



**THE EFFORTS OF JOSEPHINE MARCH TO FIGHT AGAINST GENDER
INEQUALITY AS PORTRAYED ON LITTLE WOMEN NOVEL: FEMINIST
APPROACH**

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ABSTRACTS

Vannesa, (2023) The Efforts of Josephine March's to Fight Against gender Inequality as Portrayed on Little Women Novel: Feminist Approach. S1. Thesis. English Department. Widya Kartika University. Surabaya. Advisor I: Yohanes Kurniawan Winardi, S. S., M. Pd.; Advisor II: Yulius Kurniawan. S.Pd., M.Pd.

This study is based on Mary Wollstonecraft's theory of women's rights and Raymond B. Cattell's about character and personality. The study focuses mainly on the main character, Josephine March. According to Wollstonecraft, men and women are entitled to equal rights, which relates to the inequalities that occur in gender studies. Therefore, the author discusses the actions and attitudes taken by Jo March to fight against gender inequality. In addition, the study also looked at Jo March's character development at the end of his story. The study was conducted using qualitative-interpretative methods. The statements and narratives listed in this novel are considered the primary sources of data. The data is then classified into gender inequality, any experience experienced by Jo March, and character development starting from before the struggle and after the fight. The aim of this research is to find out what attitudes are best used to address gender inequality. In addition, the study also seeks to find out whether Jo March remains firm in her fight against inequality or embraces it and manages it. This research will focus on all the narratives and dialogues spoken by Josephine March, the main character in the novel.

Keywords: Feminism, Inequality.

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CHAPTER I

INTRODUCTION

This chapter aims to explain background information on the issue this thesis analyzes. After describing the context of the topics, the author offers the building blocks for this research, including the statements of the problems, the study's objectives, significances, scope, and limitations, as well as a brief explanation of the key terms used in this thesis.

1.1 Background of the Study

According to a World Economic Forum (2021) report, one of the issues concerning Gender Inequality is the Global Gender Gap. The global gender gap is examined in this report across several dimensions, including economic participation and opportunity. This emphasizes the gender wage gap's enduring nature, which is reflected in earnings differences between men and women for similar work. As a result, gender equality will have to wait until after another female generation. The gender gap in the world is getting smaller generation by generation as the COVID-19 pandemic still has an effect. Since the beginning of the feminist movement, the disparity between men and women has been acknowledged.

Women often feel that they are valued less because they are unable to do everything that men do. Adichie (2012) discusses the importance of gender equality to her audience in her famous speech "*We Should All Be Feminists*" in order to raise awareness about the injustices that still exist in everyday life. Besides that, this movement also aims to provide a statement that women also have the right to get what men get, such as the right to vote, the right to work, the right to go to school, -Yousafzai (2018): Yousafzai continues to fight for women's educational rights around the world through the organization she founded, the Malala Fund, just as Mary Wollstonecraft did back at 1972. She emphasizes the importance of education in combating

gender inequality and inspiring change. - and many other things, which over time are increasing, and the goals are diverse to fight for the feminist movement.

This was a great opportunity for writers, especially novelists at the time, to develop their literary works based on personal experiences and events that were happening around them at that time. Many female writers showed up during the era of the feminist wave, although some of them still used pseudonyms that resembled male names. Novel literary works with gender studies and feminism elements began to appear one by one, just as *"The Color Purple"* by Alice Walker (1982), *"The Handmaid's Tale"* by Margaret Atwood (1985), *"Middlesex"* by Jeffrey Eugenides (2002), *"The Kite Runner"* by Khaled Hosseini (2003).

Literature itself is a creative work done orally and in writing that discusses the purpose of the author. Drama, poetry, and prose are three types of literature that are well known by many people. In addition, this study will discuss about prose fiction writing. Prose fiction is a literary work based on the imagination of the author. The fiction category can cover many genres, including mystery, science fiction, romance, fantasy, and crime thrillers. According to Cuddon (1998: 471) The popular term "literature" is used to describe works in the major literary genres of epic, play, lyric, novel, and short story. *"Little Women"* is a novel created by American author Louisa May Alcott in response to a publisher's request for a novel of her own. Margaret, Josephine, Elizabeth, and Amy are four daughters of the March family who all have different personalities. However, there is one character, Josephine March, who stands out as the major character and appears to be more significant than the other characters. The story of Little Women is the same as the life journey of Josephine March.

In a book entitled *Feminist Thought: A More Comprehensive Introduction*

by Rosemarie Tong, Tong's (2013) reveals that feminism is not a universal movement that represents all women in the world. However, this concept is very broad and complex. At the UN Speech, Watson (2017) said that "*Feminism is about giving women choices. Feminism is not a stick with which to beat other women with. It is about freedom. It is about liberation. It is about equality,*". Besides that, there is also feminism according to Mott and Stanton (1848) who quote the words "*We hold these truths to be self-evident; that all men and women are created equal.*". In the book *The Vindication of the Rights of Woman*, Wollstonecraft (1792) talks about education rights for women, who at that time did not receive the same education as men. She hopes that with education, women can develop their intelligence and become more financially independent. According to a research article by UNICEF, many girls receive less support than boys in pursuing their chosen studies.

The writer uses this novel because this book is one of the works of classic literature, even this book is included in the classic book, the language that this book uses is easy to understand even though the plot used is quite complicated with flashbacks in several parts of the story. Besides that, the reason the author chose this book is because the main character's attitudes and actions in this novel show how much a woman struggles with inequality, which in some cases makes it difficult for women to achieve their goals. This novel itself has been made into film adaptations three times: the first adaptation appeared in 1933, the second adaptation appeared in 1949, and the last adaptation appeared in 2019. Apart from that, this book is considered a feminist novel. Based on what Acocella (2018) said, "This novel has been an inspiration for female writers".

