

**INDONESIAN WOMEN'S PERCEPTION OF FEMINISM IN THE MOVIE LITTLE
WOMEN (2019)**



A Thesis

**Submitted to Fulfill the Requirements for Obtaining a Bachelor's Degree in
Communication Studies at the Faculty of Psychology and Socio-Cultural Science
Universitas Islam Indonesia**

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2022/2023**

AGREEMENT SHEET

THESIS

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It has been given permission by the thesis supervisor to be tested in front of the thesis examiner
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Date: 29 April 2024

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STATEMENT OF ACADEMIC ETHICS

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Undersigned, I henceforth:

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Through this letter I hereby state the following:

1. The research did not engage in academic fraud of any type throughout the completion of this thesis research, such as plagiarism, involving others' help with the thesis, or any other infraction that violates the academic ethic highly upheld by Universitas Islam Indonesia
2. Therefore, this thesis is entirely my scientific work, both as a student and researcher, not plagiarize or work of others
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Sincerely,

A pink rectangular stamp with a QR code border. Inside the stamp, it says "METERAI ELEKTRONIK 10000 SEPULUH RIBU RUPIAH" and features the Garuda Pancasila logo. A handwritten signature in black ink is written over the stamp.

Rani Rihatri Tjahjono

MOTTO

“So, surely with hardship comes ease.”

(Q.S. Al-Insyirah: 5)

“I wish for everyone to live the life that you want. I hope you do well on your exam, go to the university that you want, find the job that you want, meet the right people, and have a happy family.”

(Xu Minghao)

“I just aspire to be the best I can be.”

(Bella Hadid)

FOREWORD

Assalamu'alaikum warahmatullahi wabarakatuh

I want to express my deepest and biggest gratitude to Allah SWT, for all the strength He gave me and all the health so I can finish my thesis with a clear mind. Shalawat and greetings are always recited to Prophet Muhammad SAW, so the researcher could finish this thesis titled “Indonesian Women’s Perception on Feminism in the Movie Little Women (2019)” smoothly.

I extend my deepest gratitude to my supervisor, Prof. Dr. rer. soc. Masduki, S.Ag., M.Si., MA, whose guidance, wisdom, and unwavering support have been instrumental in shaping this research. His mentorship has not only enriched my academic journey but has also inspired me to strive for excellence in all aspects of my work. Without him, I would not be able to successfully finish this thesis. Gratitude will also be extended to these individuals I will mention. Without them, I would not overcome the obstacles that come within the process of this thesis making.

First, I would like to thank my family. Ibu who has supported me from the start and is always listening to my rambles here and there. Ibu, who always listens to my struggle and gives me the best advice. Ibu, who never forces me to rush to get my thesis done. Ayah who always supports my decision. Even though he rarely texts me back, I know he will always be there when I need him. Mba Eka who is always asking me what am I currently doing, what am I eating, and always wants an update from me, the youngest who left town to reach higher education. Jennie, our pet rabbit, who I know does not care a bit about me but he has become my comfort place. Not forgetting our newest addition to the family, Mas Oman, who I know does not know what my thesis is about but I know he prays for me and I always pray for him too.

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Lastly, to all women all around the world :) This one is for us!

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Yogyakarta, April 29 2023

Rani Rihatri Tjahjono

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ABSTRACT

Tjahjono, Rani Rihatri (2024). Indonesian Women's Perception on Feminism in the Movie Little Women (2019). Department of Communication, Faculty of Psychology and Socio-Cultural Studies, Universitas Islam Indonesia.

This study explores the perceptions of Indonesian women regarding feminist themes portrayed in Greta Gerwig's adaptation of "Little Women" (2019). The film, based on Louisa May Alcott's classic novel, offers various perspectives on women's ambition, journey, and societal expectations. This study uses qualitative research methods to examine how Indonesian women interpret and respond to the film's depiction of feminism, mainly through the March sisters' point of view.

Through in-depth interviews and thematic analysis, this research captures diverse perspectives on the film's feminist narrative. Key themes explored include the negotiation of traditional gender roles and the portrayal of sisterhood. By analyzing informants' responses, this study seeks to define the complexities of feminist representation in popular media and its resonance with contemporary women.

The findings contribute to the ongoing discourse surrounding gender equality and representations of feminism in film. By engaging directly with women's voices and experiences, this research underscores the significance of narrative storytelling in shaping and reflecting attitudes toward feminism. The analysis showed that Indonesian women have different backgrounds, which highly shaped one's perception of the movie. While the perceptions are similar, the informants see the film from various points of view. The insights gained from this study aim to enrich scholarly conversations on gender, media, and cultural perceptions of feminism in the twenty-first century.

Keywords: feminism, communication media, women in movies

CHAPTER I

INTRODUCTION

A. Background

Feminism has been a thing that has empowered women to get equal rights to men for a long time. As most people know, Indonesia has many female heroes fighting for women's rights, like R. A. Kartini or Dewi Sartika. Over time, in modern days, feminism and women's empowerment have been rising, with newer generations becoming increasingly aware of feminism. Based on data from the Global Gender Gap Report released by the World Economic Forum in 2020, Indonesia ranked 85th out of 153 countries with a score of 0.70. This reflects a significant problem with the Global Gender Gap Index in Indonesia, where the gender gap has narrowed to 70%.

On the other hand, the economic disparity, although still significant, has decreased since 2006, and many problems remain. However, women still earn half as much as men due to low labor market participation rates and significant differences in income distribution (World Economic Forum, 2020). Discrimination against women persists around the world. According to Miliband (2019) from CNN, in Rumbek, South Sudan, 73% of women experience partner violence; in Syria, child marriage rates have quadrupled since the outbreak of the civil war; and in Niger, almost 76% of girls are married before the age of 18. At a minimum, women should have access to employment and the right to vote, as these are fundamental human rights. Feminism is a popular topic in today's media. Many protests or rallies are being held in the name of feminism.

Feminism is an ideology or a movement in which women fight for their rights after years of discrimination. In a sense, feminism seeks to liberate women. Women have been fighting for their rights for years, but changing a mindset stuck for years is difficult. Even some women themselves perpetuate the idea that women should only be followers

or inferior to men. Along with the discrimination against women comes a patriarchy where a man always perpetuates male dominance and leadership. Feminism aims to dismantle patriarchy and promote equal opportunities for women in society. Feminism is often mistaken as women seeking superiority over men, but in reality, it is just women trying to have equal rights as men because, for years, women did not have the same chance as men do.

Movies have been among the media enjoyed by all generations, from the younger to the older. A movie or film can be categorized as one of the mediums for communication in an audio-visual form to deliver or convey messages to a group of people in one place (Effendy, 1986). Through movies, the writer or the director can express their views on social issues, their childhood experience, etc. As moving images, movies can capture many things in certain moments in a short period. This clarity makes movies enjoyable because people can see the moments going on clearly, allowing the movies to communicate with the viewers. Movies nowadays contain different messages and points to make; including themes of feminism. *Little Women* is one of the movies that effectively communicates feminist themes.

Little Women is originally a coming-of-age novel by Louisa May Alcott, published in the 1860s. The story revolves around Jo March, the main character, and her three sisters, Meg, Beth, and Amy. Jo is an aspiring writer and a free-spirited woman, unlike her three sisters. Meg is the pretty and feminine sister, Beth is the shy and kind one, and Amy is the naughty youngest sister with big dreams. Their lives are always lively with their mother, Margaret (often called Marmee) and their housekeeper, Hannah. One day they meet their new neighbor, Theodore "Laurie" Laurence, and welcome him as their friend. Laurie and Jo become very close, and Laurie develops feelings for Jo. *Little Women* is inspired by Alcott's own life and is categorized as a semi-autobiography novel. When it was first published, *Little Women* received positive reviews from girls because it depicts their lives in the US at that time. It is known to be an impactful and prevalent American literature, especially for women. *Little Women* has various adaptations, including the 2019 film adaptation directed by Greta Gerwig.

Little Women (2019) has a significant impact on women in cinema. It grossed over \$218 million worldwide. The movie itself had a budget of only \$40 million. Little Women (2019) is considered one of the best movies made by an American woman. Little Women is also one of the most successful movies of 2019, with a 95% rating on Rotten Tomatoes. It was nominated for six Oscar awards, including their 2020 Best Picture. However, Greta Gerwig, the director of Little Women, was not nominated for the Best Director award at the 2020 Oscars, causing significant controversy in the cinema community, with many claiming she was snubbed for the Oscar. The diverse and talented cast led by Saoirse Ronan, Emma Watson, Florence Pugh, Eliza Scanlen, and Laura Dern contributed to advancing representation and inclusivity in Hollywood. Emma Watson is also a UN Women Goodwill Ambassador in 2014 and she has spoken out about feminism and gender inequality multiple times. She also advocates feminism through her film roles, including through Meg March, her character in Little Women (2019). Little Women (2019) was popular among girls on prominent social media like Twitter and TikTok, who found it emotionally relatable with women in the modern era despite its 19th-century setting. Greta Gerwig also said in an interview with NPR, she told NPR's Michel Martin how Alcott's novel inspired her and how she relates to Jo March, the ambitious, strong-willed main character.

The communication issues here are how movies serve as a medium, with audiences interpreting messages differently. Little Women (2019) mainly tells a story about Jo March's adventure with her love and her dream of becoming a writer. Her independence can empower women worldwide to be independent and chase their dreams to the fullest. However, some men might perceive Jo as an overly masculine woman who does not care about anything other than her dreams, including her love life. A woman does not always have to be feminine; a woman can be masculine, too. Loving someone does not signify weakness or lack of independence, as love is a form of passion. Since Little Women empowers women, the researcher aimed to interview Indonesian women only and to understand their perspectives on this empowering movie. A good and memorable movie can build a person's character. This shows how powerful

communication is through a movie to change someone's perspective. If individuals are exposed to various movies or television programs during childhood, differences in characteristics may emerge.

As previously mentioned, *Little Women* is a successful book written by Louisa May Alcott in the 1860s and has become a classic for women worldwide. According to Wester (2005), *Little Women* is timeless because women worldwide can learn from Meg, Jo, Beth, and Amy March. *Little Women* expresses values and personality traits that draw the reader in and, to some extent, make them want to see themselves. Meg's contentment, Jo's ambition, Beth's Selflessness, and Amy's audacity lead readers to the pages of *Little Women*, searching for what real life seems to have lost or buried, and inspiring them to thrive as women. *Little Women* is often seen as an 'ugly duckling' that learns to live independently. Initially considered dull, its plot has inspired people to learn more about feminism, making the concept more familiar and accepted.

Even though *Little Women* is set in the 1800s, the 2019 adaptation still feels relatable. According to Fruzyna (2020), the characters do not deviate significantly from the book, and the feminist views expressed by the sisters are realistic for their time and place. This is why the film is considered feminist. Women continue to face disparities in wages, representation in leadership roles, and career opportunities. There are also ongoing issues with work-life balance, especially for working mothers. The film portrays the March sisters' struggle to define their roles beyond traditional expectations. Jo March's desire to be a writer and her resistance to conventional gender roles echo contemporary struggles for women's professional and personal autonomy. The movie uplifts women by showcasing more than just women's independence or portraying Jo as overly serious. It does not present femininity as something people must reject to be "feminist." Whether women want to have a family, write a book, or marry a rich man, the sisters all help and support each other. Economic dependency can limit women's choices and freedom. Many women face barriers to financial independence due to wage gaps, job discrimination, or lack of opportunities. Jo's financial struggles as she works to become a writer and support herself independently reflect the challenges many women face in

achieving economic security. Her determination to earn her own living and assert her financial independence aligns with contemporary feminist concerns about economic equality. That is what sets this movie apart from others.

The researcher focuses on Indonesian women's perception in the movie *Little Women* (2019) because it is directed by a woman, offering a female perspective on the main characters. The researcher aims to determine if women who watched *Little Women* (2019) relate to the movie or have different thoughts or opinions about how the characters act, particularly the female characters. Women may have different experiences with characters from *Little Women*, considering the story is set in the 1860s. Perceptions of women have likely evolved.

Based on the explanation above, the researcher chose the feminism theme, specifically *Little Women*, because feminism is increasingly relevant today. Many people still abuse women in the workplace, educational institutions, and even in households. Through *Little Women*, the researcher aims to demonstrate women can pursue higher education, get a decent job, and be good homemakers without having to rely on men constantly. Women can still love someone and chase their dreams at the same time; women can still be a wife and work at the same time. Being a woman involves much more than depending on a man for their entire life. If more people are exposed to the term feminism, women may have a better chance of a better future. It is hoped that men will stop seeing women as mere objects because women are human beings, too, just like men. Women are just trying to be equal with men because they are both human.

B. Research Question

Based on the introduction, this study aims to understand the representation of feminism in the movie *Little Women* (2019). Therefore, the research questions are as follows:

1. How do Indonesian women perceive the representation of feminism in the movie *Little Women* (2019)?

2. Can Indonesian women relate to the feminist aspects in the movie Little Women (2019)?

C. Research Objective

This research aims to identify how Indonesian women perceive the representation of feminism in Little Women (2019) and whether women can relate to its feminist scenes.

D. Research Benefit

The researcher hopes this research will benefit other researchers who choose feminism as their main topic or research that uses Little Women (2019) specifically. This research aims to deepen the analysis using qualitative descriptions, allowing future researchers to further develop the study of feminism in movies as a communication medium. Considering that Little Women (2019) is popular among teenage girls of Generation Z, the researcher hopes that many women can enjoy this kind of movie and develop their understanding of feminism.

The researcher also aims to gain more points of view and experience from conducting this study, enhancing the researcher's knowledge of feminism and understanding why women must fight for their rights. As this research also intersects with movies as a communication medium, the researcher aims to show that movies are so much more than just graphic motion and that they can change the world if the delivery is on point and the target market is also suitable. The researcher hopes that the reader of this research can find more about feminism through research and have some new insights on this often-taboo topic.

E. Literature Review

1. Previous Study

The first is an article titled "Independent Woman Portrayed in Jo March in Little Women Movie (2019): A Feminist Approach" by Belladina Kusuma

Indriani, published in 2021. The study employs qualitative descriptive methods. Jo March, the main character in the movie *Little Women*, shows her independence in four areas: society, education, economy, and workplace. Jo March portrays societal independence by advocating for equal rights for women and their freedom to choose whether they want to marry or not. Jo March demonstrates educational independence at the end of the film, where she built a school for both male and female students. Jo March displays economic independence when she travels abroad to tutor and support her family financially. She also sells her writings to earn additional income. Jo March portrays independence in the workplace, where she negotiates, argues, and deals with people from her workplace. Jo March also embodies three feminist values: breaking the patriarchal culture; challenging the stereotype of women; and advocating for women's emancipation.

The study by Belladina Kusuma Indriani is similar to this research as both focus on feminism as the main theme. The study by Belladina Kusuma Indriani employs qualitative descriptive methods, which this research will also utilize. The difference is that this research will analyze women's perspectives on *Little Women* by interviewing some people to see if they relate to the characters, whereas the study by Belladina Kusuma Indriani focuses on Jo March, the main character of *Little Women*. The latter focuses on analyzing how Jo March acts in the movie without conducting interviews.

The second is a study titled “Feminism Portrayed in Greta Gerwig's Movie *Little Women*; Analysis in Modern Era” by Nurmala Dewi and Tatia Ishlah Medina, published in 2020. This study also employs qualitative descriptive methods. Although set in the 19th century, the film ‘*Little Women*’ offers a modern perspective, differing from the original. A character's perspective can change how a woman manages her career and balances her family life. The March sisters show that women can express different kinds of inequality and oppression and change how they think, talk, and act to attain equal rights with men. The film

explores the role women play in many aspects of life. This movie is not just about Joe March but also about her other sisters Meg, Beth, and Amy March. It appeals to everyone, especially women who seek to realize herself without compromising their identity. This movie serves as an excellent reference for any woman who is struggling.

The study by Nurmala Dewi and Tatia Ishlah Medina is similar to this research in their use of qualitative methods to analyze data and finding. Both studies also focus on feminism. The difference is that the former focuses more on how feminism is portrayed through the characters in *Little Women*, using the film itself as the primary data. In contrast, this research will involve interviewing individuals, with the interview data serving as the primary source. This research will focus more on how women relate to *Little Women* and how they perceive the movie, especially in the feminist theme.

