta Gerwig, is a film adaptation of the same name in 1869 by Louisa May Alcott. Gender stereotype and feminism are the main concerns of this research to explore Jo March's character related to the values of liberal feminism.

There are two research questions formulated in this research. The first one is how is Jo March portrayed in *Little Women*. The second is how does Jo March depict liberal feminism value through her character in *Little Women*.

To analyze the problem formulation, the researcher uses a feminist approach. The researcher used character and characterization theories, theories of liberal feminism, and a cinematic point of view. In conducting the study, the researcher uses library research. The primary data is the film script of *Little Women* written and directed by Greta Gerwig. Secondary data consists of books, e-book, essays, journals, thesis, and articles.

Jo March's character is portrayed as independent, caring, and tomboy. Her independent character allows her to live in her way and never be a burden to her family. Her caring character made her willing to sacrifice for her family. Moreover, her tomboy character is showed through her appearance and external action in the movie. She is successfully depicting liberal feminism by facing the stereotype of women; she rejects the stereotype by proving that she can live well without marrying a rich man. She is portrayed as an Independent and smart person who has value. She proves her value as a woman by being involved in the public sphere and being a writer, and she published her book. She shows her ambition and smart side without being stopped by women's limitations based on sexism and patriarchy and shows that women can be equal to men in private and in the public sphere.

**Keywords:** characteristic, liberal feminism, feminine mystique, stereotype.
ABSTRAK


Ada dua rumusan masalah dalam penelitian ini, rumusan pertama menjelaskan bagaimana karakter utama digambarkan dalam film Little Women. Rumusan kedua, mengetahui bagaimana karakter utamanya menunjukan feminisme liberal.


Kata kunci: characteristic, liberal feminism, feminine mystique, stereotype.
CHAPTER I

INTRODUCTION

This chapter consists of three main parts. The first is the study's background, which chatters about why the researcher chose this topic. The second is problem formulation that will analyze in this study. The third is the research objective, which talks about the answer to the problem formulation.

A. Background of the Study

Literature is a term described as a form of human expression. The human expressions can be present in organized and written words into a work that we called poetry, prose, drama, fiction, and nonfiction. According to Lizbeth Goodman, "Literature can be defined as a body of writing that aims to be creative. It includes poetry, prose fiction, and drama". (Goodman, 1996, p. vii). It is also supported by Dr. Totawad Nagnath Ramrao that stated, "Literature is a written communication whether in poetic shape or dramatic or fiction. It always communicates human experiences and employs devices of narrative". (Ramrao, 2016, p. 150). This means literature is not only stuck in one work but includes many works that help to interpret the value of the literature itself. One of the tools that literature can use these days is through film. Nowadays, many literary works use film as a medium to show the literary text that has not been known by everyone. Many academic texts are made into film or movie based on a novel, historical drama, theater, and poem. One of the literary works that we know these days is a film
Adaptation. Film Adaptation is a pre-existing work, usually literary or theatrical, made into a film.

According to Karin Westin in her journal called *The Role of Film Adaptations in the English Language Classroom*. She stated that film adaptations are interpretations of the original work of literature, and by their nature, they cannot be precisely the same as the original (Westin, 2016). The meaning of this is that it is impossible to make the film adaptation the same as the original work because both of them are a completely different medium. Films are visual and should have done through dialogue, and there should be an action that can describe the situation or plot in the movie. Karin Westin citing Rosenblatt in his book *The Reader, the text, the Poem: The Transactional Theory of the Literary Work* argues that the original text, in turn, is built up by the reader, which might create slightly different evocations depending on the reader past reading experiences (Westin, 2016, p. 14). Since the various interpretations of the original texts by people, the film is different from the original text because the language itself can be updating from the original work to the film, which is understandable for people these days.

Nowadays, film adaptations make an enormous impact than the original work because the film adaptations' efficiency reaches many people faster than the book or the original work. The fact that film adaptations simplify the literary work that can be easy to read. Comparable with literary work, a film also has genres such as drama, fantasy, romance, action, historical, satire, comedy, and one of the unpopular genres that often occurs in the film is Coming-of-Age.
Kathryn Butt wrote that Coming-of-age film prioritized the emotion over the humor, and she also stated that:

"Coming-of-Age is a genre that narrates the process of growing up the protagonist characters. These characters often have difficulties of growing up process between their childhoods into their adulthood. Their character arc often goes from naivety to self-discovery, and characters embark upon emotional and spiritual journeys (Butt, 2018)."

Columbia Pictures film directed by Greta Gerwig entitled *Little Women* is a film adaptation from the same novel in 1869 by Louisa May Alcott. *Little Women* is a coming-of-age film talking about growing up between Jo March and the other three sisters, Meg, Amy, and Beth March. Four of them are very talented girls. Meg, the older sister, is an actress, she is good at acting, and she married at a very young age. Jo is a writer, she makes money from selling her own story, and she is a typical independent girl, stubborn, clever, and persistent. Amy is a painter, she travels to Paris with her Aunt to improve her skill, and she lives there waiting for rich men to marry her. Beth, the younger sister, is a pianist. She is Mr. Laurence's favorite because she reminds him of his dead daughter.

The sisters live with their mother, Marmee, in Massachusetts and their father, who serves as an army during the American Civil War. They have a family member named Aunt March, who is very fussy, always complaining to the sisters not to marry poor men and believing if you want to live well, you have to marry a rich man. They are friends with the boy next door, a lonely grandson of a rich man named Laurie. He falls in love with Jo March, but she turns him down because she does not want to marry early. However, in the end,
Laurie and Amy get married. Mr. Laurence, Laurie's grandfather, who is a lonely grandpa that always helps March Family through difficulties, gives Beth his Piano because she is very good at playing the piano. This film talks about family, friendship, dreams, and freedom for choosing their goal and their way of life. Furthermore, the film focuses on how the main character achieves her dream as a writer.

This film starts with the main character Jo March comes to Weekly Volcano. It is a weekly entertainment newspaper that reports about theatre, film, art, and music. She comes to see Mr. Dashwood and offers her story. Hence the story can be published. She does not want Mr. Dashwood to put her name in it because she does not want her mother to see it, and she just wants to help with the money without making her concerned. While lives in New York, Jo March stays in a boarding house, where she meets Mr. Friedrich Bhaer. He is a professor that teaches the boy in the boarding house along with her. One night, Mr. Bhaer gives Jo March an original Shakespeare book to help her make her story. After that, Jo shows her work to Mr. Bhaer, which at that moment, he gives his honest opinion about her work. He does not like the work that makes Jo get offended and angry. She says some mean things to Mr. Bhaer and does not want to be friends with him again. After a while, Jo March gets a Telegram from home that says her little sister, Beth, is sick. She comes back home immediately.

Back to her home in Massachusetts, she reunites with her mom and her sister Meg. There lies her sister Beth who is sick. Beth tells Jo that she does not want Amy, who still travels in Paris, to know her condition. Jo stays with Beth
and always accompanies her until the end of her life. After being criticized by Mr. Bhaer, Jo does not want to continue her writing until Beth asks her to make a story only for her. Jo makes it for Beth, but she stops again because Beth dies. After a particular time, Laurie and Amy come back from Paris, announce that they get married. Jo, who is still in love with Laurie, has to let him go because of her sister Amy. Before Jo is off to New York, Laurie has feelings for Jo more than a friend. He confesses his feelings to Jo, but Jo does not respond to his feelings because she thinks they are not good together even though she does not believe she ever gets married. Jo feels desperate over everything. She starts writing again with a different topic, which about her family.