The previous study that the writer used to related to the research topic. The first previous study is from "*The Struggle for Family Existence: An Analysis of Little Women: A Novel by Louisa May Alcott*", a thesis by Miftahul

Jannah, discuss the March family's character and personality for each of them and their struggle with their family problem by analyzing the action, feeling, word, and appearance. She used to analyse all the main character in the book and their struggle that they have in their family. And for the second previous study is from "*The Fight Against Gender Inequality in Greta Gerwig's Little Women Movie Script Revealed by Women Character*", a thesis by Priska Valensia Liebertus, which examines the gender inequality in the Greta Gerwig Little Women film script by examining each character's encounters with it and responses to it. In "*Independent Women Portrayed in Jo March in Little Women Movie (2019): A Feminist Approach*" by Belladina Kusuma Indriani which discusses women's freedom in the figure of Jo March in Little Women Movie (2019) with a feminist approach, besides that, this research is also to find out the values of feminism in the character of Jo March. According to the study, Jo March exhibits four different types of freedom: freedom in the workplace, economy, education, and social sphere. Second, Jo March upholds the feminist values of dismantling the patriarchal system, emancipating women, and breaking stereotypes. women, and breaking stereotypes against women. Another previous study is related to Mary Wollstonecraft theoretical book called "*A Vindication of the Right of the Woman*" Which is discuss about Mary Wollstonecraft opinion and definition about Woman's Right and how important that all about.

Through this study the writer would like to analyze about Gender Inequality that shows up at "*Little Women*" Novel. This study will be focus on the main Character Josephine March based on narration and utterances. the writer discusses the actions and attitudes taken by Jo March to fight against gender inequality. In addition, the study also looked at Jo March's character development at the end of his story. So, it is expected that this research will be an inspiration to the readers for they to know there are so many ways to fight against the inequality.

1.2 Statements of the Problems

Josephine March, the main character in the novel *Little Women*, has so many problems that make her struggle at times. Based on the research background, this study aims to answer the following two questions:

1. What is gender inequality that Josephine March experienced in *Little Women's* novel?
2. What is Josephine March's stances to fight the inequality?

1.3 Objectives of the Study

In accordance with the above problem statement, the objectives of this research are as follows:

1. To find out what gender inequality is that Josephine March experienced in the novel.
2. To find out Josephine March's stances to fight the inequality.

1.4 Significances of the Study

There are several purposes for writing this thesis that is expected to be useful for several parties. The findings of this research can be used for similar research endeavours or future academic careers (such as further studies on gender studies and feminism). This research aims to discover why female characters face difficulties dealing with inequality in their lives and how they take a stance to deal with these problems.

For society, this thesis provides an overview of women's struggles in facing inequality, both in deciding what they want and in gaining equal rights with men. It also shows the attitudes taken by the characters in the story to overcome these problems.

1.5 Scope and Limitation

The scope of this research is focused on the main character (Josephine March) as the only object of this study. This research focuses on the forms, causes, and reasons for the main character's struggle in the novel through the narrations and utterances.

1.6 Definition of Key Terms

1. Feminism

Feminism is the recognition that gender is a social construction that affects people's lives, as well as the movement to address the injustices and inequalities that result from that construction (Hooks, 1984).

2. Inequality

Inequality is defined as disparities in access to resources and opportunities that cause disparities in the lives of individuals and groups based on factors such as race, gender, and social class (Fraser, 1997).

1.7 Theoretical Framework

The writing uses Mary Wollstonecraft's theory of feminism to investigate the existence of feminism and gender equality in the novel *Little Women*, which is the focus of this research. According to Mary Wollstonecraft's "*Vindication of the Right of Woman*," all women have the same rights as men and are equal to men. Women should be given the same rights as men, according to feminism. This theory is used by providing information from the utterances mentioned in the research instrument, which is the *Little Women* novel itself.

The author will use this theory as data to analyze the inequalities the main character experiences in the novel *Little Women*. In addition, the author also uses supporting theories regarding personality and character analysis based on *Analysis of Personality* by Rayn B. Cartell, where Rayn writes that to identify a person's personality, certain factors can be seen, with the aim of finding out about the characteristics of the main character and what attitude the main character takes in dealing with these problems.

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the author provides related theories and previous studies to support the author's argument. Theories related to the subject include Gender Studies and Inequality, as well as women's rights based on Wollstonecraft's theory in more detail.

2.1 Feminism

The study of and advocacy for feminism, women's rights, gender equality, and issues related to women's experiences and roles in society form the basis of the fields of feminism and women's studies, which are closely related. Despite their distance, they frequently interact and cooperate in different ways that are most effective. There is a clear connection between feminism and women's studies because both fields have an interest in promoting gender equality and challenging patriarchal structures. While feminist theories and movements are frequently covered in Women's Studies courses, feminist advocacy and understanding of gender-related issues are informed by research and insights from Women's Studies. Feminism provides the ideological framework for addressing gender disparities and pursuing equality, while Women's Studies contributes the academic rigor and research to better understand the complexities of gender dynamics and their impact on individuals and societies. They effectively collaborate to promote social change and demand a society that is more gender-equitable.

Gender studies were built on the foundation of women's studies, which emerged as a distinct academic field in the 1970s. There are several worries that come along with changing from women's studies to gender studies, such as worries that it will improve women and eradicate the feminist movement that founded the field. By pointing out biases and omissions in

numerous academic fields, including history and sociology, women's studies have also helped feminism advance.

Although the scope of the framework of such courses will vary depending on the cultural context and social and institutional attitudes toward the field, the spread of women's studies programs, courses, and modules throughout Europe, Australia, Asia, and the Middle East has resulted in what Mary Maynard called "something of a global educational phenomenon" (Maynard in Jackson and Jones 1998: 247). Both "formally," where it is a recognized discipline (albeit one that is dependent on funding and institutional support), and "informally," where existing subject areas offer courses or components of courses that specifically address women and/or gender differences, women's studies is present in the academy. The formal presence of women's studies is constantly in danger because it is still up for debate at the institutional or governmental level or is based on more pragmatic factors. According to Mary Evans, who also made this observation, "one of the ironies of the history of women's studies in Britain in the 1980s was the increased toleration for it precisely because of market factors, and the income potential for women's studies" (1997: 115).