The third is a study titled “Feminism Reflection Through Family Communication in The Main Character of *Little Women* Movie” by Yanti Rosalinah, Ibnu Subroto, and Rina Lestari in 2022. This study employs qualitative descriptive methods. The analysis shows that the main characters show two types of Feminism: liberal and Marxist. In general, men tend to hold a diminished perspective of women, often believing that marriage is essential for women to achieve a fulfilling life, even though marital status does not dictate life outcomes. The family is vital in building a person's mindset, but the reception will always differ.

The study by Yanti Rosalinah, Ibnu Subroto, and Rina Lestari shares similarity to this research in its use of qualitative methods to analyze data and findings. The distinction lies in the third article's exploration of the impact of family communication on feminism, underscoring how familial and environmental influences significantly shape individual mindsets and perspectives.

The fourth study is “Women's Perceptions on Feminism” written by Karina Ruiz, published in 2018. This study employs qualitative descriptive methods and interviews five Indonesian women. The analysis shows that women are still reluctant to acknowledge and express their positions as feminists. Positive experience in academia and education shows that teaching feminist theory and understanding the movement is essential for women to experience and understand feminism.

The study by Karina Ruiz is similar to this research in its use of qualitative methods for data analysis. Both studies also interview people and use the data from the interviews as the primary data. The difference is that the study by Karina Ruiz focuses on feminism in daily life and is not precisely related to feminism in movies, even though it includes questions about perceptions of feminism in the media. The researcher will ask questions regarding the feminist factors in the movie *Little Women* and participants' perceptions of its feminist aspects.

2. Conceptual Review

a. Women's Perception

For years, women have been stereotyped as primarily skilled in house chores like cooking, cleaning, etc. According to Abdullah et al. (2008), in many Asian countries, women have vital family responsibilities based on their gender roles. Women's main job is to take care of children and housework, while men are considered the breadwinners and heads of the household. This has led to women having different ways of thinking compared to men.

Women's perceptions can vary significantly due to diverse experiences and identities. Factors such as race, ethnicity, socioeconomic

status, age, sexual orientation, and ability intersect with gender to shape women's unique perspectives. For example, a woman from a marginalized community may have a different perception of gender inequality compared to a woman from a privileged background.

Women are also often perceived as more emotional and mainly use their emotions rather than their logic compared to men. Thus, women's perceptions are often viewed as more emotional and sensitive. According to García-González et al. (2019), women perceive more significant gender inequalities than men and promote awareness and action to address the problem. This may be attributed to the discrimination many women face in their fields of work, leading them to demand greater equality. Despite significant changes in equality between men and women in today's workplace, the perception of women remains influenced by long standing stereotypes.

Societal norms, gender roles, and stereotypes have influenced women's perceptions, often limiting their opportunities and affecting their self-perception. However, with the rise of feminist movements and increased gender equality discussions, there has been a growing awareness and empowerment among women to challenge these norms and shape their perceptions.

According to Nuri (2021) in her essay on Global Glow, scientifically, women are more passionate and emotional than men. Yet, they are treated worse than men and have to face more barriers and obstacles in society. This perception leads some women to perceive that they can only do easy things and avoid striving for their dreams because they have no choice and are not free to do so. Women's thinking can sometimes be restricted by this kind of stereotype that has existed for

many years. Women continue to fight for their rights to have a normal life and have the freedom to voice their opinions on global matters.

b. Feminism

According to Desmawati (2018), feminism is a women's movement that rejects the marginalization, subordination, and demeaning of women by the dominant culture in politics, economics, and other aspects of social life. Feminism holds the belief that women and men are fundamentally equal. Feminism is a movement where women demand complete equality with men in all aspects of life.

At its core, feminism promotes the belief that all individuals, regardless of their gender, should have equal rights, opportunities, and access to resources. It recognizes that gender inequality affects women and has broader consequences for society. Feminism aims to challenge and change patriarchal structures, norms, and expectations that perpetuate gender-based discrimination and limit individuals' choices and potential.

It is important to note that feminism is not a monolithic movement; it encompasses various perspectives and branches. These branches differ in their approaches and priorities but share the common goal of achieving gender equality. According to Opinion Front (2014), there are many types of feminism, but eight are very popular. The first is liberal feminism, which is committed to achieving gender equality through social and political reform. Liberal feminists emphasize individual importance, believing that all women can assert their place in society and earn the rights they deserve. The second one is radical feminism, which holds that male-dominated hierarchies (or patriarchy) are responsible for the oppressed status of women today. The third one is cultural feminism, which believes that society needs a female 'essence' or a female 'nature.' The fourth one is socialist or Marxist feminism, which holds that women's

oppressed status stems from their unequal treatment both at work and at home.

The fifth one is ecofeminism, which argues that women should strive to create and maintain a healthy environment, reducing environmental degradation as much as possible to eliminate social and environmental injustice. The sixth one is black feminism, which holds that the successful emancipation of black women means the emancipation of all women, racism and economic class-based discrimination. The seventh one is separatist feminism, which argues that men cannot contribute positively to the feminist movement and that even the most radical men show signs of patriarchy somewhere and are, therefore, better off avoiding relationships with men. The last one is I-feminism. I-feminist activists assert that each woman is responsible for her life, status, and choices.

Feminism has significantly advanced women's rights and gender equality, contributing to changes in laws, policies, and social attitudes. It has addressed issues such as reproductive rights, workplace discrimination, violence against women, and representation in media and politics. Feminist activism and advocacy remain essential in striving for a more inclusive, equitable, and just society for all genders.

c. Movie as a Media for Communication

Movies are a powerful medium of communication that can effectively convey ideas, emotions, and messages to a broad audience. They are also a powerful tool for storytelling, cultural expression, and social engagement. Movies can shape narratives, influence public opinion, and connect people both emotionally and intellectually. By harnessing the power of movies, filmmakers can effectively communicate their ideas, provoke thought, and inspire change.

Movies tell stories that captivate and engage audiences. Through compelling narratives, characters, and plotlines, movies communicate themes, values, and perspectives. They convey complex ideas, explore social issues, and provide insights into the human experience. Movies entertain, inform, and inspire viewers, creating a shared understanding and emotional connection. According to Newton (2022), film is an art medium that appeals to viewers' emotions and communicates social issues. A movie shows viewers empathy and compassion for strangers simply by focusing on the touching moments of the human experience that bring us all together.

Movies have the potential to create significant social impacts. They shed light on social issues, challenge stereotypes, and promote social justice. Movies contribute to public discourse, inspire activism, and raise awareness about important causes. They educate, motivate, and mobilize audiences to take action and make a difference in the world. Movies can change one's thinking and opinion on various subjects. Movies can change how people perceive certain things after viewing them. Film broadens an individual's understanding of societal norms, potentially catalyzing transformative impacts on individuals capable of affecting global change.

Movies often reflect the cultural, social, and historical contexts in which they are created. They mirror society, challenge norms, and provide commentary on social and political issues. Movies have the potential to shape public opinion, spark conversations, and contribute to cultural conversations. They can influence attitudes, raise awareness, and inspire social change. Of course, how people perceive and receive information and knowledge from movies can differ. However, movies are still an excellent medium to make us relate to something, and having a representation on a wide screen feels fulfilling, especially for the

oppressed. Movies have successfully raised public awareness on more taboo topics.

d. Feminism in the Movie Industry

Feminism in the movie industry refers to efforts and advancements toward gender equality and the promotion of feminist ideals within filmmaking. It encompasses various aspects, including the representation of women on screen, the involvement of women in behind-the-scenes roles, and the exploration of feminist themes and narratives in films.

Feminism in movies has been an essential and evolving theme over the years. It portrays female characters as strong, independent, and capable individuals who challenge traditional gender roles and promote gender equality. Feminist themes in movies can be found across various genres and periods. The representation of strong, complex female characters and the exploration of gender issues contribute to advancing feminist ideas and inspire audiences to question societal norms and expectations.

In today's era, the general public has become more open in discussing taboo topics like feminism. Women activists have incorporated feminism into every aspect of society and movies are no exception. As a medium for communication, including feminist aspects in movies can be a great way to inspire women to strive for better and more for themselves. According to Deng et al. (2022), Western society in the early 20th century was confronted with science and technology and socio-culture, each with its associated intersections and connections. Science and technology drove changes in socio-economic structures and significantly impacted socio-culture. With women fighting for the right to vote, the feminist movement emerged as a prosperous new social phenomenon. Various media cultures such as movies, TV advertisements, and TV drama,

highlight the differences in the social status of women and the changes that accompany the development of society.

Some movies about feminism or women-centered movies are *Little Women* (2019), *Ocean's 8* (2018), *The Hunger Games Trilogy*, *Hidden Figures* (2016). These movies share a common theme: the female protagonists strive to break societal norms and gender stereotypes. Women have to do everything to survive and for their plans to work smoothly. For example, in *Ocean's 8*, Debbie Ocean only wanted women in her heist crew because she claimed a woman gets ignored and a man gets noticed. In *Little Women*, Jo March is an aspiring writer who denies love for herself, fearing it will diminish her. However, she ultimately realizes that she can love without compromising her sense of self.

This grand theme of feminism in the movie industry is not only about the character but also about women in filmmaking. Most directors and producers are male, but with women taking over the movie industry and making a name for themselves by winning numerous awards, this better condition has allowed women to use film as a medium to express their voices and perspectives. According to Lismawati and Zulfigar (2021), film can ultimately be a medium to challenge and reconstruct society's view of women who are required to follow social expectations, particularly those dictated by patriarchal expectations.

F. Research Method

According to Sugiyono (2010), a research method is a systematic approach to data collection with clear objectives and applications. It is a technique for gathering information based on requirements.

1. Type of Method

This research employed qualitative research with a descriptive analysis approach to describe the research's findings. Through qualitative descriptive analysis, this research explained the conclusions of the objects and subjects in this research. The researcher used qualitative data, to gain a deeper understanding of women's perception of the feminist aspects in the movie *Little Women* (2019). The subjects of this research are women who have watched the film *Little Women* (2019) with ages from 18 to 26 years old, mostly still enrolled in university. The university students are from various universities and different academic majors or programs. The objectives are to find out what are the informants' perspectives and perceptions of the feminist aspects of the movie *Little Women* (2019) through unstructured interview.

2. Time and Location

This research was conducted in Yogyakarta to make it easier to reach the informants. The researcher conducted the interview based on the informants, the informants chose the place and the dates of the given timeline themselves. Three of the informants chose to be interviewed at their own locations and one chose a cafe (Fore Kaliurang, Yogyakarta). One of the informants, currently studying in Bandung, was interviewed via Zoom meeting. The data collection period started from October 30, 2023 until November 24, 2023. The research took more or less one month.

3. Data Collection Technique

Data collection is the primary step in this research, essential for obtaining findings to answer the research questions. The researcher will utilize several data collection methods. The researcher will use data obtained from the informants as the primary data and analysis from the movie *Little Women* (2019) itself and previous studies as the secondary data.

- a) Observation. First, the researcher will observe the main topic of this research, *Little Women* (2019), and identify the feminist aspects of the movie. The researcher will then analyze the movie pieces that have been collected to give more insight into the topics.
- b) Interview. The researchers will conduct interviews with the informants in a laid-back manner to make the data collection more enjoyable. Since this involves personal perceptions, the researcher wants the informants to be able to talk freely about their opinions on the film. The interview questions will revolve around unstructured questions with themes like:
 - 1. What do you think of the feminist aspects of *Little Women* (2019)?
 - 2. Has your perception of feminism changed after watching *Little Women* (2019)?
 - 3. Can you relate to how the female characters act in *Little Women* (2019)?

4. Data Analysis

After the data and the findings have been collected from the informants, the researcher will use qualitative descriptive analysis to describe the findings fully. Following the data collection, the researcher will connect the primary data from the interview and the secondary data from the previous study. The primary and secondary data will be described in as much detail as possible. The researcher will then conclude with a detailed descriptive analysis of whether the Indonesian women relate to the characters of *Little Women* (2019) and their perspective on feminism.

- a) Analyzing specific scenes. Analyzing specific scenes to determine if they fit as aspects of feminism, which will then be discussed with all informants.

- b) Elaboration. Elaborate each question that has been asked to the informants related to feminism in the movie Little Women (2019), using their responses as data.
- c) Interpretation. Interpreting the observation and the interview data to have an alignment, enabling the researcher to draw conclusions from both the film observations and the informant interviews.
- d) Making a conclusion. After all the data has been analyzed, elaborated, and interpreted, the researcher will draw conclusions from this research.

CHAPTER II

GENERAL DESCRIPTION OF RESEARCH OBJECT

A. Synopsis of Little Women Movie

Little Women tells a story about the March family, which consists of four daughters: Meg March, Jo March, Beth March, and Amy March; their mother, Marmee March; their maid, Hannah, whom they consider family; and their father, Father March, who is currently fighting in the American Civil War. Suddenly, their busy life changes when their neighbor's grandson, Theodore "Laurie" Lawrence, finally moves to the United States. Jo, the second oldest of the March family, befriends Laurie at a dance party one night and gets closer to him by recruiting him to their theater club. The rest of the family also grows closer to the Laurence family. Jo and Meg, the two oldest, work so the family can earn a living. Jo works at their wealthy aunt's place, hoping that Aunt March will choose her to go to Europe, but Aunt March ultimately chooses Amy.

Seven years later, Meg marries Laurie's tutor, John Brooke. After their marriage, Laurie proposes to Jo, but she refuses because she can not see herself having her own family. Jo is now living and working as a tutor and writer in New York. In New York, Jo grows closer to a man called Friedrich Bhaer, but their relationship deteriorates when Jo can not accept his criticism in her writings. This makes Jo question herself and her writings, and she decides to end her relationship with Friedrich and stop writing. Amy studies art in France with the help of Aunt March and develops a close relationship with a rich man, Fred Vaughn. Beth's illness worsens, prompting Jo to return home to help Marmee, Meg, and Hannah take care of her. In the end, Beth dies, but after a talk on the beach with Jo, Jo pursues her writing career again.

Amy goes home with Laurie, now her husband, and apologizes to Jo. Jo accepts, and suddenly, Friedrich visits their home. After a nice supper with the whole March family, Laurence family, and Friedrich, Jo realizes she is in love with Friedrich. The

entire family points out that Friedrich is also in love with her. She runs to him at the train station, and they express their feelings for each other. Jo starts to write a novel about herself and her sisters.

Years later, Jo inherits Aunt March's house, and the March sisters decide to open a school where Meg, Amy, John, and Friedrich teach. Jo's book, *Little Women*, is finally being printed, and she watches her book's production happily.

B. Director's Profile of the Movie *Little Women* (2019)



Picture 2.1

Greta Gerwig as the Director of *Little Women* (2019)

Greta Celeste Gerwig, or popular as Greta Gerwig, is an American-born actress, director, and writer. She started as an actress in a minor role in Joe Swanberg's *LOL*. She began collaborating with Swanberg and co-writing multiple films with him, which

resulted in her name being known in the indie movie industry. She even became one of the most notable figures in mumblecore movies, natural and low-budget production indie films.

In 2017, she made her solo directorial debut with *Lady Bird*, starring Saoirse Ronan. The film had a \$10 million budget and grossed over \$70 million. Through *Lady Bird*'s breakthrough, she became more recognized.

Year	Title	Director	Writer	Producer
2007	<i>Hannah Takes the Stairs</i>	No	Yes	No
2008	<i>Nights and Weekends</i>	Yes	Yes	Yes
2010	<i>Northern Comfort</i>	No	Yes	No
2012	<i>Frances Ha</i>	No	Yes	No
2015	<i>Mistress America</i>	No	Yes	Yes
2017	<i>Lady Bird</i>	Yes	Yes	No
2019	<i>Little Women</i>	Yes	Yes	No
2023	<i>Barbie</i>	Yes	Yes	Executive

Table 2.1

Greta Gerwig's Filmography

C. General Information about the Movie Little Women (2019)



Picture 2.2

Little Women (2019)'s movie poster

Directed by	Greta Gerwig
Screenplay by	Greta Gerwig
Based on	Little Women 1868 novel by Louisa May Alcott
Produced by	Amy Pascal Denise Di Novi Robin Swicord

Starring	Saoirse Ronan Emma Watson Florence Pugh Eliza Scanlen Laura Dern Timothée Chalamet Meryl Streep Tracy Letts Bob Odenkirk James Norton Louis Garrel Chris Cooper
Cinematography	Yorick Le Saux
Editing by	Nick Houy
Music by	Alexandre Desplat
Production companies	Columbia Pictures Regency Enterprises Pascal Pictures
Distributed by	Sony Pictures Releasing
Release date	December 7, 2019 (MoMA) December 25, 2019 (United States)
Running time	135 minutes
Country	United States
Language	English
Budget	\$40 million

Box office	\$218.9 million
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Table 2.2

General Description of Little Women (2019)

Josephine “Jo” March

Portrayed by Saoirse Ronan



Picture 2.3

Saoirse Ronan as Josephine March

Jo, the second daughter of the March family, is portrayed as the boyish sister, intelligent, and has a bad temper. Jo fights a lot with Amy, even though they share similar characteristics. Although she has issues with her anger, she is a very dependable daughter and works to support the family financially. She is depicted as independent when she turns down Laurie’s proposal because she cannot see herself marrying. She sees Laurie as her friend with platonic love, not romantically. By the end of the movie, it can be seen that she has softened a bit and toned down her anger issues.