While waiting for her work to complete, Jo visits a big house that Aunt March gave her as a legacy. A big house that she plans to build a school for the girls because she thinks most of the school is for the boys. When she comes back from Aunt March's house, she is surprised by Mr. Bhaer's presence. The purpose of Mr. Bhaer's presence is to apologize to Jo March because of his words that humiliate her. Moreover, he wants to say farewell to Jo March because he will come back to Paris, and deep down in his mind, Mr. Bhaer wants Jo to stop him from going back to Paris and staying there with her. However, Jo allowed him and let him go until she realizes that she loves him and goes after him to the railway station, and both of them know that they love each other. Shortly after that, the couples get married, and Jo can successfully publish her book and get the book’s copyright. Long after, Jo was supported by her husband to accomplish her dream of building a school for the girls and the children in the house she got
from Aunt March. *Little Women's* newest movie adaptation, written and directed by Greta Gerwig, is adapted to modern-day audiences. It shows more female focuses, and the film itself fits more to the feminist narrative.

Based on the description above, we can see that Jo March is the primary character in *Little Women*. The evidence can be seen from a different perspective from her other sisters. She is the one who thinks married at a young age is not necessary, women can be a writer, women do not need rich men to live well, and women have ambition and talent aside beauty, and women have dreams that have to be achieved. The character Jo March portrays that women can live without any burdens and cannot live under society's control. Based on this fact, the researcher finds that there are liberal feminism values within the movie. Since Jo March is portrayed as a strong and smart woman, the researcher intends to talk about Jo's characteristics and how she depicts liberal feminism in *Little Women*.

**B. Problem Formulation**

1. How is Jo March portrayed in *Little Women*?
2. How does Jo March depict liberal feminism value through her character in *Little Women*?

**C. Objectives of the Study**

In this research, the focus is to depict liberal feminism through the main character in *Little Women*. The researcher uses the movie script to analyze the study. The objectives of this study are divide into two parts. First, this study is
intended to find how the main character Jo March portrayed in the film *Little Women*. Secondly, analyze how Jo March depicted liberal feminism through her portrayal in the movie.
CHAPTER II

REVIEW OF LITERATURE

A. Review of Related Studies

This part review of related studies will discuss liberal feminism appointed to its main character. The first related study is a journal article written by Eka Desmawati titled *Analysis of Feminism in The Novel of Little Women by Louisa May Alcott*. In her journal article, Desmawati talks about the women's movement against the inequality of men's rights in many aspects such as politics, society, economy, and culture. She conducts the problem formulation, consisting of feminism and their reflection on feminism in the novel Little Woman (Desmawati, 2018).

Desmawati uses the novel *Little Women* written by Louisa May Alcott as the object of her study. Little Women talks about four daughters of the March family named Josephine, Margaret, Amy, and Elizabeth. Four of them have different characteristics. Start with Josephine, a writer, Margaret as the actress, Amy as the painter, and Elizabeth as a pianist. In her journal article, Desmawati found out that there are four types of feminism from the novel: liberal feminism, Marxist feminism, existentialist feminism, and radical feminism, which reflect Jo March's character. Desmawati used a qualitative descriptive method to classify feminism; she found that the main character is dominant, showing liberal feminism followed by existentialist feminism, Marxist feminism, and radical feminism.
The second related study is a journal written by Aswarini Sentana entitled *Jo March Attitudes toward Femininity as Reflected in Alcott's Little Women: A Feminist Approach*. In her journal, Sentana talks about women's gender ideology who lives in the nineteenth-century in America. She conducts two research problem questions, first, how Little Women depicts the gender identity of Jo March based on her attitudes toward femininity. Second, Jo March's attitudes toward femininity related to Adler's theory of "Masculine Protest." (Sentana, 2019).

Sentana analyzes the character attitudes of Jo March based on ideology development "The Cult of True Womanhood," which was a women stereotype in the late 19th century. This ideology consists of *Piety, Purity, Submissiveness, and Domesticity*. She finds that none of Jo's Personalities is fit in this ideology. Jo has this contradict personalities over the ideology. Jo does not internalize *Piety* because she is quickly getting mad and does not care about *Purity*, which she denied the marriage because she thinks marriage is not essential. She refuses to be part of *Submissiveness* because she prefers married to the one she loves and being independent rather than marrying a rich man and becoming submissive. Jo does not fit *Domesticity* because she is the type of girl who is very active and likes challenges. Sentana states that Jo March's attitude towards femininity can be reflected as masculine protest, Sentana citing from Adler "Masculine protest is the desire to be superior like a real man." However, it can be concluded that Jo wants to become independent because she is tired of being inferior; she rejects women's stereotype at that time.
The last related study is Novita Yolanda Santi and Awliya Rahmi journal article entitled *Feminism Values in Louisa May Alcott's Little Women*. In their journal, they talk about Feminism values found in literary works. Santi and Rahmi conduct a research question that is what are the feminism values conveyed by Jo March as the main character in *Little Women* (Santi & Rahmi, 2019)

Compared to the first and second related study, Santi and Rahmi use Little Women as the study object. As a result, Santi and Rahami found out that there are six kinds of feminist theory and include the indicators of values used to conduct literary research in their study. This theory of six types of feminism is a theory from Hughes (2002). It consists of Equality, Difference, Choice, Care, Time, and experiences, which help the researcher indicate feminism values in the novel's paragraph. Santi and Rahmani discovered the main character shows feminism value. They found some critical point in the analysis. The first one is about equality values, which the figure of the main character needed to have equality between men and women. Second, about the different values in some parts of the novel that show the physiological difference, the way of thinking, and appearance. Third, the choice of value means that women have to maintain their rights and independent choice based on themselves. Fourth is about the care, and the last is time and experiences values.

These three related studies above are significant since those studies discuss the same object, Louisa May Alcott's novel. The first study *Analysis of Feminism in The Novel of Little Women By Louisa May Alcott*, written by Eka Desmawati
helps the researcher classify the types of feminism that can be used in this research.

The second study written by Aswarini Sentana entitled *Jo March's Attitudes Toward Femininity As Reflected in Alcott's Little Women: A Feminist Approach*. Informs the researcher about women stereotypes in the late 19th. The study indicates the attitude of the main character reflect as masculinity protest, which can help the researcher to dig in more information about the main character in the film of little women. Novita Yolanda Santi and Awliya Rahmi write the third study entitled *Feminism Values in Louisa May Alcott's Little Women* offers the researcher what kind of feminism value is portrayed by the main character. Compare this research with these three related studies; this research uses the movie script of *Little Women* that produced in 2019 instead of the novel. This research analyzes how Jo March depicts liberal feminism through her character in the film, seen from a liberal feminism perspective. Furthermore, this research intends to show that women can have the same opportunity as men do. Women can have equal treatment and the freedom to choose how she would be in the future to achieve their dream and prove that women can reject the stereotypes attached to them for a long time.

**B. Review of Related Theories**

In conducting this study, the researcher uses some related theories to help answer the problem formulation above. In this section, the researcher will explain these theories, such as the theory of character and characterizations, the theory of liberal feminism, and the cinematic point of view.
1. Theories of Character and Characterization

Character is the one that appears in the story that we can identify their habit, personality, or thoughts through conversation or their action in the story. According to Sonia Larasayu, citing Corrigan and White in her undergraduate thesis, "character are either central or minor figures who anchor the events in a film they are commonly identified and understood through aspects of their appearance, gestures and actions, dialogue and the comments of the other characters" (Larasayu, 2019). As M. H. Abrams states in his book:

Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the person say and their distinctive ways of saying the dialogue and from what they do the action (Abrams, 1999, pp. 32-33).

The statement means that character is the figure who performs this particular moral, intellectual, and emotional, which can be analyzed through their appearance, action, and their dialogue in the story.