Derived from the French feminine or femininity. Feminine is an adjective, an adjective that means "feminine," or an adjective that describes a feminine feature. Feminism is a women's movement that fights for women's rights. It is a movement and ideology aimed at achieving gender equality under the umbrella of human rights. Feminism are a series of social, political, and ideological movements aimed at fighting for women's rights. Feminism includes the position that society prioritizes the perspective of men and those women are treated unfairly within that society. Feminists work to safeguard women from social violence so that they are shielded from rape, sexual assault, and domestic abuse. The feminist exercise frequently includes dressing differently and engaging in

appropriate physical activity.

The feminist movement began in the late 18th century, beginning with the declaration of women's equal political rights and growing rapidly throughout the 20th century. Feminists' opinions are multidimensional but unified by the idea that patriarchy dominates society and the law. Perhaps the neutral and objective rule of law is Decision-makers' ideologies frequently serve as a cover for political and social considerations that do not benefit women. Women's injustice is a result of patriarchy and the application of the law in society, domination, and subordination, and as a result, gender equality is required. Within the institutional framework of the ideology that is currently in power, gender equality cannot be achieved. The analysis of how the law upholds patriarchal hegemony is the focus of feminists.

In this case the Author used Mary Wollstonecraft Theory about women's right. Mary Wollstonecraft was a feminist, writer, and philosopher who was born in Spitalfields, London, in the 18th century. Much of the original radicalism is still present in Mary Wollstonecraft's (1759-1797) assessment of the place of women in contemporary society. Her attempts to understand human relationships in a society that places more emphasis on acquisition and consumption are among the reasons her opinions on the status of the female sex continue to be controversial. The Vindication of the Rights of Woman (1792), for which she is best known, was a significant contribution to feminism, but she had a wider impact.

The Rights of Men were declared during the French Revolution. In her response, Mary Wollstonecraft defended women's rights. Wollstonecraft was not just only social theorist. She also wrote poetry, short stories, was

an avid naturalist, a teacher, and occasionally even dabbled in theology. Using the empiricism of John Locke and David Hume, Wollstonecraft argued in *"A Vindication of the Rights of Women"* that the sexual inequality that most Western men, including the French revolutionaries, considered "natural" was in fact, like all social phenomena, a result of historical contingency. Part of the book was a rebuttal to a sexist proposal for female education, and part of it was a scathing critique of the conservative Edmund Burke. There are some points in her theory that describe about feminism.

2.1.1. Gender Inequality

Gender inequality is described as "discrimination based on sex or gender, where one sex or gender is frequently prioritized or privileged over another." Discrimination based on gender is against the fundamental human right to gender equality. Gender inequality can take many different forms, depending on the economic and social structure of a society and the culture of any group within it. However, on occasion of gender inequality, women typically have it worse than men in comparable situations. According to UN WOMEN, they said that *"Equality between women and men (gender equality) refers to the equal rights, responsibilities, and opportunities of women and men and girls and boys. Equality does not mean that women and men will become the same but that women's and men's rights, responsibilities, and opportunities will not depend on whether they are born male or female. Gender equality implies that the interests, needs, and priorities of both women and men are taken into consideration, recognizing the diversity of different groups of women and men."* The importance of addressing gender inequality stems from its significant social and economic consequences. Gender inequality is, first and foremost, a matter of fairness and concern for women's well-being. Some

gender inequality stems from direct harmful actions against women, such as violence, harassment, and the resulting fear, or from legal or social restrictions on women's behaviour.

Women are disadvantaged by gender inequality in areas like health, education, and the economy. People who are non-binary are impacted by gender inequality, which is experienced differently across cultures. Gender inequality affects nearly every aspect of social and economic life. As gender reforms progress, there seems to be a shift toward more covert and implicit forms of gender inequality, such as participation in school, educational attainment, and field of study, as well as in the labour force, sectoral employment distribution, and pay.

2.1.2 Women's Right

In her writings, Mary Wollstonecraft expressed the opinion that women's perceived inferiority to men was only a result of their lack of access to high-quality educational opportunities. *“Would men but generously snap our chains, and be content with rational fellowship, instead of slavish obedience, they would find us more observant daughters, more affectionate sisters, more faithful wives, more reasonable mothers, in a word, better citizens,”* she emphasized, adding that women could make a significant contribution to society if they were given the freedom to do so. In the eyes of the law, a married woman had no money, no property, no voting rights, and no parental responsibilities. In his influential Commentaries on the Laws of England (1758), Oxford law professor William Blackstone wrote, *“The husband and wife are one person in law; that is, the very being or legal existence of the woman is suspended during the marriage or at least is incorporated and consolidated into that of the husband: under whose wing, protection, and cover, she performs*

everything". Before the Married Woman's Property Act of 1870, married women were not allowed to own property acquired before or after marriage or to keep the money they earned.

Mary Wollstonecraft's *A Vindication of the Rights of Woman* is frequently compared to Thomas Paine's essay *Rights of Man*, which argued for liberty and social justice.

Wollstonecraft once said at her book "*A Vindication of The Right of Woman*" "*Contending for the rights of woman, my main argument is built on this simple principle, that if she be not prepared by education to become the companion of man, she will stop the progress of knowledge and virtue; for truth must be common to all, or it will be inefficacious with respect to its influence on general practice....*" (pg.3) She insisted women should be free to enter education, business, pursue professional careers, and vote if they wished.

2.2 Women Studies

Women's studies, which established as an academic discipline in the 1970s, served as a foundation for the development of gender studies. When switching from women's studies to gender studies, there are several concerns that come along with it, such as worries that it will improve women and eliminate the feminist movement that gave origin to the field. Women's Studies have also contributed to the advancement of feminism by identifying biases and omissions in various academic disciplines such as history and sociology. Gender studies and feminism share a close relationship.