Margaret “Meg” March

Portrayed by Emma Watson



Picture 2.4

Emma Watson as Margaret March

Meg, the first daughter of the March family, also works to earn more for the March family. Meg is portrayed as a romantic daughter. She is the most eager to have a family of her own. She can be seen as the ‘hopeless romantic’ because she fell in love with John Brooke, Laurie’s tutor. Despite repeated warnings from Aunt March that she should not marry him because Brooke came from a low-income family. She insists on marrying him instead because they love each other, and she has faced economic problems with Brooke, but she still loves him nonetheless.

Amy March

Portrayed by Florence Pugh



Picture 2.5

Florence Pugh as Amy March

Amy is the fourth daughter and the youngest child of the March family. At the film's beginning, Amy is portrayed as the stereotypical youngest in the family: fussy, nosy, somewhat annoying, and afraid of missing out on her older sisters' activities. She is often jealous of Meg and Jo multiple times because they get to go out a lot and do activities with Laurie. However, she is similar to Jo. She can get quite temperamental and sensitive when she burns Jo's manuscript because she cannot join Meg and Jo in watching a film. However, as the film goes on, she goes to Europe with Aunt March and matures, which can be seen when she talks to Laurie about marriage.

Elizabeth “Beth” March

Portrayed by Eliza Scanlen



Picture 2.6

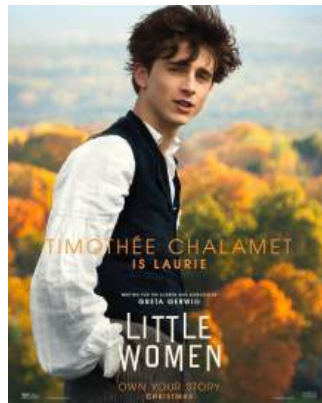
Eliza Scanlen as Elizabeth March

Beth is the third daughter of the March family. She is depicted as the ‘overshadowed’ daughter because, most of the time, she is mostly seen inside the house. She rarely goes outside the house because she is shy around new people. She can play the piano well, and when she gets closer to Mr. Laurence, he gives her the unused piano. She contracts a terrible fever after visiting

the sick Hummel family and eventually dies because there is no cure. She inspires Jo to write again after Jo has had a bad slump in writing.

Theodore “Laurie” Laurence

Portrayed by Timothée Chalamet



Picture 2.7

Timothée Chalamet as Theodore Laurence

Laurie, the boy next door, has just moved to America to live with his grandfather. Laurie has a love-hate relationship with his grandfather. He is seen as a rebel, the life of the party, and brings out the fun for the March girls. He is the boy version of Jo or the so-called ‘twin flame.’ He develops romantic feelings for Jo, but she rejects him, claiming she has no romantic feelings for him. He then returns to Europe, where he reunites with Amy and marries her in the end.

Marmee March

Portrayed by Laura Dern



Picture 2.8

Laura Dern as Marmee March

Marmee, the mother of the four March girls. She is portrayed to be a very wise mother of four, but it is soon revealed that she had a temper like Jo back then, but she managed to get soft as the time went by.

Aunt March

Portrayed by Meryl Streep



Picture 2.9

Meryl Streep as Aunt March

Aunt March, the girl's wealthy aunt, is portrayed as very rich but currently without a partner (it is unclear if she is single or widowed). She is always seen to ask for the March girls to marry the rich and strongly opposes Meg marrying John Brooke.

Father March

Portrayed by Bob Odenkirk



Picture 2.10

Bob Odenkirk as Father March

Mr. March, the father of the March girls. He is seen to be at war throughout the film and returns home on Christmas. He is portrayed as a loving father of four who is deeply cherished by his daughters and wife.

John Brooke

Portrayed by James Norton



Picture 2.11

James Norton as John Brooke

John Brooke is Laurie's tutor and Meg's husband. He tutors Laurie and falls in love with Meg the first time he sees her. Jo dislikes him because she feels Brooke is taking away Meg from her.

Friedrich Bhaer

Portrayed by Louis Garrel



Picture 2.12

Louis Garrel as Friedrich Bhaer

Friedrich Bhaer is a professor who lives in the same boarding house as Jo in New York and also becomes a tutor there like Jo. Jo initially resents him for his honest critiques, but later on they developed romantic feelings for each other. In the book, he becomes Jo's husband.

Mr. Laurence

Portrayed by Chris Cooper



Picture 2.13

Chris Cooper as Mr. Laurence

Laurie's grandfather is initially distant from him but warms up upon meeting the March girls. He develops a friendship with Beth, who often plays the piano for him in his house before giving Beth the piano (the piano belongs to her daughter). He also gives the March family a big supper after they give their remaining food to the Hummels family.

CHAPTER III

FINDINGS

A. Informant's Profile

The interview was conducted on five Indonesian women from various backgrounds. The age ranges from 17 to 26 years old because those ages are close to the character's age. The characters are still in their adolescence and the informants are also still in their adolescence.

1. Dana Abruri

Dana Abruri was born in Kuwait on September 27, 2002. She was brought back to Indonesia at a very young age while her parents still worked in Kuwait. Dana is the firstborn in her family. She has a younger sister two years later, and thirteen years later, she has a pair of twin siblings, one sister, and one brother. She currently resides in her hometown, Purwokerto.

Dana is currently doing her final thesis as a biology student at Gajah Mada University. During her final years in college, she served as coordinator for the scientific landscape ecology subdivision at the Landscape Architecture Study Club or KSAT (Kelompok Studi Arsitektur Taman).

Dana enjoys watching movies, especially fantasy, rom-coms, and coming-of-age films, including *Little Women* (2019). In addition to *Little Women* (2019), she enjoys films like "10 Things I Like About You" and the "Harry Potter" series.

2. Rofifah Febrianti Mugeni

Rofifah was born in Balikpapan, February 5, 2002. Her father works in Saudi Arabia for a private company, while her mother is a housewife. She has an older sister who is five years older than her and was married in 2023.

Rofifah is a communication science student at UII, currently completing her final thesis. Although she was not affiliated with any organization on campus, she joined many committees.

Rofifah likes movies with female main characters, like *Little Women*, but she also likes many genres of films and songs. Her favorite movies are “*Legally Blonde*”, “*The Devil Wears Prada*”, and “*Spider-Man: Into the Spider-Verse*”.

3. Anna Octaviani

Anna Octaviani was born in Jogja on October 15, 1997. She moved frequently with her father due to his job, living in Maluku during her childhood. When her father finally settled in their hometown, Jogja, her mother gave birth to a daughter who is five years younger than Anna.

Anna graduated from UPNVY in the management department in 2018. She is currently working at BPN (Badan Pertanahan Nasional). She has been in a three-year relationship with someone at work and plans to marry in 2024.

Anna usually watches Indonesian movies, but she watched *Little Women* (2019) when her sister played it on TV, and surprisingly, she liked it.

4. Alissa Ghaida Anwar

Alissa was born in Jogja on July 27, 2005, when her family moved there from Bandung. She has a sister who is five years older. Her mother is a housewife and her father works in a private company.

Alissa is an active student at Telkom University in Bandung. She is currently in her second semester as a DKV student. As a DKV student, she deals with a lot of art supplies, media, and graphics tools, while cultivating her creativity in the industry.

She is not very picky about movies or even songs. Her top three movies are “Little Women”, “Budi Pekerti”, and “Spider-Man: Across the Spider-Verse”.

5. Syafira Wafa

Syafira Wafa was born in Tangerang, January 5, 2002. Her family moved to Cilegon four years after her birth. She has a younger brother who is currently studying in Jogja. Her father worked in a private company and currently resides in Saudi Arabia, while her mother is a housewife.

Syafira is a UII International Program Communication student completing her final thesis. In her early days on campus, she was an active member of Kompor.kom, a movie community.

Syafira likes to watch any sort of movie, but her favorite is Disney movies like “Cars” and “Toy Story”. Recently, she also likes “Gran Turismo”. She also likes “Enola Holmes”, and since Little Women shares similar themes, she likes Little Women.

B. Feminism and Gender Stereotypes in General in The Movie Little Women (2019)

Little Women is renowned for its feminist themes and disruption of traditional female norms within contemporary media. Through its diverse female characters, each characterized distinctly, Little Women challenges the portrayal of women as mere instruments or objects of male agency. Originating as a novel in the 1860s, a period when feminism was considered taboo, Little Women significantly influenced societal perspectives on feminism and gender stereotypes.

Based on the interviews that have been conducted with five informants, when asked, “How do you define gender stereotypes and how are they represented in Little

Women?” all of them stated that gender stereotypes are what society thinks about certain gender, but not all individuals embody those qualities. There are slight differences in their responses, but they all agree that women are stereotyped as being weaker than men. In *Little Women* (2019), they think gender stereotypes are portrayed in each of the characters. Some characters stay true to the stereotypes, while some characters are breaking the stereotypes.

“I think gender stereotypes are what people think about one gender. For example, I am a woman, people will think I cannot lift a (water) gallon, but I can actually lift it. Then, I think, in *Little Women* the characters, particularly Jo, are portrayed as breaking the gender stereotype. She is portrayed to be tomboyish or boyish. Maybe the other siblings are more girly, especially Meg because her dream is to marry someone. But I think it is not a bad thing either. I also consider myself boyish but I still want to get married.” (Interview with Anna, November 14, 2023)

“Menurutku ya, gender stereotype tuh kaya gimana ya bahasanya... membuat prasangka gitu berdasarkan gender. Jadi misal aja aku cewek, stereotype cewek tuh lemah, orang-orang bakal mikir aku nggak bisa ngangkat galon, tapi nyatanya aku bisa ngangkat galon. Terus, kalau menurutku, di Little Women tuh digambaran malah karakter cewek-ceweknya breaking the gender stereotype gitu apalagi si Jo. Dia kan yang grasak-grusuk, apa ya namanya? Tomboy gitu. Mungkin kalo saudara yang lainnya gak sesrampangan Jo ya apalagi si Meg yang beneran mau nikah, tapi aku pikir it is not a bad thing either sih. Aku pun merasa aku tomboy dikit tapi aku tetep mau nikah tuh.”

“Personally, I think gender stereotypes are when people see women doing hard and heavy jobs, like for example being a mason, they would look down on them, muttering “How can a girl be a mason? It is just nonsensical.” If you are thinking like that, then you have a certain stereotype of one gender. I think in *Little Women*, gender stereotypes are challenged. They are not following the stereotypes.” (Interview with Rofifah, November 17, 2023)

“Kalo aku sendiri sih mikirnya stereotip gender tuh kalau misal orang-orang ngeliat cewek melakukan pekerjaan yang berat-berat gitu, misal jadi tukang, terus kaya ngeremehin. Masa cewek jadi tukang, mana bisa. Nah kaya gitu berarti kemakan stereotip tuh. Menurutku stereotip gender di Little Women di.. apa ya bahasanya. Nggak diikutin gitu stereotipnya. Breaking the gender stereotype lah.”

Because all of the five informants are all women, the researcher asked the informants “How do you see the representation of gender stereotypes in Little Women as a woman?” as a follow-up question. Their responses varied. Most of them expressed satisfaction with how Little Women portrayed the women's representation and addressed gender stereotypes. However, Anna said that it cannot be said that it is accurate because not only women, but each person has different characteristics.

“I think we cannot say it is accurate or inaccurate because women do not have only one characteristic. But that is what I like from Little Women so they portrayed that each woman has a lot of personalities, not all women are tomboy like Jo or not all of women are more girly or flirtatious like Amy, but some of them are gentle like a mother like Meg or shy and more quiet like Beth. I also love how Laurie is portrayed to be silly and friendly to everyone, but he got pressured by his own grandfather. I think that is what makes Laurie a man.” (Interview with Anna, November 14, 2023)

“Menurutku nggak bisa juga ya kita bilang akurat ga akurat karena walau misal cewek nih kan karakteristik cewek nggak satu. Tapi justru itu yang aku suka sih soalnya jadi menggambarkan cewek tuh banyak sifatnya, gak yang semuanya tomboy kaya Jo atau gak yang semuanya centil kaya Amy, tapi ada yang keibuan kaya Meg dan yang diem-diem aja kaya Beth. Aku juga suka Laurie-nya sih karena dia digambarin sebagai cowok yang haha hihi gitu, yang friendly dan bisa berbaur dengan gampang ke semua orang. Tapi dia pun dapet pressure dari kakeknya kan. Nah laki banget tuh menurutku.”

“I think gender representation in Little Women is portrayed quite accurately, at least in some aspects. For example, how women face societal expectations to marry and

bear children. As a woman, I can relate to some of the representations in Little Women.” (Interview with Dana, November 20, 2023)

“Representasi gender di Little Women menurut aku akurat. Dalam beberapa hal sih. Contohnya kaya wanita yang diberikan ekspektasi buat segera nikah dan punya anak. Aku sebagai perempuan bisa relate pokoknya sama beberapa representasi gender yang ditunjukin di Little Women.”

The five informants agreed that Little Women changed their perspective and understanding about gender stereotypes when the researchers asked “Does Little Women influence your understanding of gender stereotypes or your perception of women’s rights?”. All of the informants agreed that it changed their perspective and broadened their understanding.

“It deeply changed my perspective. I got new insights, as I had never thought that women in that era faced such challenges.” (Interview with Alisa, 30 October, 2023)

“Iya banget sih Kak. Aku jadi dapet insight baru gitu. Ternyata cewek di zaman dulu tuh begini begitu.”

“Certainly, it changed my perspective, because Little Women made me realize that women do not only exist for serving men or their husbands, but also deserve good careers and educational opportunities equal to those of men.” (Interview with Syafira, November 24, 2023)

“Berubah sih, karena dengan adanya film itu tuh bisa ngebuat aku mikir bahwa oh iya ya cewek tuh nggak exist cuma buat melayani pria-pria atau suami tapi wanita juga layak kok dapet pekerjaan dan pendidikan yang oke dan setinggi cowok.”

When asked “Do you see any differences between younger and older characters in viewing gender perception? If yes, why do you think these differences exist?”, all of the

five informants agree that there are clear gaps between the older and younger characters. Most of them commented on how the March siblings' perspective on marriage is very different from their aunt's perspective.

“It is Aunt March. At first I was very annoyed by her portrayal. She really thinks that marriage must be profitable and marriage is always about money. In contrast, Meg believes it is okay to not marry a rich person, as long as they love each other, which is why she chose to marry Laurie's tutor. But now that I think of it, if marriage is only about love, it will be challenging. But in the end it is a matter of personal preference. I think both are right.” (Interview with Anna, November 14, 2023)

“Ada tuh si Aunt March. Aku awalnya sebel dikit sih nonton bagian dia. Bener-bener berpikir bahwa menikah tuh harus menguntungkan dan berputar di duit doang. Kalau yang muda kan kaya si Meg tuh mikir nggak papa nggak kaya yang penting gue cinta deh jadi terobos aja gue nikah sama si tutornya Laurie itu. Tapi kalau dipikir-pikir bener sih nikah tuh kalau cuma karena cinta doang ntar susah juga. Tapi ya balik ke masing-masing sih. Menurutku dua-duanya bener aja hahaha.”

“Yes, I think there is a big difference between the younger and the older characters. Younger characters in this movie are always told to get married and must be with a rich man and older, as often expressed. I think, to live comfortably you do not necessarily need to marry a super duper rich man. Women can earn money for themselves from working. I think these younger women should not be required to marry because it is their right to live independently or have a family. We can see the younger characters have more of a free mind than the older characters.” (Interview with Syafira, November 24, 2023)

“Iya banget sih. Karakter di film ini tuh wanita mudanya dituntut untuk nikah apalagi nikahnya harus sama cowok kaya sama yang lebih tua walau nggak semuanya ya, cuma si tantenya itu. Menurutku buat menopang kehidupan atau dapet duit ya nggak harus kok nikah sama cowok kaya raya tujuh turunan. Perempuan bisa dapet uang buat

kehidupan sehari-hari dari bekerja. Menurutku juga nggak seharusnya sih perempuan-perempuan muda dituntut buat nikah karena menurutku itu kan hak mereka sendiri buat milih hidup sendiri atau berkeluarga. Kalau karakter yang muda-muda kan terlihat lebih bebas gitu.”