The character must be seemed real and understandable in a film because a character is the film's icon that brings the people's interest to watch the movie. As Boggs and Petrie say in their book, "We are not interested in a film's most human element, its characters. There is a little chance that we will interest in the film as a whole" (Boggs & Petrie, 2008). This statement proves that character is an essential element in the film.

However, According to Boggs and Petrie, there are eight ways to know the character's personality, making it real and understandable for the viewer. First is the characterization through appearance. Through the appearance, we can reveal
the character's personality directly when they appear on the screen, which makes a particular assumption about their facial features, dress, physical build, and mannerisms and by the way they move. From this, it can make the viewer's judgment can be changed through the film's process.

The second is the characterization through dialogue. The dialogue of the character can be easily analyzed by how the characters say the dialogue. We can identify their thoughts, attitudes, and emotions by hearing the voice's tone and word choice. The third is characterization through external action, which we can see from the real character by seeing their external action. Their character and their action are connected that reflects the quality of their personality.

The fourth is characterization through internal action. Internal action occurs inside the characters' minds and emotions, consisting of secret, unspoken thoughts, daydreams, inspiration, and so on. How to reveal this action is by analyzing the filmmaker's clue in the film, such as close-ups on an unusually sensitive and expressive face or hearing a visual character's mind that shows what the character imagines, remembers, or thinking.

The fifth is the characterization through the reactions of other characters. The reaction of other characters gives us a view of the main character. We can see the main character's personality by seeing the other character's views about them. The Sixth, the characterization through contrast: dramatic foils. "One of the effectives techniques of characterization is the use of foils—contrasting characters whose behavior, attitudes, opinions, lifestyle, physical appearance, and so on are the opposite of those main characters" noted by Boggs and Petrie (2008, p.53). By
making this contrast, we can identify how the character is describing. Seventh is the characterization through caricature and leitmotif. Through this, the caricature exaggerates one of the characters than the other by using dominant features or personality traits.

In comparison, the leitmotif is the repetition of a single action, phrase, or idea by a character until it becomes almost a trademark or theme song for that character (2008, p.54). The last is characterization through the choice of name. This choice of name affects appropriates qualities of sound, meaning, and connotation; if the definition is wrong, it will create ambiguity.

This theory applies to this research because it can help analyze the main character's personality in the film Little Women. This theory helps answer the first research question, which has to analyze through the appearance, dialogue, external and internal action, and other characters' reactions.

2. Theory of Liberal Feminism

Feminism deals with the equality between men and women in social, political, and economic society without discriminate their sexes. The sexes' discrimination often causes women in an unpleasant situation where women are portrayed as weak and incapable and believe their only talent is in their domestic activity. This sexism that holds by society put women in a disadvantaged society, which we called as patriarchy. Lois Tyson, in Using Critical Theory: How to Read and Write about Literature defines that "patriarchy is any society in which men hold all or most of the power. Usually, a patriarchy gives men power by promoting traditional gender roles" (Tyson, 2001, pp. 141-142). He stated:
Patriarchy is based on sexism, which is the belief that women are innately (that is, by nature) inferior to men: less intelligent, less rational, less courageous, and so forth. For this reason, sexist individuals believe that traditional gender roles—which cast men as decision-makers and women as dutiful followers—are right and natural because men's innate superiority dictates that they should be in charge, not only in family but in business, politics and all other important social institutions (Tyson, 2001, p. 143).

Feminism aims to end this discrimination against women that made them struggle to live in their dream. As a social movement, feminism has three theoretical perspectives: Socialist feminism, Radical feminism, and Liberal feminism. Based on Margaret L. Andersen in *Thinking About Women: Sociological Perspectives on Sex and Gender*, Socialist feminism interprets women's oppression as primarily based on capitalism and its interrelationship with patriarchal gender relations (Andersen, 1997, p. 341). They believe that the basis of women's oppression is because of class and capitalism. While Radical feminism analyzes patriarchal social relations as the primary cause of women's oppression" (Andersen, 1997, p. 341).

Andersen citing Einstein, defines patriarchy as a "sexual system of power in which the male possesses superior power and economic privilege" (Andersen, 1997, p. 356). Both Socialist and Radical feminism criticize liberal feminism by their beliefs of equality between women's and men as its primary political concern. While in contrast, Socialist and Radical feminism believe that equality only puts women on par with men without reducing the oppression that happens because of gender, class, and race relations.

Socialist and Radical feminism is deemed a radical alternative of liberal feminism by Andersen because their perspectives attempt to explain how gender
develops and persists as a social, economic, and political category (Andersen, 1997). However, Liberal feminist believe that gender roles and discrimination as the primary cause of women's oppression and liberalism emphasize social and legal reform through policies design to create equal opportunity for all. Andersen stated that "a basic premise of liberalism is that all people should be treated alike with no formal barriers to opportunity and equal rights before law" (Andersen, 1997, p. 317). Nevertheless, this research focuses on liberal feminism.

Liberal feminism differs from other feminism because liberal feminism focuses on women's ability to maintain their equality through their actions and believes that men and women are equal. Liberal feminism relates to freedom for women to choose their dream based on their ability. Moreover, it deals with equal opportunities for women and rejects everything marginalized, subordinated, political, and economical that put women at a disadvantage in society and demeaned by the dominant culture. Margaret L. Andersen, in *Thinking About Women: Sociological Perspectives on Sex and Gender* stated that:

Feminists believe in transforming institutions to generate liberating social changes on behalf of women; thus, feminism takes women's interests and perspective seriously, believing that women are not inferior to men. Feminism is a way of both thinking and acting; in fact, the union of action and thought is central to feminist program for social change. Although, feminists do not believe that women should be like men, they do believe that woman's experiences, concern, and ideas are valuable as those of men and should be treated with equal seriousness and respect (Andersen, 1997, p. 8)

Susan Wendell, in *A (Qualified) Defense of Liberal Feminism*, feels the same opinion as Andersen in term of equal, she stated, "The liberal feminist traditions, like most of the other feminist traditions, has asserted that the value of
women as human beings is not instrumental to the welfare of men and children
and that it is equal to the value of men, and demanded various forms of public and
private recognition of it, including respect for women's freedom and privacy"
(Wendell, 1987, p. 66). She also added that "Liberal feminists promoted equality
of legal rights and demanded an end to de facto discrimination on the basis sex"
(Wendell, 1987, p. 66). In other words, liberal feminism demands women's legal
right and their freedom in public and private and asserted equality between men
and women.

Therefore, since liberal feminism focuses on equality between men and
women, women can do anything they want without society's limitations. The
equal opportunity that is given to women does not limit women to join in a
political-economic world. However, there is a stereotype that confines women to
live in a free society. This stereotype examines ways to represent people or a
group by judging their personal features or qualities. For example, women are
often considered unable to join in the political-economic world because of the
lack of knowledge, and women are deemed inconsistent in making the decision.

In her book *The Feminine Mystique*, Betty Friedan explains that women
cannot live their dream, which wants to be more than a wife or a mother.
Unfortunately, they have to give up those dreams. She stated, "they were taught to
pity the neurotic, unfeminine, unhappy women who want to be poets, physicists or
president" (Friedan, 1963, pp. 15-16). Women had been empowered for a long
time, which made them believe they were useless; all they can do is seek
fulfillment as a wife or mother. "They learned that truly feminine women do not
want careers, higher education, political rights- the independence and the opportunities that the old-fashioned feminists fought for". (Friedan, 1963, p. 16). However, liberal feminism fight these days is to reject this stereotype, as Rosemary Tong in Feminist Thinking stated:

Liberal feminists wish to free women from oppressive gender roles—that is, from those roles used as excuses or justifications for giving women a lesser place, or no place at all, in the academy, the forum and the marketplace (Tong, 2009, p. 34).