Women's studies programs, courses, and modules have spread throughout Europe, Australia, Asia, and the Middle East, becoming, in Mary

Maynard's words, "something of a global educational phenomenon" (Maynard in Jackson and Jones 1998: 247), even though the scope of the framework of such courses will vary depending on cultural context and social and institutional attitudes toward the field. Women's studies have a 'formal' presence in the academy, where it is a recognized discipline (albeit one subject to the vagaries of funding and institutional support), as well as a 'informal' presence, where existing subject areas offer courses or aspects of courses that specifically deal with women and/or gender difference. The formal presence of women's studies is constantly threatened because its status as a subject is still contested at the institutional or governmental level or is dependent on more material concerns. As Mary Evans notes, '*one of the ironies of the history of women's studies in Britain in the 1980s was the increased toleration for it precisely because of market factors, and the income potential for women's studies*' (1997: 115).

2.3 Character and Personality

In literary works, character and personality are related, but they are not the same thing. Character and personality are not the same thing, but they are related. While "personality" refers to the collection of persistent features and characteristics that define an individual's behaviour, ideas, and feelings, "character" in the context of literature refers to the fictional persons who inhabit a story. Character in literature refers to a variety of things, such as one's appearance, background, motivations, behaviours, and interpersonal interactions. It includes both the exterior (such as a character's appearance, attire, or behaviour) and interior (such as their thoughts, beliefs, and emotions) components of that character. The study of personality, on the other hand, focuses specifically on the enduring characteristics and behavioural patterns that distinguish one person from another. It has to do with a person's psychological make-up all around,

including their temperament, values, attitudes, and preferences. Personality traits can influence a character's choices, interactions, and course of action.

A story's character and personality are crucial elements. Together, they propel the story, create conflicts, and keep readers interested. Characters give a story life by taking on the roles and perspectives that the events are seen from. They act as plot vehicles, enabling readers to relate to and become invested in the narrative. Character motivations, decisions, and responses to various situations are influenced by personality traits, and these actions further the plot. Characters with distinct personalities produce tensions, conflicts, and dynamics that move the plot along and engage readers on an emotional level.

2.3.1 Character

Character refers to a person's moral and ethical standards, precepts, and convictions. It conveys the person's honesty, empathy, and feeling of duty. The development of moral character in children and the need of character education were the focus of William Damon's (1988) research as a developmental psychologist. His studies focus on the procedures and factors that affect the formation of moral principles and the cultivation of character virtues. In literary works, the term "character" refers to the imaginary people who are involved in the story. These characters are developed by authors to add life to the narrative and fulfil specific plot requirements.

Character in literature involves a variety of characteristics that help shape and portray them, going beyond the conventional notion of real-life people. A character is often portrayed in literary works by their appearance, personality, motives, desires, beliefs, and interactions with other characters. Direct descriptions, character

conversation, actions, and interactions with the plot's events and other characters are just a few of the different methods authors employ to express these elements.

2.3.2 Personality

The term "personality" describes the distinctive and enduring patterns of thoughts, feelings, and behaviours that define an individual and set them apart from others. Numerous theories and definitions of personality have been put forth by renowned psychologist Raymond B. Cattell. His major contributions include the idea of trait theory. According to Cattell, traits—persistent and reliable patterns of ideas, emotions, and actions that set one person apart from another—can be used to understand personality. A person's personality is described by Cattell as "*that which permits a prediction of what a person will do in a given situation*" (Cattell, 1965). In order to capture the key aspects of personality, Cattell developed the 16 Personality Factors (16PF) model, which identified 16 primary source traits. He thought that traits offer a framework for comprehending and anticipating a person's behaviour in various contexts. The complexity of a person's personality was captured by Cattell's method of personality evaluation, which involved identifying and evaluating a large number of specific traits.

2.4 Previous Studies

The previous that the writer used to related to the research topic. The first previous study is from "*The Struggle for Family Existence: An Analysis of Little Women: A Novel by Louisa May Alcott*", a thesis by Miftahul Jannah, discuss the March family's character and personality for each of them and their struggle with their family problem by analyzing the action, feeling, word, and appearance. She used to analyse all the main character in the book and their struggle that they have in their family. And for the second previous

study is from “*The Fight Against Gender Inequality in Greta Gerwig's Little Women Movie Script Revealed by Women Character*”, a thesis by Priska Valensia Liebertus, which examines the gender inequality in the Greta Gerwig Little Women film script by examining each character's encounters with it and responses to it. In “*Independent Women Portrayed in Jo March in Little Women Movie (2019): A Feminist Approach*” by Belladina Kusuma Indriani which discusses women's freedom in the figure of Jo March in Little Women Movie (2019) with a feminist approach, besides that, this research is also to find out the values of feminism in the character of Jo March. According to the study, Jo March exhibits four different types of freedom: freedom in the workplace, economy, education, and social sphere. Second, Jo March upholds the feminist values of dismantling the patriarchal system, emancipating women, and breaking stereotypes. women, and breaking stereotypes against women. Another previous study is related to Mary Wollstonecraft theoretical book called “*A Vindication of the Right of the Woman*” Which is discuss about Mary Wollstonecraft opinion and definition about Woman’s Right and how important that all about.

CHAPTER III

RESEARCH METHODOLOGY

This chapter describes what this study is and what sources it is based on. The following is also shown here: how the data is collected and how it is evaluated. This chapter introduces and describes research methods, data sources, data collection methods, data collection procedures, and the data analysis techniques used in this research.

3.1 Research Design

In literary works, character and personality are related, but they are not the same thing. Character and personality are not the same thing, but they are related. While "personality" refers to the collection of persistent features and characteristics that define an individual's behaviour, ideas, and feelings, "character" in the context of literature refers to the fictional persons who inhabit a story. Character in literature refers to a variety of things, such as one's appearance, background, motivations, behaviours, and interpersonal interactions. It includes both the exterior (such as a character's appearance, attire, or behaviour) and interior (such as their thoughts, beliefs, and emotions) components of that character. The study of personality, on the other hand, focuses specifically on the enduring characteristics and behavioural patterns that distinguish one person from another. It has to do with a person's psychological make-up all around, including their temperament, values, attitudes, and preferences. Personality traits can influence a character's choices, interactions, and course of action.