When they are asked by the researcher about “Has your personal experience as a woman influenced your perception about gender and women rights in Little Women?”, they answered in different varieties about their experience. Some talked about the romantic experience, some talked about the work experience, some talked about how they feel growing up as a woman.

“I really like Jo. She tries her best to chase her dreams, even though she has lost her way at some point. As a woman myself, I think Jo is so relatable. After I watched Little Women, I thought to myself, “Oh, everyone feels this way. Everyone has their rocky road.” and there will always be this phase in every person at the end of the day. Personally, I think the ending will always end up with what we want. If it has a bad ending, it means it is not ending yet.” (Interview with Alissa, October 30, 2023)

“Aku tuh suka banget Kak Rani, sama si Jo. She tries her best buat kejar mimpinya, walau dia sempet hilang arah sama tujuan hidupnya. Pokoknya sebagai cewek, aku merasa Jo tuh relate banget. Habis nonton Little Women, aku jadi apa yah, kaya ngerasa, oh, emang jalan yang kaya gini tuh dirasakan semua orang. Ada fasenya orang begini. Semua orang bakal ngerasain itu at the end of the day. Menurut aku, ending-nya pasti sesuai dengan apa yang kita inginkan. Kalau ending-nya jelek berarti belum ending haha.”

“Because I am a woman myself, of course I heavily relate to the characters. Especially when Jo rejected Laurie’s love confession because everyone has big expectations for a girl when it comes to a marriage. Then, the attic scene with her mother, where Jo said she wants to be loved but she has her own ambitions or dreams, that is very

relatable to me because I am also a hopeless romantic.” (Interview with Dana, November 20, 2023)

“Karena aku cewek sih jadi ngerasa dekat dan relate sama karakternya. Karakter Jo yang nolak cintanya siapa tuh si Timothee Chalamet. Si Laurie ya lupa aku namanya tadi. Pas Jo nolak Laurie karena nggak mau nikah karena ekspektasi orang-orang ke perempuan yang udah nikah tuh segede gitu. Terus scene yang di loteng sama ibunya itu yang Jo bilang I want to be loved tapi gue kan punya ambisi juga, itu relate banget mungkin karena aku hopeless romantic juga sih hahaha.”

When asked about “Are there any specific characters that became a symbol or a representation of gender equality?”, the five informants agreed that Jo March is the biggest symbol of gender equality in this film. It is most likely because she is the main character in the film.

“It is Jo. Maybe it is because she is the main character. In particular, there is a scene that really got me: it is when she is talking to a guy from the book publisher in which he tells Jo to make the female character in her novel either get married for a happy ending or be killed off. I think it fits how society imagines a girl situation. Either you marry or you die of loneliness. Jo also argued with the person, why must the main character marry or die? Isn’t it possible for her to have a different ending without getting married or dying?” (Interview with Dana, November 20, 2023)

“Jo sih. Karena mungkin dia juga karakter utama ya. Tapi ngena banget sih pas si tukang percetakan novelnya itu bilang ke Jo kalau karakter perempuan di novelnya buat happy ending harus menikah atau kalau nggak menikah ya dibikin mati aja karakternya. Kaya ya ampun bener-bener deh biar sesuai sama keadaan society saat itu gitu, yang cewek ya pilihannya menikah atau meninggal kesepian. Terus di situ Jo-nya juga nyangkal kan kaya kenapa harus gitu ending-nya. Emang nggak bisa kalau nggak menikah atau nggak mati?”

“I think it is Jo. As a main character, she becomes a very powerful symbol of gender equality. In this film, Jo is portrayed as a very brave woman, independent, has a strong faith in her beliefs, and is brave enough to have her own perspective even though people have different opinions with her.” (Interview with Syafira, 24 November, 2023)

“Menurutku Jo sih. Dia sebagai main character tuh jadi simbol nilai kesetaraan gender yang kuat banget karena di film ini digambarin kalau Jo tuh sosok yang berani, mandiri, berpegang teguh dengan keyakinannya, terus dia berani punya pandangannya sendiri walau orang-orang punya opini yang berbeda sama dia.”

C. Feminism Scenes in Little Women (2019)

No	Scene	Time	About
1	 Three film stills from Little Women (2019) showing Jo March in various scenes: 1. A scene with a fire and a person in the background. 2. A close-up of Jo March reading a book. 3. A scene with Jo March and another person in a room.	1. 5:42-6:01 2. 17:59-18:30 3. 34:50-37:03	It can be seen in these scenes that Jo March is working multiple jobs. The first one is her tutoring kids in her boarding house where she goes out of the city, the second one is Jo writing so she can sell her stories, the third one is Jo works as her rich aunt's companion.

2	 Jadi jangan bilang pernikahan bukan strategi ekonomi, karena memang begitu.	1:03:13-1:07:07	The scene after Laurie made a scene at a party. The next day Laurie went to see Amy and asked for her forgiveness and talked about Amy's plan to marry Fred Vaughn. Amy said that she always knew that she wanted to marry the rich and why should she be ashamed of it. She said there is no way that she could earn a living by herself and marriage is in fact an economic proposition, especially for women.
3		1:40:02-1:43:03	This is after Beth's death. Jo was packing the stuff in the attic where the siblings used to play and talked to Marmee, saying maybe she was rushing when he turned down Laurie. Marmee knew deep down Jo did not love Laurie romantically so she asked Jo will you be

			happy if they are together. Then Jo started to pour out her frustration at the expectation of a woman about love but she finally admitted that she feels lonely.
4		1:31:27-1:33:12	On the day of Meg's marriage, Jo asked Meg to run away with her. Jo said she will work anything and said Meg should be an actress instead of marrying. Meg refused gently, saying marriage is her dream. She wanted to do anything with John.

5	  	1. 9:52-10-10 2. 1:16:55-1:17:22 3. 1:28:29-1:28:40	In the movie, it can be seen that Beth is very different compared to the other siblings. Beth is shy, quiet, and likes to be alone. In the first scene, Beth can be seen alone at their house. In the second scene, she went to the Hummel's family's house alone to take care of the children. In the third scene, it was on Christmas Day, where the March house was very much crowded and loud by her family. She chose to just silently observe her very loud family and keep doing her own crafts.
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Table 3.1

Feminism scenes in Little Women (2019)

As the informants said, the biggest symbol of feminism in this movie is Jo. When asked “Can Jo’s dedication to earn more money to the family, to the extent that she has multiple jobs and also goes out of the city or state, can be considered a form of feminism?”, most of them said yes. Alissa said that Jo’s dedication is more about filling

her father's absence in the family. Because the March family's father is at war, the girls have to fill in, otherwise they would only get money from their Aunt.

"I feel like she is just trying to fill her father's position, because her father is at war and not home. I think, rather than gender equality, she is just trying to earn more for her family's living." (Interview with Alissa, October 30, 2024)

"I feel like she is just trying to fill his father's position, karena bapaknya ikut perang dan nggak pulang-pulang. Menurutku dibanding kesetaraan gender, dia cuma berusaha untuk bisa menghidupi semua anggota keluarganya biar berkecukupan."

"Yes, very much. In traditional social structures, men are typically the providers for the family. However in Little Women, there is a young girl who works here and there. It shows that not only men can reach for their dreams, but women can also achieve the careers they have long dreamed of, even if it means moving far from home." (Interview with Syafira, November 24, 2023)

"Menurutku iya. Banget. Karena di kehidupan sosial yang biasanya kan yang nafkahi keluarga tuh cowok. Tapi di Little Women ini ada seorang perempuan yang bahkan terbilang masih muda yang kerja sana-sini. Itu menunjukkan bahwa ya nggak cuma cowok kok yang bisa ngejar mimpinya, tapi cewek juga bisa kerja ngeraih karir dia yang udah diimpikan dari lama, bahkan sampai ngerantau."

One of the most famous scenes in Little Women is Amy's 'marriage proposition' scene, where she was in Europe talking with Laurie about her plan to marry Frad Vaughn, a rich man she met in Europe. The researcher struck a question about "What do you think about Amy's 'marriage is an economic proposition' scene? Do you agree with her?", all of them said they agree with Amy, even though some of them feel like they do not have a place to say about this because they have not gotten married yet. The reason for their agreement varied.

“I very much agree. I mean who does not want to marry a rich person? Actually, it is not always about a woman marrying a rich man. For example, Meg. She wants to marry the tutor and the tutor is not rich, so Meg will have to accept and be ready for whatever economic situation they will face. I think that is also an economic proposition. I think wanting to marry a regular person like Meg is okay, marrying a rich person like Amy is also okay. I agree with Amy when she said marriage is an economic transaction and I think us as women should not be ashamed of wanting to marry a rich person.” (Interview with Anna, November 14, 2023)

“Wah, setuju banget sih. Kita sebagai cewek, masa nggak mau ya menikah sama yang lebih kaya. Sebenarnya nggak cuma cewek nikah sama cowo yang kaya loh menurutku. Kalau kaya Meg gitu yang nikah sama si tutor, kan dia nggak kaya ya jadi harus siap hidup gitu-gitu aja. I think that’s also an economic proposition. Menurutku mau nikah sama yang biasa-biasa aja kaya Meg nggak papa, mau nikah sama yang kaya raya kaya si Amy juga nggak papa. Aku setuju banget sama Amy yang bilang gitu, nikah tuh transaksi ekonomi dan menurutku kita cewek nggak harus malu sih kalo mimpi kita nikah sama orang yang lebih kaya.”

“Actually, if we see it from Amy’s situation in the film, it is a logical thing to think that marrying a rich man is one way of getting instant success. If you are asking me do I agree or not, I will say I agree if I were in Amy’s shoes. Amy is talented, really good in art, and she can earn for herself from her work, but will a woman painter in that era be seen as good enough by society? Of course not. If she marries Laurie, other than becoming rich instantly, she can gain her success as a painter and someone’s wife. So, yes, I agree.” (Interview with Rofifah, November 17, 2023)

“Sebenarnya kalau melihat dari situasi Amy di film tersebut emang nggak menutup kemungkinan cara sukses instan emang dengan nikah sama kaum borjuis. Kalau dibilang setuju sebenarnya aku setuju sih kalau emang kendala dan situasi yang aku dapati sama seperti dia. Emang sih Amy tuh berbakat banget, jago melukis, dia bisa menghasilkan dari buah lukisannya, tapi emang bisa pelukis perempuan saat itu

dipandang dengan baik oleh orang-orang di zaman tersebut? Kan nggak. Kalau dia nikah sama si Laurie kan selain jadi orang kaya instan dia juga bisa sukses punya nama sebagai pelukis dan sebagai istri orang berada. Jadi iya aku setuju.”

Another iconic scene is the attic scene, where Jo and Marmee talked after Beth's death about Jo's loneliness. When the researcher asked about “What do you think about Jo and Marmee's talk in the attic where Jo says women exist not only to be loved, to have a family and kids, but they also have their own thinking and ambition, but there are times when independent women with big dreams and ambitions feel lonely because men tend to avoid these women?”, most of the informants said that they have felt the same way as Jo at some point. Alissa thinks that men should not be insecure about independent women, instead they should be on par with the women. If they can not, then these men are not meant for her. Rofifah thinks this pretty much sums up the women and men dynamic. When women look independent, men do not feel comfortable with that fact, but when men are independent, women love it.

“I agree with Jo because nowadays, independent and vocal women are usually avoided by men. I personally think that these women are so cool because they do not depend or rely their life on someone else. I think that it is time for these men to equalize their value with these cool women, not projecting their insecurities and mocking these women. Ultimately, independent women deserve and will get a man who can balance her.” (Interview with Alissa, October 30, 2023)

“Aku setuju sih karena di masa sekarang juga cewek yang mandiri dan vokal tentang opini dia tuh sering dihindarin sama cowok, padahal kan keren ya nggak butuh orang lain. Tapi menurut aku itu waktunya cowok-cowok nyetarain value mereka sama cewek-cewek mandiri ini. Bukannya malah jadi insecure nggak jelas dan jelek-jelekin cewek keren ini. Intinya at the end of the day, menurutku cewek mandiri pasti nanti juga dapet cowok yang bisa ngimbangi dia.”

“I think it represents gender inequality, especially towards women. Why do independent women get lonely because men avoid these women? On the other hand, if a man is very independent, people think he is not easy to get close to and many women like that type of man. Why do these independent women feel that way and instead men are insecure because of independent women? I feel sad because independent women are avoided.” (Interview with Rofifah, November 17, 2023)

“Menurut aku sih ini sangat merepresentasikan ketimpangan gender ya terlebih ke perempuannya. Kenapa sih perempuan yang cenderung independen dan vokal bisa merasa kesepian karena dihindari cowok-cowok? Sebaliknya kalau cowok yang begitu malah dianggap sebagai lelaki yang tidak mudah didekati atau disegani dan cewek-cewek malah menggandrungi cowok begitu. Kenapa ya perempuan nggak bisa dianggap seperti itu juga dan malah cowok insecure gitu loh sama cewek yang independen. Jadi sedih kenapa malah dijauhi.”

When asked about “In Meg’s marriage scene, Jo suggested that they should just run away so Meg would not have to get married. Meg refused Jo and she said that just because her dreams are not the same as Jo’s dreams, they are still important. Do you think Meg’s thinking exists because women are oppressed to have family and to give birth for years? Was it a valid dream?”, they gave various answers. Anna said it may be influenced by these stereotypes that are given to women, but still it is not a wrong dream. While Syafira said it is not a product of oppression of women.

“Of course it is valid. Well yes, people nowadays are more aware and educated about feminism and gender stereotypes and equality, so women have more varied dreams. But I would not think it is a false thing to dream about a general thing like marriage. Even marriage can not be called a ‘general thing’. I am not sure if women want to marry because of how society oppressed women for decades, maybe it could be because all these years women are told to be only a wife or a mother. But nowadays women are very smart in multitasking, we can be wife or mother while working.” (Interview with Anna, November 14, 2023)

“Valid banget dong. Emang sih, karena sekarang orang-orang udah meleak feminisme dan kesetaraan gender; wanita jadi punya lebih banyak mimpi dan cita-cita yang bervariasi. Tapi apa ya, menurutku nggak salah juga kok punya mimpi sesederhana berkeluarga doang. Bahkan nggak bisa dibilang doang sih, berkeluarga itu. Aku nggak tahu sih kalau itu bentuk opresi atau nggak, tapi bisa jadi sih karena emang udah tertanam ya di pikiran cewek kalau kita kerjanya tuh jadi istri atau ibu doang. Tapi zaman sekarang pun kita bisa multitasking kan, bisa jadi istri atau ibu sambil kerja yang kita mau.”

“I think it is not because of oppression towards women. Every woman has their rights to do whatever they want in their life. There are women who want to be independent like Jo, but there are also women who want marriage as their dreams like Meg. I think it is not a form of oppression, they just have different dreams. Meg’s choice to marry someone is not wrong as long as she is not forced to marry. With Meg married to someone, does not make her lesser than any woman. She is just like any other woman.” (Interview with Syafira, November 24, 2023)

“Menurut aku, kalau ini bentuk opresi tuh nggak sih. Semua wanita punya hak dalam hidupnya untuk nentuin pilihan hidupnya. Ada beberapa wanita yang emang pengennya mandiri kaya si Jo. Tapi, ada juga wanita yang emang beneran menikah kaya Meg. Menurutku ya itu bukan bentuk opresi sih, cuma beda mimpi aja. Pilihan Meg buat menikah nggak salah kok asalkan dia nggak ada paksaan buat menikah. Meg menikah bukan berarti dia jadi lemah gitu, dia tetep perempuan pada umumnya aja.”

Beth is the most shy and calm character in the March siblings. She is the girl who is the most contrast with the rest of the siblings. The researcher asked the informants “Beth is portrayed to be very quiet and choose to help Hannah (their maid) at their house more than the rest of the siblings. She is also the only sibling who does not have a love interest. Do you think Beth’s characteristics are a way of Alcott to show that women can just stay at home and not be affiliated with any relationship with the opposite gender?”,

all of the informants said that Beth is a representation of a girl who does not chase something big and it is totally normal. Rofifah said that women can do whatever they want. Dana said that as long as that is what the girl wants, it is okay.