Moreover, liberal feminism gives an interpretation of freedom for women to have the same opportunity as men do. Therefore, this theory is suitable for this research since the research discusses the liberation of women. Hence, this theory helps explain the problem formulation above with the liberal feminism perspective.

3. Cinematic Point of View

The cinematic point of view is a function to stimulate the experience of the viewer watching the film. It gives a better point of view of the film to understand the meaning or value implied in the film. According to Boggs and Petrie, "to appreciate fully the working of cinematic film, we must willing to watch in a little different way, focusing not just what we are seeing but also on how it is being shown and why it is being shown that way" (Boggs & Petrie, 2008). Based on the preview statement, explain that cinematic point of view helps the viewer to be able to understand a film better by focus and understand why the film is taken that way or why it is being shown in a certain way.

The cinematic point of view consists of four types of techniques that can be used to enable the viewer to interpret the message in the film precisely. The
first one is an objective point of view; based on Boggs and Petrie citing John Ford's, the camera considers to be a window and the audience to be the outside the window who view the people and the event within (2008, p.107). This objective uses the camera as the medium to record the action by using the static camera to create this window effect. It focused on the actor and the action without pointing out to the camera. It helps the audiences watch the event directly without even participate in it.

The second is the subjective point of view. It provides the viewer with the visual viewpoint and emotional intensity felt by a character to participate in the action. The camera's movement creates a visual sequence that brings tension and forces the viewer to become the character and experience their emotion. "When the cinematic point of view is subjective, our experience becomes more intense and more immediate as we become intimately involved in the action" (Boggs & Petrie, 2008).

Third, Indirect subjective point of view. This indirect subjective bring the viewer close to the action intimately involve and their visual experience intense by a close-up technique. It gives the feeling to participate in activities without showing the action through the participant's eyes. This technique brings the viewer's emotional reaction to the viewer by close up the sad face, making the viewer feel the real pain more vividly.

Fourth, the director's interpretive point of view is how the director subtly manipulates the viewer's viewpoint. This scene is made with a special angle,
special lens, in slow or fast motion, which imposes a certain tone, emotional attitude, and style to make it more interesting to watch.

However, many theories can be applied, but this theory is suitable for this research. This research uses the film as the proponent to help to justify the movie script closely. Cinematic represents the technique of how the viewer can analyze the film from a better point of view. Therefore, this theory helps the researcher answer the problem formulations, which analyze the main character's action in the film that connects to liberal feminism.

C. Theoretical Framework

There are some theories that are applied in this research. Therefore, this research discusses the portrayal of the main character Jo March depicts liberal feminism in the film Little Women. However, there are two problem formulations stated in this research. In order to answer the first problem, the researcher uses the theory character and characterization to understand the characteristics of the main character and help the researcher explain her personality. Moreover, it would help examine if there are any possible reasons that her characters or personalities influence her to become an independent woman.

The second problem is how Jo March depicts liberal feminism through her character in Little Women. To answer this question, the writer uses the first problem's identification result and used related studies above as a comparison to answer the second problem. Furthermore, the researcher tries to answer the two problem formulations by relating the liberal feminism theory research.
The researcher uses the theory cinematic point of view to analyze the movie script as the primary source of this research. This theory aims to help the researcher explain the movie script clearly by seeing the film as the proponent to show the movie script's evidence. Therefore, it is helpful to explain more about Jo March's character in this research that relates to answering two problem formulations above.
CHAPTER III

METHODOLOGY

A. Object of Study

The object of this research is Little Women, a movie script written and directed by Greta Gerwig. The researcher used a movie script as the primary source to analyze Jo March's character in the film and used it as the proponent of this research. The film was first released in the United States on December 25, 2019, by Sony Pictures Releasing. The film is an adaptation of the novel Little Women by Louisa May Alcott. This is the seventh film adaptation and very successful. They are nominated for Best Oscar Pictures 2020 and receive many awards. The film directed by Greta Gerwig and produced by Amy Pascal, Denise Di Novi, Robin Swicord has 135 minutes long. Saoirse Ronan stars little Women as Jo March, Emma Watson as Meg, Laura Dern as Amy, and Eliza Scanlen as Beth. The production budget spends $40 million and received 100 million dollars in Box office domestic, with the total income worldwide reach 2.2 billion dollars.

This research analyzes the girl named Jo March, who is the main character in the film. Little Women tells a story about a family's theme, which shows the relationship between the sisters and their parents. The sisters have their way of life, which very different from one another. Their talents lead them to a different path, such as writer, painter, musician, and actress. Even when they have these gifts, not all of them can achieve or follow their dream easily. Meg, who has the gift of an actress, chooses to marry at a young age and has a family and holds the domesticity. Beth, who is a musician, died at a young age because of the sickness.
Amy is a painter who waits for a wealthy man to marry her because she thinks that women are property that men can have. And finally, Jo March, the writer, the girl who resists the patriarchy that has been held by the women. She became a writer, which is socially at that time is not appropriate for women. She does not accept the stereotypes about women that have to marry early to a wealthy man and, in the end, become submissive to the husband. She challenges the patriarchy and become independent because she knows that women have the opportunity, women can have a big dream and achieve it, and women can have their freedom.

**B. Approach of the Study**

In order to answer the problem formulation above, the researcher employs a feminism approach. According to *Using Critical Theory: How to Read and Write about Literature* by Tyson, "feminism is a way to seek to understand the way in which women are oppressed" (Tyson, 2001, p. 139). This means feminism help to reduce oppression by understanding what kind of oppression experienced by women. Tyson added that:

Feminism would like to achieve a society in which women and men are encouraged to fulfill their potential as human beings regardless of the extent to which their abilities and inclination differ from traditional (patriarchal) definition of femininity and masculinity (Tyson, 2001).

In other words, this research uses the statement above as a guide to explain more about self-quality and equal opportunity in the public realm for women. Furthermore, the approach also helps the researcher classify the value of feminism as the object of the study. The feminism branch that is applied in this research is Liberal feminism. It deals with gender equality, which means women have the same opportunity as men do; it gives the definition that women are not higher than
men but equal. According to Amy R. Baehr in *Liberal Feminism*, "Liberal feminists hold that women should enjoy personal autonomy. That is, they hold that women should live their lives of their own choosing" (Baehr, 2013). That emphasizes that women can live in their own way; they can achieve their dream and break the stereotype that women should be homemakers.

This research applied the liberal feminism approach to see the main character Jo March can have the same opportunity as men. She can achieve her goal even when it is socially inappropriate for women to be writers. This approach is very suitable for this research since the focus of this research, and the approach is to talk about liberal feminism.

C. Method of the Study

The researcher used library research as a method to analyze the object of the study. This research's primary data is the film Little Women, written and directed by Greta Gerwig. The secondary data from this research is the book in the library related to gender inequality, and the data needed, the journal articles that help the researcher conduct the information. Additionally, the researcher used an e-book and an essay to collect more information related to this research.

In order to collect the data for this research, the researcher conducted the data by watching *Little Women* understand and examine the main character in the film, what are the values that can be analyzed in the film, how the main character portrays. Moreover, this research uses the film and uses the script to help the researcher collect the data. After that, the researcher collected the related theories, related studies, e-book, and essays that can help the researcher find the
information related to this research. Following this, the researcher analyzed how the main character depicts liberal feminism by applying character and characterization theories, the theory of liberal feminism, and cinematic point of view and connecting it with the related studies in the previous chapter. From this, the researcher finally understands and continues for the next chapter, applying this research with a liberal feminism approach.
CHAPTER IV

ANALYSIS

In this chapter, the researcher will explain the problem formulations above, which consist of how Jo March's character depicted in the story. After answering the first problem formulation, the researcher will answer more about the liberal feminism shown by the character using feminism perspective and cinematic point of view theory.