A story's character and personality are crucial elements. Together, they propel the story, create conflicts, and keep readers interested. Characters give a story life by taking on the roles and perspectives that the events are seen from. They act as plot vehicles, enabling readers to relate to and become invested in the narrative. Character motivations, decisions, and responses to various situations are influenced by personality traits, and these actions further the plot. Characters with distinct personalities produce tensions, conflicts, and dynamics that move the plot along and engage readers on an emotional level.

3.2 Source of Data

The data used to complete this research can be classified into two types: primary data and secondary data. The primary data is from the literary

novel in two volumes "*Little Women*" by Louisa May Alcott serves as the study's main source of data. The first volume was released in 1868, and the second volume appeared in 1869. The study will concentrate on utterances and narrations derived from the story. Secondary data is drawn from previous studies, books, references, blogs, and journals of gender studies and feminism literature, both print and online, with a focus on theories and issues in feminism, Gender Inequality, and women's rights.

3.3 Data Collection Procedure

The following are the sources of the data utilized in this research. First, a close reading about the primary data is the important thing to do, in which the writer read the novel multiple times until the entire detail is being remembered. Some points pertinent to this study have been highlighted so that the data could be easily identified during the analysis. The second step is to collect data from books, journal, and other sources that relevant to the topic. The resulting data will be sorted in accordance with the state of the problem. The Data that is important to the analysis is retained, and data that is not important is discarded. Third, the data is categorized based on the description of the problem. It is categorized by whether you answer the first question or the second question.

The gender and feminism studies approach collects data for the analysis using a library research study design. Library research is defined as research that collects library data from various sources of library information related to the object of research, such as research abstracts, indexes, reviews, journals, and reference books (Sugiyono, 2010). Mestika Zed (2003) defines library or library studies as a series of activities related to library data collection methods, reading, recording, and processing research materials. According to George (2008), library research entails reviewing and interpreting the data from selected articles. The steps and procedures for conducting library research are depicted in the figure below.

3.4 Data Analysis Procedure

Following the collection of primary and secondary data, the author will analyze the data in accordance with the objectives and research questions of this study. The writer quoted some parts of the data that are important for the research to make this research focus on the point of discussion by thoroughly reading and understanding it. When analyzing the data, the writer will emphasize the research on gender studies and feminism in the novel *Little Women*. In this research, the writer returns to the female main character as the object of study. The author analyzes the data by focusing on what is involved in Jo March's gender inequality and how she fights and responds to it in Louisa May Alcott's *Little Women*.

CHAPTER IV

DISCUSSION AND ANALYSIS

In this chapter, the author discussed the data gathered from the study's subject. The discussion is divided into two subchapters based on the problem statement. The division's purpose is to help the reader understand the writer's ideas about the discussions.

4.1 Gender inequality that Josephine March experienced

Josephine March is the main female character in *Little Women*. Jo March is the second child among the four siblings. Gender inequality is one of the many issues that Jo faces throughout the story. Jo believes that gender inequality was prevalent at the time, and she dealt with several inequalities. However, Jo still manages to do everything she can on her own. She tried everything to fight it. One of the inequalities experienced by Jo March is gender discrimination.

4.1.1 Women's Discrimination

The act of treating people unfairly or inappropriately based on certain traits or characteristics is known as discrimination. Discrimination is the term used to describe how some people or groups are treated unfairly or unjustly based on traits or characteristics. It involves making differences or distinctions between people, often resulting in them being subjected to less favourable treatment or opportunities solely because of their perceived or actual characteristics. It entails drawing distinctions or distinctions between individuals, which frequently results in offering them less advantageous treatment or opportunities based solely on their actual or perceived characteristics. One type of discrimination is gender discrimination. Gender discrimination is one of the problems arising from the problem of gender inequality. Kind of discrimination that Jo experience in the story are:

1. Ambition and Education

Jo March is passionate about writing and aspires to be a well-known author. Despite the widespread perception that women should not work in the writing industry, she actively pursued her goals. This is consistent with Wollstonecraft's theory to support for women to have a better education and the acknowledgment of their intellectual prowess. According to Wollstonecraft's theory, independence and self-sufficiency are crucial for women. She fought for women's economic independence and equal access to all professions and jobs because she thought women should not have to rely solely on men for their financial security or general well-being.

Every few weeks she would shut herself up in her room, put on her scribbling suit, and "fall into a vortex," as she expressed it, writing away at her novel with all her heart and soul, for till that was finished she could find no peace. (Volume II, Pg. 44)

"...I don't know what, but I'm on the watch for it, and mean to astonish you all, some day. I think I shall write books, and get rich and famous ; that would suit me, so that is my favorite dream." (Volume I, Pg. 209)

From the quotation above it is seen that Jo still holds to his foundation to be a celebrated glorifier. Jo never gave up on his dreams and Jo always fought for his career. Although Jo suffered a lot of criticism Just like the quotes on book Volume II pg. 51 and 159, and even received a small salary when his writing was sold, Jo did not give up and continued to write.

The legal right of people to have the opportunity to work without being required to join a labour union or pay union dues as a condition of employment is known as the "Right to Work" in general. It is a labour-related idea that seeks to safeguard each employee's right to decide whether to become a member of a union and take part in collective bargaining. The fundamental human right of women to

equal access to employment opportunities, fair treatment at work, and freedom from gender-based discrimination is known as the "right to work." It incorporates the ideas of gender equality and non-discrimination, ensuring that women are given the same opportunities as men to pursue their desired careers and participate in the workforce.

Women have encountered significant obstacles when trying to enter the workforce and engage in economic activity. Women were traditionally assigned domestic responsibilities and frequently denied access to formal employment and professional opportunities. However, because of various social, economic, and political changes, women's roles in society and the workforce have changed over time. Although many organizations have made significant progress, it is still difficult for women to fully exercise their right to employment. There are still issues with work-life balance, the gender pays gap, occupational segregation, and limited access to leadership positions throughout the world. Women need to have the right to work as one means of achieving gender equality. A more just and inclusive society and the advancement of women's rights both depend on equal opportunities and treatment in the workplace.