“I think yes. Women are free to do anything, whether she wants to be silly, whether she wants to be a career woman, whether she wants to stay at home and not have any romantic relationship, whatever. Women can do anything.” (Interview with Rofifah, November 17, 2023)

“Menurutku iya. Perempuan bebas lah mau dia petakilan, mau dia jadi career women, mau dia diem-diem di rumah aja nggak punya hubungan percintaan pun nggak papa. Women can do anything.”

“Yes. That is what is good about Little Women, they have various characteristics of women and represent each of the different characteristics. Through Beth, I think the author wants to show that women can be vocal like Jo, but you can also be quiet and not be interested in the opposite gender. Women can choose to be shy and help at home, like stereotypical women, as long as it is what they actually want. I think Beth is a form of the author and the director to show that women have different characteristics and personalities, precisely like the stereotype or the opposite, it is all up to themselves. Again, as long as that is what they want.” (Interview with Dana, November 20, 2023)

“Iya. Di Little Women emang bagus sih semua karakter perempuannya kayak merepresentasikan karakter dan sifat perempuan yang beda-beda. Melalui Beth ini, menurutku penulisnya mau nunjukkin oke cewek tuh boleh loh vokal kaya Jo, tapi boleh juga kaya Beth yang nggak vokal dan cinta-cintaan sama lawan jenis. Perempuan juga bisa milih jadi pendiam dan bantu-bantu di rumah, sesuai stereotip perempuan, asalkan itu ya yang dia mau. Jadi kayanya Beth ini bentuk penulis dan pembuat film menyampaikan perempuan punya karakter yang macem-macem, sesuai stereotip sama nggak, dan semuanya bebas-bebas aja. Asalkan apa yang dilakukan itu sesuai dengan kemauan perempuan itu sendiri.”

CHAPTER IV

DISCUSSIONS

Little Women (2019) has garnered popularity among women for its exploration of gender stereotypes and the experiences of women in the 1800s. The novel itself, since its initial publication in 1868, has been integral to cultural feminism. The narrative, centered around four sisters with distinct personalities, is revolutionary in its defiance of gender norms.

Based on the perspectives gathered from all five participants, women generally view Little Women similarly, albeit through diverse lenses shaped by individual experiences and opinions. They collectively acknowledge the film's significant impact on empowerment and its role as a tool for feminism, influencing not only the cinematic landscape but also societal norms. Nevertheless, variations in age and upbringing within their respective households contribute to nuanced interpretations of the movie among these individuals.

A. Women's Perception of Feminism in Little Women

Generally, the perception of women is a multifaceted issue influenced by various factors, including cultural, historical, and social norms. Addressing and dismantling stereotypes, advancing gender equality, and amplifying diverse voices are crucial to fostering a more inclusive and equitable society for all genders.

Contemporary society increasingly acknowledges the diversity and complexity of women's experiences and identities. Women are increasingly recognized as resilient individuals capable of excelling in diverse roles, including leadership positions, STEM fields, and traditionally male-dominated industries. However, persistent challenges such as gender discrimination, wage disparities, and systemic barriers continue to shape perceptions of women across different contexts. It is imperative to confront and challenge stereotypes and biases that affect perceptions of women as they strive for equality,

advocate for women's rights, and contribute across all spheres of society. Empowering women to realize their potential and promoting gender inclusivity is essential for fostering a fairer world.

The portrayal of women in the media has long been a subject of criticism. Historically, media representations often confined women to narrow and stereotypical roles, such as homemakers, romantic interests, or helpless figures in distress. These portrayals reinforce harmful gender norms and contribute to the marginalization of women in society.

However, recent years have witnessed some progress towards more diverse and nuanced portrayals of women in the media. There is a growing depiction of women as strong, independent, and multifaceted characters, challenging traditional stereotypes. Efforts have also been made to increase the representation of women of color, women with disabilities, and other marginalized groups in the media. Despite these advancements, significant gaps remain. Women remain underrepresented in front of and behind the camera, with men often dominating critical creative and decision-making roles in the media industry. Furthermore, persistent stereotypes and unrealistic beauty standards perpetuate the objectification and disempowerment of women through various media forms.

The researcher's findings suggest that differences in women's perspectives may stem from their familial positions. Younger daughters often look up to older siblings, while older daughters navigate challenges independently. This dynamic places varying burdens on women within families. In the movie context, Meg and Jo are depicted as working outside the home, whereas Beth remains at home and Amy pursues education.

In conclusion, achieving more equitable and inclusive representation of women in media demands sustained efforts to challenge stereotypes, promote diversity, and ensure equal opportunities for women across all facets of the media industry.

1. Jo having multiple jobs

In several scenes, Jo is depicted working multiple jobs to support her family financially. Their household is not impoverished, yet they do not live in luxury akin to their affluent aunt. Interpretations vary among viewers: while most perceive Jo's actions as driven by a desire to secure additional income for both herself and her family, some posit that she assumes a paternal role in the absence of her father, who is portrayed minimally due to his military service.

Jo assumes the role of the "designated son" within the family dynamics due to her tomboyish demeanor, a stereotype that unconsciously adheres to her despite her non-primacy in birth order or as head of household. However, it is also evident that Jo derives genuine satisfaction from diverse pursuits, notably her passion for writing and drama. Her demonstrated intelligence among the March sisters suggests an inclination towards tutoring, as evidenced by her establishment of a coeducational school towards the film's conclusion.

Jo's engagement in multiple occupations may be construed as a pragmatic response to familial financial strain, yet it also reflects her multifaceted interests. Contemporary women similarly derive fulfillment from various activities such as reading, socializing, pursuing creative endeavors, and achieving professional ambitions, regardless of their scale or scope.

2. Amy's 'marriage is an economic proposition'

In this scene, Amy and Laurie engage in a discussion following the previous night's ball, during which Laurie caused a notable disturbance. Amy expresses her frustration over not achieving artistic genius status in Europe, feeling inadequate as a result. Laurie brings up Amy's intention to marry Fred Vaughn, a wealthy man she encountered in Europe, prompting a dialogue on marriage from the perspective of women.

Amy articulates her belief that she always anticipated marrying a wealthy man and harbors no shame in this ambition. She rationalizes that as an artist, she cannot support herself or her family financially and needs to marry into wealth to establish herself. Amy asserts that marriage represents an economic transaction because upon marriage, a woman's financial resources merge with her husband's. She further asserts that any children born to a woman would legally belong to her husband, underscoring the prevailing patriarchal norms of the era.

In an era characterized by entrenched patriarchy, it was customary for a woman's financial assets to automatically transfer to her husband upon marriage. This principle applied not only to women marrying wealthy men but also to affluent women marrying men of lesser economic means, necessitating adjustments in their lifestyle and often subjecting them to patriarchal control. Hence, marriage indeed functioned as an economic proposition, particularly from the perspective of women during this historical period.

3. Jo saying she is lonely because of her traits

In this scene following Beth's death, Marmee remarks to Jo about her apparent loneliness at home and suggests she visit Friedrich in New York. Jo responds by acknowledging her own temperament, which has led to conflicts with various individuals throughout the film. She laments wishing she could live as a character in a book, believing it would simplify her life. Marmee informs Jo of Laurie's impending return from Europe, accompanied by Amy and Aunt March. Jo reflects that she may have been too hasty in rejecting Laurie's earlier proposal and considers accepting if he were to propose again. When Marmee questions Jo about her feelings for Laurie, Jo struggles to answer, eventually admitting her loneliness and longing for companionship.

During Laurie's initial proposal, Jo declined due to her belief that she could not fit into Laurie's domestic life, foreseeing conflict and an inability to reciprocate his admiration. She cherished her independence and doubted she

would ever marry. Currently, the concept of the 'girlboss' trend glorifies successful women who often prioritize their careers and maintain independence, characteristics that can deter male interest as they are perceived as difficult to control. Jo exemplifies such traits, characterized by strong will and assertiveness, and is depicted as more tomboyish compared to other characters. These qualities suggest she may be challenging to love and indifferent toward romance.

In contemporary society, dominant or independent men are often admired by women, yet women with similar attributes are frequently marginalized romantically, highlighting persistent gender inequalities in romantic dynamics. Despite some women adapting to this reality by eschewing romantic entanglements, underlying feelings of loneliness may persist unnoticed.

4. Meg's dream for a marriage

On Meg's wedding day, Jo and Meg engage in a conversation where Jo expresses her belief that Meg would be better suited for a career on stage rather than marrying. Meg counters by asserting that her dream is to marry someone she genuinely loves, emphasizing that differing aspirations should not diminish their significance. Jo reluctantly concedes to Meg's perspective and is later observed joyfully participating in Meg's wedding festivities. Following the marriage, Meg and her husband face financial challenges, yet Meg remains steadfast in her choice, having married for love.

In contemporary society, the prevalence of women remaining unmarried into their 30s and 40s is more accepted than in the era depicted in *Little Women*. Historically, women who remained unmarried by their 30s were often viewed unfavorably, attracting gossip and judgment. Similarly, marrying at an older age often faced societal scrutiny. The societal expectation that women should marry can constrain their opportunities, potentially sidelining women with substantial potential from achieving higher positions in various domains.

Consequently, leadership roles and other prestigious opportunities are frequently occupied by men or are subject to lowered expectations when occupied by women. This persistent emphasis on marriage perpetuates stereotypes that hinder women's advancement and influence in professional and societal hierarchies.

5. Beth's personality

Throughout the film, Beth is portrayed as a gentle and reserved individual who seldom ventures outside the home, in contrast to Meg and Jo, who are engaged in work and school respectively, and Amy, who pursues education in Europe. She is frequently depicted performing household chores alongside Hannah and Marmee, aiding the Hummels family, or playing the piano at Mr. Laurence's residence, where she eventually receives the instrument as a gift.

Beth's persona embodies traditional feminine stereotypes. In contemporary society, where feminist discourse often emphasizes assertiveness and breaking traditional gender roles, there can be apprehension surrounding embracing a more traditionally feminine identity, akin to Beth's enjoyment of activities like crocheting and knitting. Women who adhere to such traditional roles may be perceived as remaining within societal confines or even as unwittingly perpetuating historical patterns of women's oppression.

However, it is crucial to recognize that women can simultaneously pursue higher education, strive for ambitious goals, and uphold traditional feminine roles, such as homemaking or nurturing activities. Expressing emotions and experiencing anger are valid aspects of female identity, particularly in response to historical and ongoing objectification and oppression. Nevertheless, women also have the agency to embody characteristics traditionally associated with femininity, including gentleness and shyness, without compromising their autonomy or feminist principles.

B. Little Women as a Media for Communication

The media plays a pivotal role in facilitating communication, serving as a conduit connecting individuals, communities, and societies at large. Through various mediums such as print, broadcast, digital, and social platforms, the media disseminates information, ideas, and perspectives to diverse audiences, thereby influencing social, cultural, and political dynamics.

Movies and films are particularly potent forms of media, capable of conveying complex narratives, emotions, and societal messages to broad audiences. They uniquely shape public opinion, challenge prevailing norms, and foster empathy and understanding across diverse cultural and global contexts. Utilizing a combination of visual imagery, sound, dialogue, and narrative structure, films create immersive experiences that evoke profound emotional responses and resonate deeply with viewers. Newton (2022) posits film as an artistic medium uniquely adept at eliciting emotional engagement and communicating critical social issues. Moreover, movies and films serve as powerful platforms for addressing pertinent social concerns, amplifying marginalized voices, and stimulating dialogue on topics that may otherwise be difficult to broach. They are crucial in promoting inclusivity and diversity, dismantling stereotypes, and cultivating empathy and mutual understanding among audiences.

Furthermore, movies and films have a global reach, transcending linguistic and cultural boundaries to connect with worldwide audiences. This global accessibility enhances their role as vehicles for cross-cultural exchange and mutual appreciation, fostering a sense of interconnectedness and shared humanity. It is essential, however, to recognize that films are products shaped by their creators and the industries that produce them. As such, they may reflect certain biases and perspectives, and their narratives and representations can be limited or distorted. Therefore, audiences are encouraged to approach media consumption critically, engaging in discussions about representation, diversity, and inclusivity within the cinematic landscape.

Little Women (2019) exemplifies a film with a strong feminist narrative. Featuring predominantly female characters, the film explores diverse facets of women's experiences and perspectives, offering viewers new insights into feminine identities and challenges. Each character in the film embodies distinct characteristics and aspirations, contributing to a multifaceted portrayal of womanhood.

The film presents a contemporary perspective on feminism, even though it is set in the 19th century. It resonates with modern audiences by depicting the struggles and triumphs of its female protagonists within their historical context while addressing timeless themes of gender equality. Little Women underscores the significance of women's autonomy, choices, and solidarity in pursuing gender parity. Through its narrative, the film empowers its female characters by granting them agency over their stories. Jo's role as a writer in the film symbolizes storytelling's power as a means of self-expression and empowerment.

Moreover, Little Women challenges traditional gender stereotypes by portraying female characters as complex individuals with diverse dreams, ambitions, and imperfections. The March sisters, particularly Jo, aspire for independence and self-determination in a society that constrains women's opportunities. Jo's reluctance to conform to societal expectations of marriage and domesticity exemplifies her pursuit of personal fulfillment and autonomy.

Gender stereotypes are a central theme in Little Women, which critiques rigid societal expectations imposed on women during the 19th century and explores their impact on the characters' lives. By challenging these norms, the film prompts viewers to reflect on contemporary gender roles and stereotypes, advocating for greater inclusivity and equality.

Since its initial silent film release in 1917, Little Women has been adapted into several films. Initially perceived as controversial due to its feminist undertones, subsequent adaptations have contributed to mainstreaming feminist discourse and

expanding its appeal, particularly among young audiences. The film's widespread popularity has played a pivotal role in increasing the visibility and acceptance of feminist ideals, fostering societal transformations that accommodate greater gender equality and empowerment.

Ultimately, *Little Women* serves as a catalyst for changing perceptions among young viewers, inspiring them to embrace multifaceted identities and aspirations. By portraying characters like Jo, Meg, Beth, and Amy, the film encourages young women to embody strength, elegance, tenderness, and playfulness, demonstrating that femininity encompasses diverse qualities and capabilities. *Little Women* illustrates that women can embody multiple roles and aspirations simultaneously, challenging stereotypes and expanding possibilities for women's self-expression and societal contributions.

C. Feminism in the Movie Industry

Feminism within the film industry has undergone significant evolution and challenges, reflecting broader societal shifts toward gender equality. It is pivotal in confronting gender disparities, advocating for diverse portrayals, and providing platforms for women's narratives and perspectives to be acknowledged and celebrated. While strides have been made, achieving comprehensive gender parity remains an ongoing endeavor within the industry. According to Lismawati and Zulfigar (2021), film can ultimately be a medium to challenge and reconstruct society's view of women who are required to follow social expectations, particularly those dictated by patriarchal expectations.

Advocacy for feminism in film advocates for enhanced representation and diversity both in front of and behind the camera. This encompasses increased roles for women, particularly in complex and leading characters, and expanded opportunities for women from diverse backgrounds. Feminist initiatives in Hollywood have also concentrated on achieving equitable compensation and professional prospects for women within the industry. High-profile feminist campaigns have spotlighted issues such as

gender bias, harassment, and wage inequality within the entertainment sector. Films crafted through a feminist lens challenge traditional gender norms, explore women's experiences, and uphold feminist principles. These productions often feature resilient female protagonists, address themes like sexism, misogyny, and reproductive rights, and prioritize authentic female voices in both creative and executive roles.

Feminist film critique provides a structured framework for analyzing cinematic works through a gender-conscious perspective. It scrutinizes portrayals of gender roles, stereotypes, and power dynamics on screen. This evaluative approach illuminates problematic representations of women while advocating for nuanced depictions that defy stereotypes and empower female characters.

Historically, women in the film industry have confronted systemic barriers and discrimination, including limited opportunities for creative autonomy, unequal compensation, and pervasive sexual harassment. The dominance of male executives and producers within the Hollywood studio system frequently marginalized women's contributions and perspectives. Nevertheless, many women persevered and made groundbreaking contributions to cinema.

The prevalence of films centered on feminism or girlhood today owes much to influential and impactful media representations, including adaptations of works such as *Little Women*. Originating as a revolutionary novel in its era, *Little Women* is a benchmark against which subsequent feminist media are often measured. It continues to inspire discourse regarding feminist ideals and their cultural resonance.

The 2019 adaptation of *Little Women* stands out for its critical acclaim and cultural significance within the movie industry. The film garnered widespread praise for Greta Gerwig's directorial vision, the ensemble's performances, the screenplay's adaptation of Louisa May Alcott's classic novel, and its thematic relevance. Achieving numerous accolades and award nominations, including several from the Academy Awards, *Little Women* surpassed box office expectations despite its release during a

competitive holiday season. This success underscored the commercial viability of films featuring female leads and helmed by female directors.