A. The Character of Jo March

The characterization of Jo March conducts through several theories. To answer the question, the researcher uses the theory character of characterization by Boggs and Petrie. This theory consists of eight ways to examine the characterization of the main character, namely characterization through appearance, dialogue, external action, internal action, other characters' reaction, contrast, caricature and leitmotif, and the choice of name. Therefore, not all of the eight technics are used to analyze the character of Jo March. Besides theory character and characterization, the researcher applied theory cinematic point of view, which consists of objective point of view, subjective point of view, indirect subject point of view, director's interpretive point of view to support the result of the first theory.

1. Independent

Jo March is known as an independent character in the story. She is a tough one and does not want to be a burden to her family. She believes that she can do everything she wants without marrying a rich man. She can earn money of her
own, she can write a book, and she can be anything she wants. The independent side of Jo March is shown through her external action and dialogue with other characters.

Jo March's independent side is seen from her external action. Boggs and Petrie stated: "we can see real character by seeing external action." Jo March moves to New York City by herself. In the fall of 1869, she moves to New York City because of some reason. The first one is she cancels going to France because Aunt March chooses her sister Amy instead of her, even though Aunt March already tells Jo that she wants to bring Jo to France to accompany her. Although Aunt March brings Amy to France because Amy is reliable and more well-behaved than Jo March, yet Amy wants to marry a rich man while Jo does not want to marry because she thinks that she will not be able to marry and she does not want to be a submissive. Second, her older sister Meg is married and separated from her family. Amy will travel to Paris with Aunt March. Her best friend Laurie will be graduated and will travel to another country and leave her. Third, Laurie confesses to Jo that he fell in love with her and proposes marriage to her; he does not want to leave her alone while traveling away after graduation. As soon as Jo hears that, she turns him down and says that she does not feel for him. She loves him as a brother, not more than that, and realizes that she and Laurie are not meant for each other and have a different personality, she is drowning for her liberty, and she does not expect to be married.

After these reasons, she moves to New York City, lives in a dorm, and becomes a teacher for two little girls there. For extra money, she writes a story
and sells it to Weekly Volcano press. The story that she writes and sells gives her extra money for her own needs. However, she does not put her name in the story because she does not want her mother to see it. After all, she thinks it is too gory for her mother.

Therefore, her independent side makes her believe that no one can help her to live instead of herself. She cannot rely on her family, friends, or man forever. She decides that she should live in her dream with her liberty without relying on others. It is shown through her dialogue with Mr. Bhaer when she comes back from Weekly Volcano Press after selling her story.

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 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. (Gerwig, 2019, p. 5).

The dialogue shows that Jo March is an independent young lady. As Boggs and Petrie stated in their book, "we can identify their thought, attitudes, and emotion by hearing the tone of the voice and the choice of word" (Boggs & Petrie, p. 50). The independent side of Jo makes her attempted to do anything to earn money. As she says, "Money is the end and aim of my mercenary existence" the reason for her leaving her family is to make a living without distressing others and earn money of her own. She tries hard to make it happen. As she says, "Well my sister Amy is in Paris, and until she marries someone obscenely wealthy, it's up to
me to keep the family afloat," without following the social system which is said by Aunt March to her "if you want to live well you have to marry a rich man." She believes without marrying a rich man, and she can live well, earn money, and achieve her dream as a writer without being submissive. Her writing abilities, selling it, and making money give her confidence that she can be a famous writer that will never be forgotten. As Boggs and Petrie stated, "every action that the character takes in some way reflects the quality of his or her particular personality" (Boggs & Petrie, pp. 51-52).

Another independent side of Jo March shows through dialogue between Jo and her sister Meg. The conversation happens during the wedding day between Meg and Mr. Brooke. Instead of agreeing to the married, Jo March convince her sister not to married Mr. Brooke because she thinks that her sister should be an actress instead of a wife.

Jo suddenly kneels before her, wild and desperate:

JO. We can leave. We can leave right now.
MEG. What?
JO. I can make money: I'll sell stories, I'll do anything – cook, clean, work in a factory. I can make a life for us.
MEG. But, Jo…
JO. And you should be an actress and have a life on the stage. Let's run away together.
MEG. I want to get married.
JO. WHY?
MEG. I love him.
JO. (angry) You will be bored of him in two years and we will be interesting forever.
MEG. Just because my dreams are not the same as yours doesn't mean they are unimportant. (Gerwig, 2019, p. 92).

From the conversation, we can see her desire and her confidence that she can be independent. She ready to sacrifice and provide anything for her sister. Through
the dialogue of the character, as Boggs and Petrie stated. We can identify their thoughts, attitudes, and emotions by hearing the tone of the voice and word choice (Boggs & Petrie, 2008). Meg's statement says, "Just because my dreams are not the same as yours doesn't mean they are unimportant" From this, we can reveal Jo's character. Through Meg's statement, we can inform the ambitious side of Jo's character. She indirectly thinks that achieving their goals and being independent is more important than married without thinking of others' dreams.

2. Caring

Jo March's caring character can be seen through her external action, appearance, and dialogue back to winter in 1861. Back to the past timeline in Massachusetts, there is a civil war at that time. Her father is a volunteer, injured, and hospitalized in Washington. In the afternoon, when Marmee (Jo's mother) is busily working in a converted warehouse, she gets a telegram from Washington that says her husband is hospitalized. In the evening, March's family prepares for the mother to go to Washington accompanied by John, who volunteers to be an escort for Marmee. While preparing, Marmee tells Jo to borrow some money from Aunt March. Instead of doing what her mother asks her to do, she sells her hair to get the money.

JO. Will this be enough for the trains?
MARMEE. Twenty five dollars! That isn't like Aunt March to be so generous.
JO. I didn't go to Aunt March, I couldn't bear to.
MARMEE. Where did you get the money?
JO. I only sold what was my own.
Jo removes her hat, and breath, all of her beautiful long hair is gone – now it's just a short, blunt crop. Gasps from everyone and exclamations of "what/how/why did you do it? Jo!"
BETH. Your hair!
MEG. Oh Jo, how could /you?
AMY. /Your one beauty!
BETH. Now your hair is/off.
HANNAH. /You look like a boy.
JO. It doesn't affect the fate of the nation, so don't wail.
MARMEE. (Leaning close to JO)I am so proud that you are my vanity daughter.
JO. (Just to her mother) I was crazy to do something for father. It'll be good for my vanity, anyway. (Gerwig, 2019, pp. 75-76).

This conversation shows that she has a caring character. It can be seen through her appearance and her external action. Based on Boggs and Petrie, a person's character can be revealed and seen through their facial features, dress, physical build, mannerism, and the way they move. Jo March's caring character can be seen from her statement above, and it can be interpreted no matter how hard it is, she should earn money by herself. Like in the dialogue above, "I only sold what was my own," she sells her beauty over money in order to help her father. Look at Figure I. It shows Jo March's hair after she cut it to get the money.

Figure 1. Jo cut her hair

Having three sisters, a mother, and a father away from Jo makes her a sensitive person and pushes her to provide the best for her family. Her dialogue with her family is clearly shown while preparing for her mother to go to
Washington. It made her rush into cutting her hair and sell the hair just to help her father, which is shown in this line "I was crazy to do something for father" (Gerwig, p. 76). As before her father being a volunteer in the war, Jo insists on helping to be a volunteer in the army, but she cannot because she is a girl. After that, she always says the same thing about why she cannot help her father, wish she can help, and so on. Therefore, her caring personality makes her do something without thinking about the consequence. The night after cutting her hair's incident, Jo cries over her hair, she feels sad, but at least she can help her father even if she has to sacrifice her hair. Based on Boggs and Petrie's theory objective point of view, the use of the camera position and angle helps the audience get involved and see the action from the viewpoint of an impersonal observer (Boggs & Petrie, p. 106). With the help of the theory objective point of view, we can see Jo March's action and feel her emotion while she helps her family until she cuts her hair and ends up crying over it. This makes us easily conclude Jo March's character, how her actions show her caring character in the story.