2. Embracing Individuality

According to the Wollstonecraft theory, Wollstonecraft criticized the traditional gender roles that restricted women to domestic work and only allowed them to play the roles of wives and mothers. She pushed for extending the roles of women outside of the home and promoting their involvement in the workforce. Wollstonecraft's writings questioned the traditional gender roles that kept women in the home and barred them from participating in public life.

"I'm the man of the family now papa is away, and / shall provide the slippers, for he told me to take special care of mother while he was gone." (Volume I, Pg. 13)

" Well, I was wild to do something for father," replied Jo (Volume I, Pg. 238)

" I don't believe fine young ladles enjoy themselves a bit more than we do, in spite of our burnt hair, old gowns, one glove apiece, and tight slippers, that sprain our ankles when we are silly enough to wear them." (Volume I, Pg. 53)

Jo March is not afraid to stand out from the crowd and rejects the stereotype that women should be delicate and demure. She defies the prevailing gender norms of her era by being tomboyish, outspoken, and unafraid to express herself. Jo March challenges the gender stereotypes that were prevalent at the time by refusing to fit into traditional gender roles and being assertive in expressing her thoughts and desires. The theories of Wollstonecraft advocate for the acceptance of women's rationality and agency while rejecting the notion that there are inherent gender differences.

3. The Pursuit of Artistic Expression

The societal norms that restricted women's creative expression to specific types of art and self-expression are challenged by Jo March's passion for writing and desire to pursue a career as an author. The theories of Wollstonecraft support giving women the chance to explore and succeed in a range of scholarly and creative endeavours. The idea that women should be educated and encouraged to develop their rational faculties was at the heart of Wollstonecraft's arguments. She contested the idea that women were intellectually inferior by nature and argued that education would

allow women to participate more fully in society and contribute more significantly to public life.

*"But Mr. Allen says, *Leave out the explanations, make it brief and dramatic, and let the characters tell the story," interrupted Jo, turning to the publisher's note. (Volume II, Pg. 51)*

"We'll take this" (editors never say "I"), "if you don't object to a few alterations. It's too long, —but omitting the passages I've marked will make it just the right length," he said, in a business-like tone. (Volume II, Pg. 159)

Based on the quotes it shows that Jo is also trying to pursue her career on writing. When Jo started writing, she experienced Literary Prejudice, where her work was criticised and even rejected, from her professor friends to the publishers she met. Her professor friend who felt that Jo's writing was not good and the publishers who are hesitant to accept work from a female author. They believe that women's writing is not as commercially viable or intellectually significant as that of men.

4.2 Josephine March effort to fight against gender inequality

It was not simple for Josephine March to fight gender inequality. Her success has always been threatened by numerous factors. This is evident in her surroundings, family, and friends. When her siblings, except for Beth, seem to be interested in romance, Jo seems to be struggling by herself. Jo, on the other hand, declares that she is not at all interested in romance. Jo is only concerned with achieving her dreams and goals, which include becoming a writer so that the money she makes from the sale of her writing will support her family's finances. From her responses and her approach to overcoming this inequality, Jo's resistance to inequality is evident.

4.2.1. Jo March's Character and Personality

Jo March is a Round character, also known as a Dynamic Character, according to the character type. A dynamic character undergoes both attitude and personality changes. Considering what Soles had to say about dynamic Character One whose values, attitudes, and/or ideals change as a result of the experiences the character has throughout the story is referred to as a dynamic character, also known as a round character. 2009's Soles (p. 65). A dynamic character is similar to character development, which can change as the story progresses. From the beginning of the story to the end of the story, readers can observe how the character changes or grows. Changes in development may occur in a person's personality, behaviour, or attitude. Jo March's character is the main and central character in Little Women that known for her strong mindset, attitude, and behaviour. Jo March at the story is described as:

1. Warmth

Jo is very loyal to her family and friends. She cares deeply about her sisters and is willing to make sacrifices to ensure their happiness and well-being. Although Jo is not the eldest child, in this story she always plays an important role when their parents are not at home. If Meg, the eldest child of the March family is compared to the mother role, then Jo would gladly be the father role in their sisterhood.

"I'll try and be what he loves to call me, 'a little woman,' and not be rough and wild; but do my duty here instead of wanting to be somewhere else," (Volume I, Pg. 19)

Although Jo does not really like to act like a young lady in general, when she listens to the letter from her father read by Marmee (how

they call their mother's/Miss March's), Jo wants to try to be like what her father said in the letter. When the March family receives word that their husband or father is gravely ill, Jo and the rest of the family panic and assist her mother in packing everything she needs before she leaves. Their financial situation was not ideal at the time, so her mother instructed Jo to bring a note to Aunt March in the hopes that she would lend them some money. But when Jo returned and handed the money to her mother, her mother began to wonder, "How did she get so much money from Aunt March?" Jo then revealed the truth: the money she received was not from Aunt March, but from her hair that she sold.

"No, it's mine honestly; I didn't beg, borrow, nor steal it. I earned it; and I don't think you'll blame me, for I only sold what was my own." As she spoke, Jo took off her bonnet, and a general outcry arose, for all her abundant hair was cut short. (Volume I, Pg. 237)

Marmee and her siblings were afraid that Jo would regret it later and realize that she had sacrificed her hair, which at the time was very important for a woman's appearance, just because she was lazy and did not want to ask her aunt for the money, because Jo was sure that her aunt would not give that much money and would even scoff at her mother's request. However, Jo was very adamant that she was fine and convinced them not to worry about her.

"No, I won't!" returned Jo (Volume I, Pg. 237)

" Well, I was wild to do something for father," replied Jo (Volume I, Pg. 238)

When Meg (The Oldest siblings) feels down and tired about the act that They will perform on Christmas eve, Jo immediately said that she would not stop acting as long as she could wear dresses and jewelry and do her hair as pretty as possible. Jo said that in addition to keeping Meg in acting later, Jo also knew that being an actress was Meg's dream.