The diverse and skilled ensemble cast, including Saoirse Ronan, Emma Watson, Florence Pugh, Eliza Scanlen, and Laura Dern, played a significant role in enhancing representation and inclusivity within the Hollywood industry. The film showcased women's performances' breadth and depth, spotlighting established and emerging actresses. Greta Gerwig's direction further solidified her standing as an innovative filmmaker and a leading voice in contemporary cinema. *Little Women* underscored the importance of supporting female directors and providing platforms for women to share their stories on-screen. Filmmakers, studios, and industry organizations have responded by prioritizing diversity and inclusion, thereby expanding opportunities for women to shape narratives and display their talents.

Little Women (2019) revitalized interest in Louisa May Alcott's beloved novel, introducing its narrative to new audiences while resonating with established fans. The film's modern sensibility and innovative storytelling approach made the story feel relevant and accessible to contemporary viewers. *Little Women*'s themes of sisterhood, independence, and resilience captivated audiences, celebrating strong, multifaceted female characters whose journeys resonate across generations. The film inspired viewers to pursue their aspirations and embrace individuality, reinforcing the empowerment of women and girls.

The impact of *Little Women* (2019) extended beyond its cinematic success, sparking conversations within the film industry about feminism, gender equality, and representation. Following the film's triumph, there has been a heightened emphasis on amplifying female voices and stories on-screen and in filmmaking roles. The film's achievement stimulated filmmakers to explore feminist themes and narratives, challenging conventional perspectives and advocating for greater inclusivity. Filmmakers increasingly leverage their platforms to address social and political issues, advocate for women's rights, and stimulate dialogues about gender equality.

Little Women (2019) underscored the potency of narratives driven by women and the necessity of amplifying women's voices in storytelling. In the years following its release, there has been a surge in films directed by women and centered on female protagonists, addressing an array of themes and experiences that resonate with women's lives. There is a growing recognition of the importance of prioritizing diverse perspectives and voices. Films exploring the intersectionality of gender with race, sexuality, class, and other identities have gained prominence, enriching the cinematic landscape with diverse narratives.

Little Women (2019) galvanized feminist activism within the film industry, inspiring movements and initiatives to advance gender equality and tackle systemic challenges such as pay disparities, harassment, and discrimination. Women in the industry continue to champion change through organizations, campaigns, and grassroots efforts, advocating for accountability and transparency.

Little Women (2019) left an enduring cultural legacy, stimulating audiences to engage with feminist themes and sparking dialogues about the representation of women in film. Its legacy has contributed to a broader cultural shift toward recognizing the value and significance of diverse storytelling and inclusive representation. In today's mainstream media, many young girls aspire to embody qualities exemplified by characters like Jo March, reflecting the profound impact of The March sisters' narrative. As long as feminism remains integral to the film industry, women will continue to wield influential voices.

CHAPTER V

CONCLUSION

A. Conclusion

This research aims to explore how Indonesian women perceive and relate to *Little Women* (2019), considering their varied interpretations influenced by personal backgrounds, particularly birth order within their families. The study concludes from the findings and discussions that Indonesian women share similar yet nuanced perceptions of *Little Women*, shaped by their familial roles and experiences. First-born daughters and those from different birth orders articulate distinct perspectives, indicating how family dynamics influence their interpretations.

Despite these varied perceptions, the research affirms that Indonesian women generally find *Little Women* relatable. Set in the 19th century during the Civil War era, the film's themes remain relevant in contemporary society, resonating with audiences despite significant shifts in feminist discourse. While societal attitudes towards gender roles have evolved, entrenched stereotypes persist, albeit with notable improvements over time. *Little Women* captures the complexities of female identity formation, intricate relationships, and the solidarity inherent in sisterhood within a domestic setting.

Furthermore, this study underscores that *Little Women* has made a substantial cultural impact on individual viewers and within the film industry. The film has heightened awareness of feminist issues, prompting broader societal discussions and inspiring heightened interest in feminist-themed cinema. Additionally, it has empowered young girls to envision ambitious futures fueled by the empowering narratives depicted in the movie.

In conclusion, *Little Women* (2019) is a testament to its enduring relevance and cultural significance, illustrating its capacity to resonate with diverse audiences and inspire meaningful reflections on gender, identity, and empowerment.

B. Research Limitations

Because the research's secondary data is from the movie itself, sometimes it takes time to double check the scene or to obtain data from the movie. The researcher's other commitments sometimes result in multiple attempts to accurately gather the data. Therefore, time has been a huge restriction to this research. The informants also become a limitation, because all of them are Indonesians and in their adolescence. So the researcher could not have women with a wide range of backgrounds, like women in their mid 30s or 40s and women from foreign countries.

C. Suggestions

The shortcomings of this research should be used to expand its scope and improve its reliability. Shortcomings in research serve as valuable learning opportunities and catalysts for improvement. By identifying and acknowledging these limitations, the researchers hope other researchers can have more questions to answer about *Little Women* itself or feminism in general. Hopefully, by embracing these shortcomings, other researchers can see this as opportunities for growth academically.

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APPENDICES

Transcript Interview

Informant 1

Name : Alissa Ghaida Anwar
Age : 18 years old
Profession : Student (DKV student in Telkom University, Bandung)
Date : 30 October 2023
Location : Zoom Meeting

Rani : Halo Alissa. Makasih ya udah mau bantu penelitian aku. Kamu lagi UTS ya?

Alissa : Halo, Kak Rani. Iya nih lagi UTS.

Rani : Oke deh. Kita langsung aja ya takutnya kamu mau ngerjain UTS dan hal lain.

Alissa : Aman aja, Kak Rani. Hit me with the questions!

Rani : Oke, pertama-tama nih, gimana kamu mendeskripsikan stereotip gender dan gimana hal itu direpresentasikan di Little Women?

Alissa : Gender stereotype yang direpresentasikan di Little Women tuh contohnya aja ya, cewek nggak bisa melakukan banyak hal. Pas Jo mau publish tulisan dia, dia harus pake identitas lain dan boong ke publisher-nya itu kalau yang nulis temennya dan cowok biar publisher-nya mau nge-publish tulisan dia.

Rani : Oke deh. Menurut kamu nih sebagai perempuan juga, gimana pendapatmu tentang representasi gender yang ada di Little Women?

Alissa : Aku suka banget sama how they portray women di film ini. Di film ini tuh perempuan diajaring buat, hmm, fight back gitu dengan cara mereka masing-masing.

Rani : Habis nonton Little Women, film ini mempengaruhi pemahaman kamu nggak terhadap isu gender atau hak perempuan?

Alissa : Iya banget sih Kak. Aku jadi dapet insight baru gitu. Ternyata cewek di zaman dulu tuh begini begitu.

Rani : Kamu merasa ada perbedaan nggak dalam persepsi gender antara karakter yang lebih muda sama yang lebih tua?

Alissa : Hmm, yang rich auntie-nya mereka tuh, dia kan nyuruh Amy ya buat nikahin cowok kaya raya. Jadi iya ada banget perbedaannya antara karakter muda dan tua.

Rani : Menurut Alissa, ada nggak pengalaman pribadi kamu sebagai perempuan nih, yang mempengaruhi penafsiran kamu tentang pesan-pesan di Little Women seperti kesetaraan gender dan hak perempuan?

Alissa : Aku tuh suka banget Kak Rani, sama si Jo. She tries her best buat kejar mimpinya, walau dia sempet hilang arah sama tujuan hidupnya. Pokoknya sebagai cewek, aku merasa Jo tuh relate banget. Habis nonton Little Women, aku jadi apa yah, kaya ngerasa, oh, emang jalan yang kaya gini tuh dirasakan semua orang. Ada fasenya orang begini. Semua orang bakal ngerasain itu at the end of the day. Menurut aku, ending-nya pasti sesuai dengan apa yang kita inginkan. Kalau ending-nya jelek berarti belum ending haha

Rani : Hahaha pasti happy ending ya. Ada karakter khusus gak di Little Women yang jadi simbol buat kesetaraan menurut kamu pribadi?

Alissa : Jo, obviously.

Rani : Oke deh. Masuk ke pertanyaan yang lebih ke adegan-adegan yang ada di film nih. Menurut kamu, Jo nyari nafkah sampe harus pergi dari rumahnya dan works multiple jobs di zaman masih perang gitu, itu bisa dibilang tindakan kesetaraan gender nggak?

Alissa : I feel like she is just trying to fill his father's position, karena bapaknya ikut perang dan nggak pulang-pulang. Menurutku dibanding kesetaraan gender, dia cuma berusaha untuk bisa menghidupi semua anggota keluarganya biar berkecukupan.

Rani : Kamu setuju nggak dengan adegan pas Amy bilang ke Laurie kalau menikah itu penawaran ekonomi apalagi bagi perempuan?

Alissa : Hm, sejujurnya aku bingung sih karena aku belum nikah dan punya pacar aja nggak haha. Aku merasa aku nggak punya tempat buat setuju atau nggak setuju sama statement Amy, tapi semua orang kan beda ya. Amy tumbuh dan berkembang di lingkungan yang membuat dia jadi punya pemikiran gitu, di keluarga yang nggak kaya-kaya banget tapi punya kerabat yang kaya dan nyuruh dia nikah sama orang kaya. Jadi setuju nggak setuju sih. But I would say lebih ke setuju.

Rani : Kalau di scene Jo ngobrol sama Marmee, dia ngaku ke ibunya kalau menurut dia perempuan tuh punya pemikiran mereka sendiri dan exist bukan cuma buat tentang cinta-cintaan. Tapi Jo, sebagai perempuan yang independen, merasa kadang dia juga kesepian dan butuh kasih

sayang romantically dan dia merasa dia sebagai perempuan mandiri jadi dihindari sama laki-laki dan dia pun menutup diri. Menurut kamu gimana?

Alissa : Aku setuju sih karena di masa sekarang juga cewek yang mandiri dan vokal tentang opini dia tuh sering dihindarin sama cowok, padahal kan keren ya nggak butuh orang lain. Tapi menurut aku itu waktunya cowok-cowok nyetarain value mereka sama cewek-cewek mandiri ini. Bukannya malah jadi insecure nggak jelas dan jelek-jelekin cewek keren ini. Intinya at the end of the day, menurutku cewek mandiri pasti nanti juga dapet cowok yang bisa ngimbangi dia.

Rani : Di adegan lain, pas Meg mau nikah dan diajak kabur sama Jo, dia bilang ke Jo kalau emang mimpinya tuh berkeluarga dan hanya karena mimpi mereka beda, bukan berarti mimpi Meg nggak penting. Menurutmu, mimpi Meg yang mau punya berkeluarga ini bentuk opresi terhadap wanita atau nggak? Karena wanita dituntut jadi istri, jadi ibu, dan harus pinter ngurusin rumah.

Alissa : Nggak, menurutku cita-cita Meg dari awal buat punya keluarga sama anak ya... kaya mimpi pada umumnya aja. Menurutku cowok pun ada yang punya mimpi kaya gitu. Nggak ada yang salah sih dengan pemikiran itu dan mimpi yang emang nggak begitu wow tapi ya semua orang berhak bermimpi.

Rani : Oke deh. Pertanyaan terakhir nih, Sa. Beth kan digambarin sebagai perempuan yang pemalu dan emang lebih sering di rumah, ngerjain pekerjaan rumah, bahkan ngobrol sama orang luar pun jarang dan di film cuma dia yang nggak punya love interest. Menurutmu, Beth bisa dibilang sebagai representasi perempuan yang nggak punya hubungan apa-apa dengan orang pun nggak masalah atau gimana?

Alissa : Aku kurang tau ya kalau soal love interest karena nggak baca bukunya. Tapi menurutku itu karena dia sakit juga nggak sih? Dia jadi yaudah aja gitu sama hal-hal kaya gitu. Tapi menurutku bisa banget lah cewek diem aja di rumah dan nggak terikat apapun sama lawan jenis. Asal dia nggak ngerepotin aja sih. Beth kan yang sering bantu-bantu di rumah dan ngurusin perintilan yang ada di rumah itulah. Jadi, ya nggak apa-apa mau cewek punya hubungan dengan lawan jenis atau nggak punya. Bebas aja.

Informant 2

Name : Anna Octaviani

Age : 26 years old

Profession : PNS (works at BPN)
Date : 14 November 2023
Location : Fore Kaliurang

Rani : Thank you banget Kak Anna sudah meluangkan waktunya. Apalagi Kak Anna kerja, tapi mau bantu penelitian aku.

Anna : Santai aja. Aku juga dulu gini pas nyari responden hahaha

Rani : Hahaha oke Kak. Mungkin langsung aja ya Kak biar nggak kemaleman juga. Menurut Kak Anna nih, yang lebih tua dari aku dan sudah bukan pelajar lagi, Kak Anna familiar nggak dengan gender stereotype atau feminism movement?

Anna : Kalau dibilang familiar mungkin sekarang iya. Tapi dulu aku juga cari tahu sendiri karena keluarga aku pun nggak pernah bahas hal-hal itu.

Rani : Kak Anna udah nonton Little Women kan?

Anna : Udah dong. Aku nonton karena suka sama Timothee Chalamet hahaha tapi baru tau pas mau nonton kalau ada Emma Watson juga. Aku suka banget sih. Tapi aku nggak baca bukunya karena nggak suka baca buku.

Rani : Nah, menurut kak Anna, gender stereotype tuh apa dan gimana sih hal itu digambarkan di Little Women?

Anna : Menurutku ya, gender stereotype tuh kaya gimana ya bahasanya... membuat prasangka gitu berdasarkan gender. Jadi misal aja aku cewek, stereotype cewek tuh lemah, orang-orang bakal mikir aku nggak bisa ngangkat galon, tapi nyatanya aku bisa ngangkat galon. Terus, kalau menurutku, di Little Women tuh digambarin malah karakter cewek-ceweknya breaking the gender stereotype gitu apalagi si Jo. Dia kan yang grasak-grusuk, apa ya namanya? Tomboy gitu. Mungkin kalo saudara yang lainnya gak sesrampangan Jo ya apalagi si Meg yang beneran mau nikah, tapi aku pikir it is not a bad thing either sih. Aku pun merasa aku tomboy dikit tapi aku tetep mau nikah tuh.

Rani : Oh iya Kak Anna mau nikah akhir tahun ya.

Anna : Hahaha iya. Doain ya biar lancar. Nanti kalau kamu di Jogja dateng aja.

Rani : Haha aman Kak. Lanjut ya Kak, menurut Kak Anna sendiri sebagai cewek nih, gimana representasi gender yang ada di Little Women? Akurat atau ada yang salah atau gimana Kak?

Anna : Menurutku nggak bisa juga ya kita bilang akurat ga akurat karena walau misal cewek nih kan karakteristik cewek nggak satu. Tapi justru itu yang aku suka sih soalnya jadi menggambarkan cewek tuh banyak sifatnya, gak yang semuanya tomboy kaya Jo atau gak yang semuanya centil kaya Amy, tapi ada yang keibuan kaya Meg dan yang diem-diem aja kaya Beth. Aku juga suka Laurie-nya sih karena dia digambarkan sebagai cowok yang haha hihi gitu, yang friendly dan bisa berbaur dengan gampang ke semua orang. Tapi dia pun dapet pressure dari kakeknya kan. Nah laki banget tuh menurutku.

Rani : Habis nonton Little Women, persepsi kakak tentang feminisme atau gender berubah gak Kak?

Anna : I would not say berubah sih karena sebelum nonton Little Women ini aku alhamdulillah udah agak melek hal-hal gini walau nggak yang paham banget juga. Lebih ke apa ya? Dapet perspektif baru gitu sih dan new knowledge lah, apalagi dari Jo yang di awal bilang nggak mau nikah. Soalnya aku nggak punya orang terdekat yang pernah bilang gitu. Mungkin karena aku lahir 97 ya jadi agak merempet-merempet milenial, jadi ya temenku pun pada mau-mau aja nikah.

Rani : Menurut Kak Anna, di film ini ada perbedaan persepsi nggak sih tentang gender di antara karakter yang muda sama tua?