Another proof that Jo March has caring characteristics is when she is told that her youngest sister Beth is sick. It made her have to back to Massachusetts immediately from New York after she got the telegram. Before being sick in the present time, Beth has been sick since seven years ago with the same diseases called scarlet fever (Gerwig, 2019, p. 83), but she survives. Jo's concern for her family was shown through her external action seven years ago when Beth gets sick. As Boggs and Petrie stated, the external action that can be seen through their
action, which reflects their personality (Boggs & Petrie, pp. 51-52), is shown in the conversation of Marmee, Meg, and Jo.

MARMEE. You were right to send for me, my girls - but you've been very good nurses indeed.
MEG. It's mostly been Jo, she's hardly slept.
JO. I didn't know what else to do. (Gerwig, 2019, p. 89).

She concerns about her little sister Beth who gets worse. They have to make cool Beth's body with ice. Jo's caring character makes her forget about her health. She is willing not to sleep just to look after Beth. At present which 1869, Jo immediately goes back home after hearing that Beth is sick again. Her caring personality makes her think that it is responsible for her to look after her sister Beth. After she arrives home, she gives her mother an envelope full of money to pay for Beth's doctor (Figure 2).

JO. Take this and find her the best doctor you can.
MARMEE. No, you need this money to live in New York.
JO. I'm not going back. I'm using the rest to take her to the sea and get her strong. (gerwig, 2019, p. 48).

While after, they get to the beach, Beth and Jo. In the seashore, Beth lays in Jo tight while Jo reads a story that she makes for her (Figure 3). In the end, Beth tells Jo that she should keep writing even though she would not be with her. Beth knows that she has no time and she should tell that Jo. Jo insists that Beth will get better and make the diseases stop as before, but she wrings. Beth passes away the next morning, and it leaves the sadness to Jo that makes her stop writing in a while and burns all the writing. Her sense of care and affection toward Beth is enormous; it makes her struggle to continue her life.
3. Tomboy

The most noticeable character of Jo March in the story is her tomboy characters that can be seen through her external action, appearance, and her dialogue. This tomboy character is shown when Jo March is the only one of the siblings who dislike wearing pretty dresses, good shoes, etc. She likes to wear comfortable clothes. From the theory of character and characterization by Boggs and Petrie, the characterization of a person can be seen through their visual, and we can make the assumptions directly by looking at their facial features, dress, physical build and mannerism, and the way they move (Boggs & Petrie, p. 50). It is shown in her dialogue with her sisters back to concord in 1861 while preparing to go to the holiday party.

MEG. I know just who I’ll dance with!
AMY. Who will you dance with, Jo?
JO. You know I never dance.
AMY. Why can't we all go to the party?! It's not fair!
Meg's hair is covered in papers, and Jo manipulates a pair of hot tongs. Meg struggles to get on a pair of slippers.
JO. Just wear your regular/ shoes
MEG. (Forcing it)/These fit last winter!
Amy puts on jewels and rouge and tries to shape her nose.
AMY. My nose will simply not look refined.
BETH. (to no-one) I like your nose.
AMY. (reaching to Jo) Now, Jo --
JO. – don't touch me, thanks! I already feel ridiculous I don't want to look it!
AMY. You could be pretty if you tried.
JO. Don't want to, won't do it. (Gerwig, 2019, pp. 11-12).

From the dialogue above, Jo says to her sisters that she does not dance. She does not seem interested in the party and does not even care about the dance. Different from her sister Meg who is very excited about it, Jo does not even think about using the party as an opportunity to find a man that will be her husband, while the other girls are competing to be the prettiest. Another proof that shows that she does not care about her appearance is when her sister Meg forces her feet to use unfit shoes in order to look good and thinks it is a fashion to make a better appearance. In this dialogue, Jo just replies to her sister to wear regular shoes. The dialogue shows that Jo does not even care about the fashion that can make her uncomfortable to use the shoes and hurt herself.

While preparing for the party, Jo helps her sisters, Meg style her hair. While styling Meg's hairs, the other sister Amy stands in front of the mirror and admires her beautiful face. Amy approaches Jo and tries to fix her hair with the comb in her hand, but Jo refuses it and says, "don't touch me, thanks! I already feel ridiculous I don't want to look it!". This dialogue shows her tomboy character that makes her does not care about her hairstyle and feel ridiculous about styling her hair. Her tomboy character makes it difficult to control her behavior; it is shown in her external action. Jo always does the thing that women should not do in that era. For example, women cannot stare at men's eyes because it shows no respect for men, while Jo always does this. As Boggs and Petrie stated: "action are more important in revealing character" (Boggs & Petrie, p. 52). However, her
actions in the movie reveal her character that she has this tomboy personality. It is shown in the dialogue of another character, which is her sister, Meg, while they walk in the hallway to the party.

MEG. Don't stare, don't put your hands behind your back, don't say Christopher Columbus, don't say capital, don't shake hands, don't whistle – (Gerwig, 2019, p. 13).

The stereotype of women behaving well gives Jo's difficulties to follow the rules because Jo has this tomboy character. Like her sister, Meg says in the dialogue, "Don't stare, don't put your hands behind your back, don't say Christopher Columbus, don't say capital, don't shake hands, don't whistle" states that Jo always does these things that make her sister Meg has to remind her not to do these things. This behavior shows that Jo cannot hold her tomboy character, and it shows that she is a spontaneous person. Therefore, even when her sister already reminds her not to say something she mentions above, Jo eventually says something she should not, which is saying "capital."

JO. Don't you dance?
LAURIE. I don't know how you do things here yet – you see, I've spent most of my life in Europe.
JO. EUROPE! That's CAPITAL! (she catches herself) I shouldn't words like that. (Gerwig, 2019, p. 14).

This happens when Jo and Meg arrive at the party. They are separated because Meg meets her friend and dances on the dance floor. While Jo is hiding behind the curtain because she is afraid of a large red-headed boy that makes her feel uncomfortable, and accidentally comes inside the room, walks backwards, and almost sits on Theodore Laurence. In the room, they talk to each other. However, even though she is already warned by her sisters not to say some
specific words, she accidentally says it and realizes what she says is wrong. From this evidence, it can be stated that Jo is easy to say something that she is curious about even if it cannot be said in a specific situation. It shows the behavior of her tomboy character.

Another proof of Jo Tomboy's character is when all the girls gather on Christmas morning, where the girls talk about their dream, and suddenly the older sister Meg speaks and tries to end the conversation.

MEG: (standing, ending it) Mother proposed not having any presents this Christmas because our men are suffering in the army. We can't do much, but we should make our little sacrifices and do it gladly.
JO: Don't play mother just because she's not home.
Jo throws a pillow at Meg, it hits squarely in the face.
AMY: Don't Jo; it's so boyish.
JO: That's why I do it
AMY: (disdainfully) I detest rude, unlady-like girls.
JO: I hate affected little chits! (Gerwig, 2019, p. 27)

From the conversation, we can see the role of Meg in the family as the first child. She is being responsible for handling her sister while their parent is not home. Moreover, Jo march resists Meg's statement and mocks her by telling her not to act like their mother and then hits Meg with a pillow on purpose. Jo's action shows that she naturally has a tomboy characteristic. This statement is supported by the conversation above when Amy tells Jo not to act boyish. Still, Jo does it purposely because that what she is trying to do, which means Jo is trying to show Amy and the reader about her character.