"You won't stop, I know, as long as you can trail round in a white gown with your hair down, and wear gold-paper jewelry. You are the best actress we've got, and there 'll be an end of everything if you quit the boards," said Jo. (Volume I, Pg. 14)

2. Abstractedness

Jo is the type of character who prefers to express what he thinks without knowing whether it is logical or not. Abstractedness refers to a person's preference for abstract and theoretical thinking over concrete and practical thinking. Individuals high in abstractness are imaginative, philosophical, and enjoy contemplating complex ideas. Because of this, sometimes his brother and family do not understand what Jo thinks until he can assume beyond logic and so blunt to say it.

"If you mean libel I'd say so, and not talk about labels^ as if pa was a pickle-bottle," advised Jo, laughing. (Volume I, Pg. 9)

"He looked like a grasshopper in a fit, when he did the new step. Laurie and I couldn't help laughing ; did you hear us? " (Volume I, Pg. 53)

" I don't believe fine young ladles enjoy themselves a bit more than we do, in spite of our burnt hair, old gowns, one glove apiece, and tight slippers, that sprain our ankles when we are silly enough to wear them." (Volume I, Pg. 53)

From the Quotes above, look like Jo can easily say something without think first whether that is rude or not, all she does just speak what her mind thinks. Jo only thinks that even the sentence that she says sometimes not logic and kind of absurd, she can bring happiness and not make the situation is too tense.

3. Emotional Stability

When the rest of the family was supposed to be asleep but Jo was not, Jo cried in secret during the night. Jo had sacrificed their gorgeous hair to make money so their mother could visit their ailing father. An individual who goes through emotional ups and downs can be thought of as having emotional stability. Jo did not want to cry in front of their family or cause them concern, but on that night, she did so anyway, assuming that everyone in the family had fallen asleep.

Jo lay motionless, and her sister fancied that she was asleep, till a stifled sob made her exclaim, as she touched a wet cheek, — (Volume I, Pg. 240)

From the quote above, it can be seen that Jo doesn't want to let her siblings know that she is crying because of her hair that she sold. Jo does not want to feel the sympathetic gaze given by her siblings. Jo is known for her strong and stubborn attitude; she does not want to look weak in front of her sisters. It is like when Jo knows that her sister Beth's health is getting worse. Jo was angry because Beth had hidden that from her. When Jo returns home, Jo is on the side of Beth, Jo tries to calm Beth and do things that can keep Beth from thinking about her illness.

Jo's voice was full of tender reproach, and her heart ached to think of the solitary struggle that must have gone on while Beth learned to say good-by to health, love, and life, and take up her cross so cheerfully (Volume II, Pg. 195)

" It shall be stopped, — your tide must not turn so soon, — nineteen is too young. Beth, I can't let you go. I'll work, and pray, and fight against it. I'll keep you in spite of everything ; there must be ways, — it can't be too late. God won't be so cruel as to take you from me," cried poor Jo, rebelliously, —

for her spirit was far less piously submissive than Beth's.
(Volume II, Pg. 196)

Josephine never showed her weaknesses in front of many, especially to her family. Jo always strives to be a carrier of spirit within her family in any circumstances. Jo often precedes his sisters and family so, sometimes, Jo does not pay attention to herself. This kind of thing makes Jo experience a mental stable where she will feel unwell for a moment but try to shut it off from others.

" I can't do it. I wasn't meant for a life like this, and I know I shall break away and do something desperate if somebody don't come and help me," she said to herself, when her first efforts failed, and she fell into the moody, miserable state of mind which often comes when strong wills have to yield to the inevitable. (Volume II, Pg. 278)

But you see Jo wasn't a heroine ; she was only a struggling human girl, like hundreds of others, and she just acted out her nature, being sad, cross, listless or energetic, as the mood suggested. (Volume II, Pg. 281)

4. Dominance

Jo is a typical child who is very hardworking compared to her other three siblings and is very independent, she has a strong sense of individuality. She refused to conform to society's expectations and endeavoured to carve her own path in life. Although she sometimes complains about her work, she does not give up because she knows that the results of her work can help her family's economy.

"You don't have half such a hard time as I do," said Jo. " How would you like to be shut up for' hours with a nervous, fussy old lady, who keeps you trotting, is never satisfied, and worries you till you're ready to fly out of the window or box her ears?" (Volume I, Pg. 8)

Jo's ambition to fulfil her dream of becoming a famous author cannot be defeated by anything. Jo always strives to write the best stories, is always determined, and says that her favourite dream is that she will publish a book that will become very famous among many people.

Every few weeks she would shut herself up in her room, put on her scribbling suit, and "fall into a vortex," as she expressed it, writing away at her novel with all her heart and soul, for till that was finished she could find no peace. (Volume II, Pg. 44)

"...I don't know what, but I'm on the watch for it, and mean to astonish you all, some day. I think I shall write books, and get rich and famous; that would suit me, so that is my favorite dream" Jo (Volume I, pg. 209)

In the first chapter where the March siblings have a little conversation while waiting their mother to come back, they talk about what will they buy for themselves as a Christmas present. Jo said that she will get a book of a Two German Tales. that she really wants to buy and waited for long ago. She said *"...I do want to buy Undine and Sintram for myself; I've wanted it so long,"* (Volume I, Pg. 8)

5. Liveliness

Jo March is a very active and energetic child. In addition, Jo is also famous for her tomboyish behaviour, which is not really liked by her three siblings, especially Meg, who is a woman whose lifestyle is more feminine. Often, Meg reminds Jo to behave like a woman in general, but Jo is too stubborn and still does what she likes.

Jo immediately sat up, put her hands in her apron pockets, and began to whistle. (Volume I, Pg. 9)

"I'm the man of the family now papa is away, and / shall provide the slippers, for he told me to take special care of mother while he was gone." (Volume I, Pg. 13)

From those quotes, Jo can be seen as typical of a stubborn person who is not so concerned with her appearance and attitude. She keeps pretending and insists on being the father at the house when her father goes to war. She was always excited when she could be what she wanted to be, even if it meant making her three siblings wonder about her. Jo always assumed that she would be the one to help Marmee (Ms. March) with their current economy because, when her father is far away from home and at war, she is the one who will play father in the house.