Anna : Ada tuh si Aunt March. Aku awalnya sebel dikit sih nonton bagian dia. Bener-bener berpikir bahwa menikah tuh harus menguntungkan dan berputar di duit doang. Kalau yang muda kan kaya si Meg tuh mikir nggak papa nggak kaya yang penting gue cinta deh jadi terobos aja gue nikah sama si tutornya Laurie itu. Tapi kalau dipikir-pikir bener sih nikah tuh kalau cuma karena cinta doang ntar susah juga. Tapi ya balik ke masing-masing sih. Menurutku dua-duanya bener aja hahaha

Rani : Hahaha bener juga sih kak. Lanjut ya Kak. Kak Anna punya pengalaman pribadi nggak, sebagai cewek, yang mempengaruhi Kak Anna buat menafsirkan pesan di Little Women ini?

Anna : Apa ya pengalaman pribadi.. Mungkin soal gaji gitu ya karena dulu kan aku nggak kerja di BPN dan gaji aku sama temen aku yang cowok dibedakan. Aku nggak mau spill tempat kerja di rekaman deh, off record aja hahaha tapi ya gitu deh. Jadi aku ngerti liat Jo nego-nego gitu sama editornya ya itu kalau nggak salah inget. Apalagi kita cewek, ada perusahaan yang beneran considering gender gitu buat upah.

Rani : Wah iya sih Kak aku juga sering cerita orang yang diupah kurang cuma karena dia cewek. Ternyata itu kejadian di Kak Anna ya.

Anna : Hahaha iya tapi yaudah lah udah kejadian lama juga dan nggak bisa ngapa-ngapain juga.

Rani : Oke deh Kak. Menurut Kakak ada nggak karakter di Little Women jadi simbol buat nilai-nilai kesetaraan gender dan hak-hak perempuan bagi Kakak?

Anna : Obviously Jo March. Dia tuh mirip adek aku yang pinter banget tapi punya anger issues and many other issues hahaha jadi cowok-cowok segan deket sama dia. Tapi dia tuh idupnya jadi gitu karena she's very independent. Dia kalau ngerasa nggak adil berani maju gitu. I see Jo March in her. Kalau aku lebih ke Meg kali ya haha maunya nikah tapi aku juga kalau udah punya kemauan ya nggak bisa diganggu gugat.

Rani : Maybe I should meet with your sister Kak hahaha

Anna : Hahaha boleh nanti kalau sempet!

Rani : Next nih Kak. Ini pertanyaan ke scene yang spesifik gitu sih. Menurut Kak Anna, Jo kan cari nafkah biar keluarganya tuh dapet pemasukan dan kerjanya dia pun multiple jobs sampe ke luar kota gitu. Apakah itu bisa dibilang tindakan kesetaraan gender?

Anna : Iya dong. Apalagi itu kan latar waktunya zaman dulu yang mana cewek-cewek kerja pun gak begitu layak. Tapi dia jadi tutor dan bahkan jadi penulis, menurutku keren sih Jo. Walau didesak keadaan juga ya karena keluarganya tuh sebenarnya gak semelarat itu tapi ya.. kurang aja buat kehidupan sehari-hari mereka.

Rani : Menurut Kak Anna nih, yang kebetulan juga mau nikah bentar lagi. Kakak setuju nggak sama kata Amy yang bilang menikah itu penawaran ekonomi bagi wanita?

Anna : Wah, setuju banget sih. Kita sebagai cewek, masa nggak mau ya menikah sama yang lebih kaya. Sebenarnya nggak cuma cewek nikah sama cowo yang kaya loh menurutku. Kalau kaya Meg gitu yang nikah sama si tutor, kan dia nggak kaya ya jadi harus siap hidup gitu-gitu aja. I think that's also an economic proposition. Menurutku mau nikah sama yang biasa-biasa aja kaya Meg nggak papa, mau nikah sama yang kaya raya kaya si Amy juga nggak papa. Aku setuju banget sama Amy yang bilang gitu, nikah tuh transaksi ekonomi dan menurutku kita cewek nggak harus malu sih kalo mimpi kita nikah sama orang yang lebih kaya.

Rani : Oke deh kak. Lanjut ya. Pendapat Kak Anna gimana tentang scene pas Jo sama ibunya ngobrol di loteng, Jo bilang kalau dia sebagai cewek independen yang vokal tentang opininya pun capek sendiri dan mau dicintai, sampai dia mau maksain hubungan dia sama Laurie?

Anna : Wah, kalau itu mungkin kamu harusnya nanyain adekku hahaha. Kalau aku pribadi sih ya pasti lah ya, sekuat-kuatnya cewek pasti mau sekali-kali disayang sama orang. Tokoh-tokoh cewek yang keren aja pasti punya love life kan dan itu bukan berarti mereka jadi less keren. Oke memang kalau punya hubungan sama orang romantically itu jadi kelihatan jadi lebih apa ya.. emosional gitu. Tapi ya namanya juga manusia, emang kita tempatnya salah dan sedih. Gunanya ada pasangan tuh itu sih, yang bisa kita ceritain keluh kesah. Aku ngerti jadi cewek yang mandiri pasti punya kelebihan, tapi it won't hurt buat jadi lemah dikit gitu.

Rani : Setuju sih Kak, karena aku juga ngerasain gitu haha

Anna : Bener kan. Punya pasangan tuh harus siap jadi manja, lepasin dikit sifat independennya biar pasangan kita pun berasa punya pasangan gitu.

Rani : Siap, Kak Anna. Lanjut ya, Kak. Ke adegan yang lain, kan pas Meg mau nikah, si Jo mikir Meg nggak beneran mau nikah dan malah bilang ke Meg mending kita kabur aja. Terus si Meg bilang dia emang beneran mau nikah dan bilang karena mimpinya dia beda sama Jo, bukan berarti itu nggak penting. Menurut Kak Anna, apakah pemikiran Meg yang punya mimpi berkeluarga itu salah satu bentuk opresi kepada wanita selama berabad-abad, yang dibilang wanita tuh harus punya keluarga, beranak, pinter ngurus rumah, atau itu mimpi yang valid?

Anna : Valid banget dong. Emang sih, karena sekarang orang-orang udah melek feminisme dan kesetaraan gender, wanita jadi punya lebih banyak mimpi dan cita-cita yang bervariasi. Tapi apa ya, menurutku nggak salah juga kok punya mimpi sederhana berkeluarga doang. Bahkan nggak bisa dibilang doang sih, berkeluarga itu. Aku nggak tahu sih kalau itu bentuk opresi atau nggak, tapi bisa jadi sih karena emang udah tertanam ya di pikiran cewek kalau kita kerjanya tuh jadi istri atau ibu doang. Tapi zaman sekarang pun kita bisa multitasking kan, bisa jadi istri atau ibu sambil kerja yang kita mau.

Rani : Pertanyaan terakhir nih, Kak Anna. Beth kan digambarin sebagai wanita pemalu yang kerjanya bantuin Hannah di rumah. Di film pun kayaknya dilihatin bahwa dia kesayangan semua orang karena orangnya sebaik itu dan sangat selfless, dia bahkan nggak digambarin punya love interest sama sekali. Menurut Kak Anna, Beth itu merepresentasikan perempuan yang nggak punya hubungan apa-apa dengan orang pun nggak masalah atau gimana?

Anna : Aku suka banget sama Beth karena dia bener-bener kayaknya hidupnya seneng-seneng aja gitu walau sakit. Menurutku iya sih, dia tuh memperlihatkan ke penonton bahwa oke emang mayoritas orang mau disayang tapi Beth nunjukkin kalo disayang sama keluarga atau kerabat-kerabat aja cukup, ga usah romantically gitu. Dia pasti bukan cewek rese yang mikir hidupnya tuh cuma tentang cinta-cintaan doang hahahaha aku nangis banget loh pas dia meninggal!

Informant 3

Name : Rofifah Febrianti Mugeni
Age : 21
Profession : Student (Communication student in UII, Jogja)
Date : 17 November 2023
Location : Rofifah's place

Rani : Halo, Rofifah. Thank you udah nyempetin buat jadi informan aku.

Rofifah : Halo halo.

Rani : Langsung aja ya Rofifah. Kayanya buru-buru mau pergi.

Rofifah : Haha iya nggak papa santai aja.

Rani : Pertanyaan pertama nih, gimana sih kamu mendefinisikan stereotip gender dan gimana hal itu direpresentasikan di Little Women?

Rofifah : Kalo aku sendiri sih mikirnya stereotip gender tuh kalau misal orang-orang ngeliat cewek melakukan pekerjaan yang berat-berat gitu, misal jadi tukang, terus kaya ngeremehin. Masa cewek jadi tukang, mana bisa. Nah kaya gitu berarti kemakan stereotip tuh. Menurutku stereotip gender di Little Women di.. apa ya bahasanya. Nggak diikutin gitu stereotipnya. Breaking the gender stereotype lah.

Rani : Kalau pandanganmu nih sebagai wanita sendiri, representasi gender di Little Women gimana?

Rofifah : Pandangan aku sih sebagai wanita ngeliat representasi gender yang ada di film itu aku bisa melihat dari berbagai perspektif perempuan yang mau mengambil keputusan entah memulai untuk bekerja demi menghidupi diri dan keluarga, nikah sama orang kaya, atau bahkan

sekedar nikah simply karena jatuh cinta. Dari berbagai keputusan tersebut itu ya nggak harmful dan normal-normal aja menurutku.

Rani : Habis nonton Little Women, pemahaman kamu tentang stereotip gender atau hak-hak tentang perempuan gitu jadi berubah atau nggak?

Rofifah : Iya, cukup mempengaruhi sih tentang stereotip gender soalnya mengingat kita sebagai perempuan terbiasa dengan di kehidupan sehari-harinya yang dituntut untuk cari suami yang kaya lah, nggak usah kerja tinggi-tinggi lah, ntar juga di dapur dan segala ini itu. Pas nonton Little Women aku jadi mikir kenapa stereotip ini kok melekat sekali ke perempuan jauh dari zaman dulu yang bahkan latarnya kan masih kaya 1800an ya. Itu di filmnya begitu bikin aku mikir kaya kenapa perempuan dari dulu sampai sekarang persepsinya begitu terus ya? Udah melekat banget ternyata.

Rani : Kamu ngeliat perbedaan nggak antara karakter muda dan tua di Little Women tentang persepsi gender?

Rofifah : Iya. Liat banget ya. Nggak usah yang jauh-jauh budenya sama si March bersaudara itu. Liat aja Jo sama Amy. Aku sebagai anak bungsu bisa ngeliat Amy yang menyebalkan selayaknya bungsu tapi on the other hand she just wants some affection from her sister nggak sih? Kaya kasian juga ngeliat Amy yang cuma pengen quality time sama kakak-kakaknya, tapi ngeliat Jo yang sibuk sama dunianya sendiri yang terlihat realistis itu mungkin karena dia juga menanggung hal-hal yang out of control.

Rani : Iya sih bener. Oke next ya. Gimana pengalaman pribadi kamu sebagai seorang perempuan menafsirkan pesan tentang gender dan hak perempuan dari Little Women?

Rofifah : Karena aku perempuan juga aku jadi ngerasa bener nih apa yang kejadian di Little Women. I know how that feels apalagi pas Jo nego-nego ke apa sih yang dia mau ngajuin novelnya itu. How hard it is to be a woman dan itu bener-bener kejadian in real life.

Rani : Ada nggak karakter di Little Women yang jadi simbol atau perwakilan kesetaraan gender bagi kamu?

Rofifah : Ada. Si Jo.

Rani : Masuk ke pertanyaan tentang adegan spesifik ya. Menurutmu Jo nyari nafkah buat keluarganya sampai ke luar kota and work multiple jobs di zaman itu itu termasuk tindakan kesetaraan gender nggak?

Rofifah : Iya sih. Soalnya kebanyakan perempuan di zaman itu lebih pasrah sama keadaan dimana mereka ditunggu untuk dilamar atau memilih untuk menikah. Nah Jo malah kerja sana sini, menurutku keren sih.

Rani : Gimana menurutmu tentang adegan Amy pas bilang menikah itu proposisi atau penawaran ekonomi bagi wanita? Kamu setuju nggak sama Amy?

Rofifah : Sebenarnya kalau melihat dari situasi Amy di film tersebut emang nggak menutup kemungkinan cara sukses instan emang dengan nikah sama kaum borjuis. Kalau dibilang setuju sebenarnya aku setuju sih kalau emang kendala dan situasi yang aku dapati sama seperti dia. Emang sih Amy tuh berbakat banget, jago melukis, dia bisa menghasilkan dari buah lukisannya, tapi emang bisa pelukis perempuan saat itu dipandang dengan baik oleh orang-orang di zaman tersebut? Kan nggak. Kalau dia nikah sama si Laurie kan selain jadi orang kaya instan dia juga bisa sukses punya nama sebagai pelukis dan sebagai istri orang berada. Jadi iya aku setuju.

Rani : Pendapat kamu gimana tentang scene Jo sama ibunya pas ngobrol berdua terus Jo bilang kalau dia sebagai cewek yang independen yang vokal tentang opininya pun kadang merasa capek sendiri dan mau dicintai, sampai dia mau maksain hubungan dia sama Laurie? Padahal dia merasa senang dengan dirinya yang independen tapi dia bener-bener frustrasi di situ.

Rofifah : Menurut aku sih ini sangat merepresentasikan ketimpangan gender ya terlebih ke perempuannya. Kenapa sih perempuan yang cenderung independen dan vokal bisa merasa kesepian karena dihindari cowok-cowok? Sebaliknya kalau cowok yang begitu malah dianggap sebagai lelaki yang tidak mudah didekati atau disegani dan cewek-cewek malah menggandrungi cowok begitu. Kenapa ya perempuan nggak bisa dianggap seperti itu juga dan malah cowok insecure gitu loh sama cewek yang independen. Jadi sedih kenapa malah dijauhi.

Rani : Kan ada adegan Jo nyuruh Meg buat kabur bareng pas Meg mau menikah, terus Meg malah bilang hanya karena mimpi dia beda sama Jo, bukan berarti mimpinya nggak penting. Menurut kamu pemikiran Meg ini bentuk opresi bertahun-tahun lamanya ke perempuan nggak? Secara perempuan dituntut buat berkeluarga, beranak, dan jago ngurusin rumah.

Rofifah : Menurutku pribadi sih nggak karena Meg melakukannya dengan senang hati jadi kaya yaudah aja nggak si. Dia suka-suka aja selama dia menjalankannya dengan ikhlas dan sukacita jadi ibu rumah tangga gitu ya silahkan aja.

Rani : Pertanyaan terakhir nih Rof. Beth kan digambarkan memang nggak terlalu sering keluar rumah dan pemalu. Dia sukanya bantu-bantu beresin rumah. Bahkan dia satu-satunya karakter yang nggak digambarin punya love interest sama sekali. Menurutmu ini menunjukkan bahwa perempuan bisa diem aja di rumah dan nggak punya hubungan apapun dengan lawan jenisnya nggak?

Rofifah : Menurutku iya. Perempuan bebas lah mau dia petakilan, mau dia jadi career women, mau dia diem-diem di rumah aja nggak punya hubungan percintaan pun nggak papa. Women can do anything.

Informant 4

Name : Dana Abruri

Age : 21

Profession : Student (Biology student in UGM, Jogja)

Date : 20 November 2023

Location : Dana's place

Rani : Halo Dana.

Dana : Halo juga!

Rani : Dana kayanya akhir-akhir ini lagi sibuk ngurusin KSAT ya?

Dana : Hahaha iya nih. Soalnya udah mau demisioner nanti Desember.

Rani : Semangat ya, semoga semuanya lancar-lancar.

Dana : Thank you. Aamiin semuanya lancar.

Rani : Oke Dana. Langsung aja ya kita ke interview-nya.

Dana : Boleh.

Rani : Dana kan udah nonton Little Women nih ya. Menurut kamu stereotip gender tuh gimana dan gimana hal itu direpresentasikan di Little Women?

Dana : Menurut aku, stereotip gender di cowok dan cewek berbeda banget ya dan sering kali berkebalikan. Cowok punya stereotip maskulin, kuat, berpikir logis, baik dalam memimpin, pekerja keras, terus bisa melakukan pekerjaan berat atau yang kasar-kasar gitu. Sedangkan cewek stereotipnya feminin, perasa, mudah baper lah ya intinya, terus lemah lembut, dan suka

dikira nggak bisa mengerjakan pekerjaan berat. Menurut aku stereotip tersebut direpresentasikan dengan baik dan jelas di Little Women.

Rani : Oke, lanjut ya. Pandanganmu sebagai wanita sendiri, representasi gender yang ada di Little Women tuh gimana?