From the evidence above, it can be concluded that Jo March's character portrayed as an independent. Her independent character allows her to live in her way and never be a burden to her family. She is also described as a caring person,
which made her willing to sacrifice for her family. She has a tomboy character, which is shown through her appearance and external action in the movie.

**B. The value of liberal feminism depicted by Jo March in *Little Women***

After analyzing Jo's characteristics in the previous part, it is found that Jo March is portrayed as independent, smart, and a tomboy. In this part, the researcher tries to explain how the character of Jo march depicts liberal feminism. However, in order to answer the second problem formulation, the researcher used the theory of liberal feminism.

According to Betty Friedan, at the end of nineteen-fifties, the average number of women in America dropped from 20 to teens, and most of them engaged at the age of 17. In contrast, the average proportion of women attending college in 1920 dropped from 47% to 35% in 1958 compared to men. By the mid-fifties, 60% dropped out of college to marry, and they afraid too much education would be a marriage bar for them (Friedan, 1963, p. 16). This can be inferred that women have been struggling to free themselves from the tradition, which made them devote themselves to marriage at a young age. They told how to catch a man and keep him, how to breastfeed children, how to cook, bake bread, how to dress and look and act more feminine and make marriage more excited (Friedan, 1963, p. 15). She added, "they could desire no greater destiny than to glory their femininity" (Friedan, 1963, p. 15).

For this reason, women were trapped because they have been empowered by tradition, which makes them believe they were useless and powerless in the public realm. However, as the background in wartime, it is related to this film's
setting, which is in America's civil war, where this mystique or stereotype still exists. There is the scene where the main character being forces to marry early and have to marry a rich man shows the mystique or the stereotype in the story, besides this mystique and stereotype. Patriarchy is one of the obstacles that block women from living freely and blocks them from having the same opportunities as men. As Lois Tyson mentions, this patriarchy based on sexism prevents women from being successful in the public sphere. The statement says that women are inferior to men, less intelligent, less rational, and less courageous. Tyson also added the traditional beliefs about gender roles that put men as a leader and decision-maker, make them superior, and believe they should be in charge not only in the family but also in business, politic, and other important social institutions. This traditional belief puts women in inferiority and dutiful men (Tyson, 2001).

Moreover, Andersen has an opinion about the inferiorities of women happen because of the social institution. As she stated in her book, "feminism begin with the premise that women's and men's positions in society are the result of social, not natural or biological, factor" (Andersen, 1997, p. 8). She also explains that, in general, "feminists see social institution and social attitudes as the basis for women's position in society, because of the sexist societies have created structured inequities between women and men" (Andersen, 1997, p. 8).

However, feminists believe in transforming these institutions to generate liberating social changes on women's behalf because of the sexist social institution. For this reason, it takes women's interests and perspectives and
believes that women are not inferior to men (Andersen, 1997, p. 8). Hence, liberal feminism believes in ending the discrimination and stereotype of women. For this reason, it gives hope and opportunity for women to live their dream, and they are as equal as men.

The demand for public and private recognition for women, along with respect for women's freedom and privacy and equal opportunity, as Wendell stated above. It explains the character of Jo March as the main character who lives by her own will. Jo March shows her contradictory personalities over the stereotype that has been made in the late 19th century, which blocks her from living and become successful in the public sphere. Therefore, Jo March attempted to get her freedom the equal opportunity by doing the contradiction thing as a woman in that era and challenge herself to get recognition for her hard work. However, Jo March shows the value of liberal feminism through her character in the story as follows:

1. Facing the stereotype of women

The movie shows the scene where Jo March argues with Aunt March about making a good living does not have to be married to a rich man. It starts with Jo works with Aunt March to read her a book, but Aunt March falls asleep, making Jo walk around the house and read another book quietly. Aunt March wakes up and asks why Jo stops reading and reminds Jo to behave well, and one day she will need her to find a rich man if she wants to live well. From her Aunt, Jo disagrees with her and says she intends to make her way to live well. She states
that "there are precious few ways for women to make a good living." (Gerwig, 2019, p. 38).

The beginning of the movie shows that Jo March is a tough person and different from others. Her life principles make her open-minded to think that women can do anything no matter her gender is. Therefore, there is a scene where Jo's best friend, Laurie, confesses his feeling and wants to marry her in their early twenties. Still, Jo rejects his feeling immediately and says, "I don't believe I will marry. I'm happy as I am, and love my liberty too well to be in any hurry to give it up". (Gerwig, 2019, p. 98). Jo March chooses to be on her own instead of married, and she decided to achieve her dream and move to new york. Her belief that she could not be married also supports by her statement in the script when she talks to Meg on the wedding day. Jo March is against the wedding between Meg and Mr. Brooke, and then Meg says to her that one day it will be her turn to be married. She immediately said, "I'd rather be a free spinster and paddle my own canoe" (Gerwig, 2019, p. 93). This statement reveals her principles that she is against the married. Jo March chooses to be free, independent, and live her dream instead of getting married. She believes that women can do anything they want. It is stated in the dialogue when she talks to her mom about her thoughts.

JO. (crying, trying to explain herself to herself) women have minds and souls as well as hearts, ambition and talent as well as beauty and I'm sick of being told that love is all a woman is fit for. But … I am so lonely. (Gerwig, 2019, p. 100).

In the late 19th century, women were expected to do domestic work, housekeeping, raise their children. They were expected to live in their home with their mother and sister, wait for a rich man to marry them. They are considered
incapable of political, economic, and public service. As Kathryn Hughes stated in her writing entitled *Gender roles in the 19th century*, "Women were assumed to desire marriage because it allowed them to become mothers rather than pursue sexual or emotional satisfaction." (Hughes, 2014). In other words, this statement is also supported by Friedan. In her book, she said that women being taught how to catch men at a young age and marry early. They are being taught to pity their lives and give up their dream who wants to be poets, physicists, or presidents. And at their forties or fifties, some regret giving up their dream (Friedan, 1963).

Therefore, instead of following this stereotype, Jo March is against it and choose to live her way. She proves that she can achieve her dream as a writer without marrying early and not marry rich men and live happily. Jo March's character reflects Liberal feminism, which relates to freedom for women to choose their dream based on their ability.

**2. Independent and smart person who has value**

The fact that women have been marginalized based on gender from long ago is proven from Jo March's character. In that era, women are expected as weak creatures, who live under the control of men, women cannot take part in politics, the economic world labeled as men world. However, Jo March proves that women can be independent, handle her emotions as she did when her sister died, become ambitious, and participate in the public sphere. She shows that women are not weak creatures and prove it by being strong and independent and pursuing their dreams. The movie shows the struggle of Jo March living her life with the family and the journey of how she becomes a writer. She uses the struggle she had and
turns it into a fantastic book. Therefore, it shows her independent and smart character that proves women can have the same opportunity as men.

In the story, Jo March's independent and smart characters show her ambition to reach by achieving her dreams. As she does at the end of the movie, she negotiates with Mr. Dashwood about the book's profit and copyright. The book *Little Women* that she writes about is the struggle of the main characters, which she and her family. The ending is talking about her best friend, whom she likes and rejects before. In the end, he marries her sister, and the main character does not marry anyone. The book has a bad ending based on Mr. Dashwood's opinion, and he suggests that she should change the ending into a happy ending if she wants the book to be sold well. Jo March agrees, but with higher royalties based on how much the book is being sold, she says, "if I'm going to sell my heroine into marriage for money, I might as well get some of it." This proves that Jo has the ambition within her, which makes her have the courage to negotiate the profit she deserves. Jo March breaks the stereotype of women, which says women are incapable in the public sphere.