Dana : Representasi gender di Little Women menurut aku akurat. Dalam beberapa hal sih. Contohnya kaya wanita yang diberikan ekspektasi buat segera nikah dan punya anak. Aku sebagai perempuan bisa relate pokoknya sama beberapa representasi gender yang ditunjukkan di Little Women.

Rani : Habisa nonton Little Women, pemahaman kamu tentang stereotip gender atau isu seputar hak-hak perempuan terpengaruhi nggak Dan?

Dana : Iya, sangat mempengaruhi hahaha. Filmnya bikin aku melek akan isu-isu gender gitu terutama menyangkut diskriminasi terhadap perempuan dan kesetaraan gender. Narasi sama dialog karakternya tuh bikin kita sadar kalau masyarakat emang punya ekspektasi yang beda ke cewek dan ke cowok.

Rani : Menurut kamu Dan, antara karakter tua dan muda punya persepsi yang beda nggak tentang gender dan hak perempuan?

Dana : Iya, di Little Women aku ngerasa ada empat persepsi yang beda. Perempuan muda udah nikah, perempuan muda belum nikah, perempuan tua udah menikah dan punya anak, sama perempuan tua nggak nikah dan nggak punya anak. Yang kelihatan jelas banget itu yang perempuan tua nikah sama ngga menurutku. Ibunya Jo, sebenarnya ibunya semuanya sih hahaha tapi maksudku itu. Dia kan udah nikah dan punya anak, diperlihatkan sebagai sosok yang bahagia, punya anak, rumahnya rame banget walau sederhana, terus dia juga banyak kegiatan. Sedangkan karakter tua perempuan yang belum menikah itu, siapa ya itu pokoknya Jo suka bacain dia buku. Dia diperlihatkan sebagai orang yang walaupun kaya raya tapi kesepian banget kan. Rumahnya sepi, buku-bukunya banyak, tapi cuma Jo aja yang baca, sebatang kara, kesepian dan sedih gitu, tapi pikirannya kolot banget sumpah.

Rani : Hahaha emang sih, dia kaya budenya cewek-cewek itu. Emang nyuruhnya nikah sama orang kaya terus ya.

Dana : Nah, iya bener. Beda banget tuh mereka. Walau mereka masuknya wanita berumur semua, tapi kaya kelihatan jauh umurnya dan persepsi mereka beda banget. Dia nyari ahli waris aja susah padahal kaya raya tapi ga bahagia.

Rani : Bener sih. Lanjut ya Dan. Gimana pengalaman pribadi kamu sebagai perempuan mempengaruhi cara kamu menafsirkan pesan tentang gender dan hak perempuan di *Little Women*?

Dana : Karena aku cewek sih jadi ngerasa dekat dan relate sama karakternya. Karakter Jo yang nolak cintanya siapa tuh si Timothee Chalamet. Si Laurie ya lupa aku namanya tadi. Pas Jo nolak Laurie karena nggak mau nikah karena ekspektasi orang-orang ke perempuan yang udah nikah tuh segede gitu. Terus scene yang di loteng sama ibunya itu yang Jo bilang *I want to be loved* tapi gue kan punya ambisi juga, itu relate banget mungkin karena aku hopeless romantic juga sih hahaha.

Rani : Ada nggak karakter khusus di *Little Women* yang jadi simbol atau perwakilan nilai-nilai kesetaraan bagi kamu, Dan?

Dana : Jo sih. Karena mungkin dia juga karakter utama ya. Tapi ngena banget sih pas si tukang percetakan novelnya itu bilang ke Jo kalau karakter perempuan di novelnya buat happy ending harus menikah atau kalau nggak menikah ya dibikin mati aja karakternya. Kaya ya ampun bener-bener deh biar sesuai sama keadaan society saat itu gitu, yang cewek ya pilihannya menikah atau meninggal kesepian. Terus di situ Jo-nya juga nyangkal kan kaya kenapa harus gitu ending-nya. Emang nggak bisa kalau nggak menikah atau nggak mati?

Rani : Oke deh. Next few questions bakal tentang adegan spesifik gitu Dan. Menurutmu Dan, Jo kan kerja sana sini buat nafkahkan keluarga sampai keluar kota gitu. Hal yang dilakuin Jo di zaman itu bisa dibilang kesetaraan gender nggak Dan?

Dana : Bisa sih kalau menurut aku. Karena zaman itu diliatin kalau nggak banyak perempuan yang merantau jauh buat kerja apalagi jadi penulis gitu.

Rani : Kamu setuju nggak dengan Amy pas dia bilang menikah itu proposisi atau penawaran ekonomi bagi perempuan?

Dana : Setuju sih. Mungkin di zaman itu aku bakal setuju banget. Tapi kalau di zaman sekarang nggak terlalu setuju sih soalnya sekarang wanita lebih punya banyak pilihan selain menikah sebagai proposisi atau penawaran ekonomi, kerja misalnya. Zaman itu soalnya beneran buat mendongkrak ekonomi keluarga dan keluar dari kemiskinan ya jalan keluarnya dinikahin cowok kaya raya meskipun nggak cinta. Kalau sekarang udah banyak cewek yang berprinsip atau malah melakukan hal yang sama kaya Amy, tapi seenggaknya perempuan sekarang punya lebih banyak pilihan dibanding zaman dulu.

Rani : Next ya. Kan ada tuh Dan, scene Jo sama ibunya yang ngobrol di loteng, Jo bilang perempuan tuh ada bukan cuma untuk berkeluarga dan beranak, tapi mereka punya pemikiran yang keren-keren. Tapi kenapa cewek independen yang melawan stigma itu malah seringnya dijauhin sama laki-laki. Jo sebagai cewek independen ngerasa kesepian. Menurut kamu gimana Dan?

Dana : Pas scene itu aku cuma bisa ngangguk-ngangguk setuju, relate karena aku merasa sangat relate sama Jo. Scene itu membekas banget, bagus, menyuarakan apa yang aku rasain sekarang sih. Pokoknya scene itu roman empire-ku lah hahaha

Rani : Sama sih itu juga roman empire-ku. Oke lanjut. Pas adegan Meg menikah, Jo nyaranin buat mereka berdua kabur aja. Tapi Meg nggak mau karena emang mimpi dia mau berkeluarga. Dia juga bilang karena mimpiku beda sama mimpimu, bukan berarti mimpiku nggak penting. Menurutmu apakah mimpi Meg ini bentuk opresi terhadap wanita selama bertahun-tahun? Karena perempuan dituntut berkeluarga, beranak, pinter ngurusin rumah gitu.

Dana : Pemikiran Meg nggak salah sih menurutku. Karena perempuan emang punya kebebasan untuk mencapai mimpinya yang dalam konteks Meg ya menikah sama orang yang dia cintai walaupun menurutku mimpi itu ya salah satu apa ya.. hasil opresi kepada wanita sih selama berabad-abad jadi udah tertanam di pikiran perempuan kalau kita tuh harus nikah. Tapi nggak salah si Meg.

Rani : Oke deh. Pertanyaan terakhir nih Dan. Beth kan digambarin sebagai perempuan pemalu dan sesekali doang keluar rumahnya. Dia lebih sering bantu-bantu di rumah. Bahkan dia doang di antara March sisters yang nggak punya love interest. Menurutmu Beth itu menunjukkan perempuan bisa diem-diem aja di rumah dan bisa nggak terikat romantically dengan lawan jenis atau gimana, Dan?

Dana : Iya. Di Little Women emang bagus sih semua karakter perempuannya kayak merepresentasikan karakter dan sifat perempuan yang beda-beda. Melalui Beth ini, menurutku penulisnya mau nunjukkin oke cewek tuh boleh loh vokal kaya Jo, tapi boleh juga kaya Beth yang nggak vokal dan cinta-cintaan sama lawan jenis. Perempuan juga bisa milih jadi pendiam dan bantu-bantu di rumah, sesuai stereotip perempuan, asalkan itu ya yang dia mau. Jadi kayanya Beth ini bentuk penulis dan pembuat film menyampaikan perempuan punya karakter yang macem-macem, sesuai stereotip sama nggak, dan semuanya bebas-bebas aja. Asalkan apa yang dilakukan itu sesuai dengan kemauan perempuan itu sendiri.

Informant 5

Name : Syafira Wafa

Age : 21

Profession : Student (Communication student in UII, Jogja)

Date : 24 November 2023

Location : Syafira's place

Rani : Halo Fira. Akhirnya sempet juga ya buat interview.

Syafira: Halo. Iya akhirnya karena sibuk pindahan kemarin.

Rani : Mungkin langsung aja kali ya Fir.

Syafira: Iya boleh langsung aja.

Rani : Gimana kamu mendefinisikan gender stereotype dan menurutmu gimana hal itu direpresentasikan di Little Women?

Syafira: Menurut aku sih di Little Women, gender stereotype direpresentasikan dengan wanita yang punya sifat mandiri, berani, terus nggak bergantung sama siapa-siapa gitu kaya Jo March di film itu.

Rani : Gimana pandanganmu sebagai perempuan atas representasi gender yang ada di Little Women?

Syafira: Aku sendiri sebagai cewek ya senang-senang aja sih dan bangga karena biasanya kan di film lain atau even film yang gede jarang karakter cewek dijadikan sebagai cewek mandiri, berani, terus punya pendirian yang teguh gitu.

Rani : Habis kamu nonton Little Women, pandanganmu terhadap gender stereotype sama hak-hak perempuan jadi berubah nggak?

Syafira: Berubah sih, karena dengan adanya film itu tuh bisa ngebuat aku mikir bahwa oh iya ya cewek tuh nggak exist cuma buat melayani pria-pria atau suami tapi wanita juga layak kok dapet pekerjaan dan pendidikan yang oke dan setinggi cowok.

Rani : Menurut kamu sendiri, di Little Women ada perbedaan tentang persepsi gender nggak antara karakter yang lebih tua dan lebih muda?

Syafira: Iya banget sih. Karakter di film ini tuh wanita mudanya dituntut untuk nikah apalagi nikahnya harus sama cowok kaya sama yang lebih tua walau nggak semuanya ya, cuma si

tantanya itu. Menurutku buat menopang kehidupan atau dapet duit ya nggak harus kok nikah sama cowok kaya raya tujuh turunan. Perempuan bisa dapet uang buat kehidupan sehari-hari dari bekerja. Menurutku juga nggak seharusnya sih perempuan-perempuan muda dituntut buat nikah karena menurutku itu kan hak mereka sendiri buat milih hidup sendiri atau berkeluarga. Kalau karakter yang muda-muda kan terlihat lebih bebas gitu.

Rani : Sebagai perempuan, kamu punya pengalaman pribadi yang mempengaruhi cara kamu menafsirkan pesan tentang gender dan hak perempuan di *Little Women*?

Syafira: Berdasarkan aku sendiri sebagai cewek sih, menurutku ya cewek tuh hidup nggak cuma buat nikah dan kalau nggak nikah di umur tertentu nggak berarti dia gagal juga. Tapi di film itu tuh digambaran kalau cewek ya nggak cuma buat terikat sesuatu sama lawan jenis tapi bisa ngejar karir sesuai sama apa yang mau mereka capai gitu.

Rani : Di *Little Women*, menurutmu ada nggak karakter khusus yang jadi simbol atau perwakilan nilai-nilai kesetaraan gender?

Syafira: Menurutku Jo sih. Dia sebagai main character tuh jadi simbol nilai kesetaraan gender yang kuat banget karena di film ini digambaran kalau Jo tuh sosok yang berani, mandiri, berpegang teguh dengan keyakinannya, terus dia berani punya pandangannya sendiri walau orang-orang punya opini yang berbeda sama dia.

Rani : Oke. Pertanyaan selanjutnya bakal lebih ke adegan spesifik gitu, Fir.

Syafira: Oke.

Rani : Jo kan digambaran sebagai cewek yang mencari nafkah buat keluarganya sampai ke luar kotanya. Bahkan si Jo juga punya multiple jobs, sebagai tutor sama penulis kecil-kecilan yang mungkin di zaman itu kurang umum buat wanita punya pekerjaan kayak gitu. Menurutmu, apa yang dilakuin Jo ini bisa dibilang tindakan kesetaraan gender nggak?

Syafira: Menurutku iya. Banget. Karena di kehidupan sosial yang biasanya kan yang nafkahkan keluarga tuh cowok. Tapi di *Little Women* ini ada seorang perempuan yang bahkan terbilang masih muda yang kerja sana-sini. Itu menunjukkan bahwa ya nggak cuma cowok kok yang bisa ngejar mimpinya, tapi cewek juga bisa kerja ngeraih karir dia yang udah diimpikan dari lama, bahkan sampai ngerantau.

Rani : Pendapatmu gimana tentang adegan Amy bilang kalau bagi perempuan, menikah itu proposisi atau penawaran ekonomi? Kamu setuju nggak sama Amy?

Syafira: Aku pribadi setuju sih walau aku belum nikah ya hahaha. Kan banyak nggak sih orang tua yang nggak nikah sama cowok mapan kaya raya itu merupakan hal yang menguntungkan, padahal ada juga cewek yang nggak mau dan jatuhnya jadi terpaksa nikahnya cuma karena buat memperbaiki ekonomi mereka sendiri atau keluarganya.

Rani : Di adegan Jo ngobrol sama ibunya, dia kan bilang tuh kalau perempuan punya hati dan pemikiran sendiri, makanya dia muak kalau perempuan selalu dikaitkan sama lawan jenis. Tapi dia sebagai perempuan independen pun mengakui kalau dia kadang kesepian. Perempuan independen emang kadang dihindari para lelaki. Menurutmu gimana?

Syafira: Menurutku itu bener sih. Kadang-kadang aku sebagai cewek sendiri punya pemikiran sama ambisi sendiri. Aku juga mau jadi independen. Tapi kadang aku sebagai cewek juga pengen lah punya pasangan hidup buat berbagi kesedihan sama kebahagiaan aku. Menurutku sendiri cewek dan cowok itu sepasang yang nggak bisa dipisahin, karena emang sifatnya saling melengkapi. Jadi menurutku emang sih walau cowok-cowok sering kali insecure liat cewek mandiri, tapi aku percaya in the end mereka pasti nanti dapet cowok yang layak mengimbangi kemandirian mereka gitu.

Rani : Pas Meg menikah, Jo nyaranin kalau mending mereka berdua kabur tapi Meg nggak mau dan bilang kalau emang mimpinya dia ya menikah. Meg juga bilang kalau hanya karena mimpi dia dan Jo beda, bukan berarti mimpi dia tuh nggak penting. Menurut kamu sendiri, ini salah satu bentuk opresi terhadap wanita selama berabad-abad atau nggak? Karena ya seperti yang kita tau ya, wanita dituntut buat berkeluarga, jadi istri, jadi ibu, jago masak, jago bersih-bersih.

Syafira: Menurut aku, kalau ini bentuk opresi tuh nggak sih. Semua wanita punya hak dalam hidupnya untuk nentuin pilihan hidupnya. Ada beberapa wanita yang emang pengennya mandiri kaya si Jo. Tapi, ada juga wanita yang emang beneran menikah kaya Meg. Menurutku ya itu bukan bentuk opresi sih, cuma beda mimpi aja. Pilihan Meg buat menikah nggak salah kok asalkan dia nggak ada paksaan buat menikah. Meg menikah bukan berarti dia jadi lemah gitu, dia tetep perempuan pada umumnya aja.

Rani : Oke. Pertanyaan terakhir nih Fir. Di film kan Beth digambaran sebagai saudara yang paling pendiem dan pemalu. Beth juga diliatin kalau dia lebih banyak di rumah dan bantu-bantu di rumah, jarang keluar rumah, bahkan cuma dia yang nggak punya love interest di film.

Menurutmu karakter Beth tuh ada biar nunjukkin ke perempuan, nggak papa loh kita sebagai perempuan di rumah aja dan nggak terikat sama lawan jenis, atau gimana?

Syafira: Bener sih. Menurutku emang karakter di Little Women ini bener-bener bervariasi. Bahkan cewek yang diem-diem aja kerjaannya pun ada representasinya sendiri. Ada kok cewek yang emang memilih buat nggak terikat lawan jenis. Banyak malah kalau di zaman sekarang ya. Menurutku itu hak mereka. Di film nggak dilihatin sih, tapi siapa tau Beth punya pengalaman dengan lawan jenis yang kurang mengenakkan jadi dia emang milih buat nggak punya pasangan. Atau karena dia sakit aja dan emang terlihatnya dia lebih lemah fisiknya dari saudara lainnya, jadi dia lebih sering di rumah. Menurutku bener sih, Beth ini representasi perempuan yang emang chill aja gitu. Nggak ngejar sesuatu yang besar.