Therefore, another independent and smart side of Jo's can be proven by her sister Beth. Looking from her sister's side, Jo March is an independent, loving, and talented big sister responsible for her family, especially their needs and finances. As a form of responsibility to her sister, Jo march teaches Beth on her own, which shows the reader about Jo March's smart character in the story. As her sister, Beth always recognizes Jo March's intelligence, and she compliments everything Jo does. It is shown in the scene where the family is gathering on
Christmas morning, the sisters are talking about their dream who want to become an actress, artist, and Beth asks Jo if she wants to be a famous writer.

BETH: (cuddling up to Jo) That's what you want too, isn't it Jo? To be famous writer? (Gerwig, 2019, p. 26)

Beth tries to make sure Jo still wants to be a writer by asking Jo the question above. Even though she is not sure but Beth still believes in her and still being a supportive sister, Jo shows her the work for their performance at the Christmas gathering.

BETH: (marveling at the pages) I don't see how you can write such splendid things, Jo! You're a regular Shakespeare. (Gerwig, 2019, p. 29)

Therefore, in the scene above, Beth tries to show the audience how talented her sister is by complimenting her with excellent work and comparing it with Shakespeare. However, Jo's other example shows her smart side is when she has to teach her sister Beth. It is shown in the sister's conversation when they are walking bundled against the snow in the morning.

BETH: I'm just glad that mother doesn't make me go to school with all those girls...
JO: (reminded) Beth, after your shopping, I need you to work your day through the new sums and spelling and I'll check it all when I get home. (Gerwig, 2019, p. 37).

Another proof of Jo smart side is shown through other characters. Looking at Boggs and Petrie's theories, it can be seen through dialogue between Friedrich and Mrs. Kirk. The dialogue happens when Jo returns to her hometown after getting the telegram from her mom that says her little sister Beth is sick.

Mrs. KIRK: …. And what about the girls? She was the best teacher they ever had. (Gerwig, 2019, p. 36)
However, we can identify the smart character of Jo March by looking at the way she treats her little sister and looking at Boggs and Petrie theories of character and characterization, which include characterization through appearance that show by her mannerism in the story, through the dialogue which we can see the dialogue between Jo and her sister Beth above, and through her external action which the action of Jo March teach her sister Beth and the two little girls from New York.

Therefore, we can see the values of Jo's Character, which show liberal feminism within her. She shows that women can have the same opportunity as men, and she believes women and men are equal. Regardless of women's limitations based on the sexists and patriarchy does not stop her from achieving her dream. She believes she has the opportunity as men in the public sphere. The opportunity to become successful women, which she shows in the movie by being a successful writer and have ambition, and providing for her family needs and finances, As men usually do, provide for the family needs and finances. Hence, as Andersen stated above, "feminists do not believe that women should be like men, they do believe that women's experiences, concerns, and ideas are valuable as those of men and should be treated with equal seriousness and respect" (Andersen, 1997, p. 8).

3. Showing equality and success in the public sphere

The patriarchy based on sexism that has been mention above by Tyson shows that women are less intelligent, less rational, less courageous, and inferior to men. Because of these reasons, it blocks women from being successful in the public sphere. However, as Tong stated above, "liberal feminism wish to free
women from oppressive gender roles—that is, from those rules used as excuses or justifications for giving women a lesser place or no place at all" (Tong, 2009, p. 34). Liberal feminism allows women and believes that men and women are equal. Liberal feminism also demand to end sex prejudice and de facto discrimination over women (Wendell, 1987, p. 66)

The same opportunity and equality are proved by Jo March within her character. She proves that women are intelligent, rational, courageous, neither inferior nor superior, but equal. As we can see from the explanation above, it shows that Jo March is a smart person. She teaches her sister and two little girls from New York. She is rational about the income of her book. She rejects $500 for the copyright payment and gets 5% of the book's royalties from Mr. Dashwood and decided to have the copyright of her book instead of losing her book's patent and take 6.6% of the royalties. Jo March is courageous, as we can see from the explanation above that she goes to New York by herself, lives there, and makes money for herself and her family. She also fights for her happiness and refuses to follow Aunt March's suggestion to marry a rich man. She is equal to men. Jo march fights for her liberty and proves that she can be a teacher or writer. Also, she can make money and live in her dream without being disturbed by her gender issues.

As we know, Jo March falls in love with Mr. Friedrich, and at the end of the movie, they get married and run their school together. Even though Jo March follows the stereotype of the need to get married, but still she gets married because of her self-determination where she realizes life might be lonely, as she
mentions in her dialogue with her mom, "But… I am so lonely" (Gerwig, 2019, p. 100). The dialogue happens when Jo march feels broken and lonely after her sister Beth died and her sister is married and lives separate from her. Jo realization and the need to get married not because of economic necessity but because of genuine love and companionship. It can be proven that Jo March is not married to a rich man, as mention in the stereotype but married to the one she loves and equal to her. The genuine love between Jo march and Mr. Friedrich is shown in the script. Mr. Friederich excuses his arrival at Jo March house as just a visit because he is close by their home but actually because he wants Jo to stop him from going away to California. Their love is recognized by her sister Amy in explanation in the script "Amy looks from Friedrich Jo and from Jo to Friedrich. She can see that there is love between them" (Gerwig, 2019, p. 112). Another proof of their genuine love is when Jo and Friedrich met in the train station, at that moment Jo crying because she wants him to stay. He replied, "But, but I have nothing to give you but my full heart and these empty hands." (Gerwig, 2019, p. 118). And then she replied, "they aren't empty now." (Gerwig, 2019, p. 118), and then they kiss each other in the rain. From these texts, it Is enough to show their genuine love.

However, their equal opportunity and ability are shown. As mention in the script, Mr. Friedrich is a professor, and Jo March is a teacher and a writer. It can be seen from the dialogue where Jo March arrives at her boarding house in New York. At first, she meets Mr. Friedrich in front of the door. He opens the doors for her, and then she meets Mrs. Kirk. In that scene, Mrs. Kirk explains through her dialogue with Jo. She says, "I see you've met our professor, he's a very
accomplished man” (Gerwig, 2019, p. 111). This textual proves that they live in the same boarding house and teach the same children shows they are equal despite their gender. She shows her ability and ends patriarchy based on sexism. From this, it can be concluded that Jo March's success proves that women can be equal to men, and they can be successful in the public sphere as men do.
CHAPTER V

CONCLUSION

This research has been analyzed the script of Little Women 2019 by Greta Gerwig. This research examines how Jo March is portrayed and how she depicts liberal feminism through her character in Little Women. The research uses the theory of character and characterization, the theory of feminism, and the cinematic point of view. The first problem formulation analyzed Jo March's characteristics using the theory of character and characterization and cinematic point of view by Boggs and Petrie. It found Jo March's characteristic as independent, her independent character allows her to live on her way and never be a burden to her family. Jo March also portrays as a caring person, which made her willing to sacrifice for her family, and she describes as a tomboy person, which show through her appearance and external action in the movie. The second problem formulation how Jo March depicts liberal feminism through her character is facing women's stereotypes. She against the stereotype of women that says women can only live well by marrying rich men. She rejects the stereotype by proving she can live well without marrying a rich man. Jo March portray as an independent and smart person who has value. She demonstrates her worth as a woman by involving in the public sphere and being a writer and published her book. She shows her ambition and smart side without being stopped by women's limitations based on the sexists and patriarchy. Jo March shows that women can be equal to men in private and in the public sphere.
Jo March shows her character influence her attitude toward the freedom of self-liberty in society. Through liberal feminism, she values herself as a woman who has ambition and dreams of succeeding in the private and public sphere. She finally achieves her dream as a writer without being stopped by women's limitations based on sexism and patriarchal society. Her portrayal depicts liberal feminism values related to women's freedom to choose their dream based on their ability and show equal opportunity for women without being dominant or inferior to men.
REFERENCES