4.2.2. Jo March stances and responses to fight the Inequality

Jo March initially opposes getting married and is adamant about keeping her independence. She respects her independence and refuses to give in to social pressure to wed for financial security. This reflects Wollstonecraft's criticism of the marriage institution and the unequal power relationships that exist within it. Using the Wollstonecraft theory as a foundation, she criticized the unequal power dynamics that exist in marriage and pushed for more equitable and mutually beneficial relationships. She thought that women ought to have legal protections within marriage, including ownership of their property and the right to child custody. In her critique of the institution of marriage in her day, Wollstonecraft claimed that it frequently served to reinforce gender inequality. Women were not given legal rights within marriage, such as ownership of their own property or parental responsibility, and were instead expected to be submissive to their husbands. Wollstonecraft pushed for changes to ensure women's rights and autonomy within the family and argued for more equal and consensual marriages.

Jo went through a period where she wanted to focus on writing a book with the aim of selling it and the money, she made could help her family's economy. Jo did not want to think about other things, especially those that could stop her dream, one of which was marriage. Jo and Laurie are known as close friends in the story, until Laurie eventually feels more than just a friend towards Jo. After a long time to convince that he (Laurie) deserves Jo, he tries to propose to Jo, which Jo immediately responds badly even though Laurie has not said everything Jo has stopped him by saying "*No, Teddy, -please don't!*" (Volume II, Pg.178). Jo realises that Laurie is about to say something that Jo does not like. Jo keep denied what Laurie said,

" Yes, you are ; you're a great deal too good for me, and I'm so grateful to you, and so proud and fond of you, I don't see why

I can't love you as you want me to. I've tried, but I can't change the feeling, and it would be a lie to say I do when I don't."
(Volume II, Pg. 180)

"I agree with mother, that you and I are not suited to each other, because our quick tempers and strong wills would probably make us very miserable, if we were so foolish as to — "
(Volume II, Pg. 182)

"...I shouldn't. I'm homely, and awkward, and odd, and old, and you'd be ashamed of me, and we should quarrel, — we can't help it even now, you see, — and I shouldn't like elegant society and you would, and you'd hate my scribbling, and I couldn't get on without it, and we should be unhappy, and wish we hadn't done it, — and everything would be horrid I" (Volume II, Pg. 184)

From the three quotes above, it is clear that Jo does not want to live a married life, Jo throws out various excuses hoping that Laurie will give up trying to propose to her. The conversation builds up to them arguing about little things that they both think they know best. Jo stubbornly refuses until Laurie decides to give up, still upset and disappointed with Jo.

Jo's responses to fighting inequality are very evident in her attitudes and stances. Jo looks very disagreeable that the only ones who can work are men. Jo is very competent to show that She, as a woman, can work too. Jo always pursues her future career by trying to write so many stories, even those that end up being rejected by the publishers. Just like at quotation point 4 at 4.1.1. Jo keeps working on her writing. She even asked her family how to deal with the critics. Jo is a unique young lady; she always has a tomboyish nature, which influences her writing. She never writes stories based on love and romance. Jo always writes stories that have action and morals. Still, that cannot make the publisher stop criticizing her writing

"But, sir, I thought every story should have some sort of a moral, so I took care to have a few of my sinners repent." Mr. Dashwood's editorial gravity relaxed into a smile, for Jo had forgotten her " friend," and spoken as only an author could. "

People want to be amused, not preached at, you know. Morals don't sell nowadays ; " which was not quite a correct statement, by the way. (Volume II, Pg. 159)

But Mr. Dashwood rejected any but thrilling tales ; and, as thrills could not be produced except by harrowing up the souls of the readers, history and romance, land and sea, science and art, police records and lunatic asylums, had to be ransacked for the purpose. (Volume II, Pg. 162)

Jo submits her stories to publishers, but she frequently gets turned down. Due to gender biases that were common in the publishing industry at the time, publishers frequently reject her writing because she is a woman. Her unconventional writing style and subject matter are also seen as inappropriate by the time's established literary standards. Jo is less confident in her writing because of her own self-doubt and sensitivity to criticism. Negative criticism hurts her feelings, and she starts to doubt her writing skills. She also gets support from her family and close friends, who value her talent and distinctive voice. Jo's writing skills continue to improve despite the criticism. She learns from constructive criticism and hones her craft, developing both as a storyteller and a person. Jo persists in pursuing her dream despite the difficulties because she is passionate about writing. As the plot develops, Jo's commitment and diligence start to pay off. She receives more acclaim for her writing, and readers enjoy her stories. Jo eventually becomes a successful published author and establishes a rewarding career in the literary industry.

Besides that's, Jo also shows her big disagreement at the word marriage. Jo March is adamant about rejecting the 19th-century gender roles that were traditionally assigned to women. She rejects the notion that marriage ought to be the goal for women and that a woman's value is solely determined by her capacity to become a wife and mother. Jo values her freedom and is fiercely independent. She enjoys her writing endeavours and has a strong desire to see the world. She fears losing

her independence and feels constrained by the idea of getting married and starting a family.

Jo worries that, contrary to her outspoken and assertive nature, marriage would compel her to live up to societal expectations of being a demure and submissive wife. She worries that she will lose her uniqueness and turn into someone she is not. Jo battles the tension between her romantic tendencies and the realistic demands of marriage. Despite her affection for Laurie, she is hesitant to get married to him, just like the quotation at point 2 at 4.1.1 because she cherishes their close friendship and is unsure about the idea of getting married for a reason other than true love.

Jo has a strong desire to become a successful author and is extremely passionate about her writing. She worries that getting married might make her lose focus on her literary goals, and she is determined to keep her dreams from being overshadowed by marital responsibilities. Jo's sisterly relationship gives her support and companionship. She appreciates their help and treasures their sisterly bonds, which further skews her perspective on marriage as she recognizes the challenges and obligations that come with being a wife and mother. Jo initially opposed getting married, but as she watches her sisters get married and gains knowledge from their experiences, her viewpoint changes.

CHAPTER V

CONCLUSION

After the collected data has been analyzed and the solutions to the problems presented in the previous chapter, it is time to summarize all the research findings. Based on the Writer analysis, I found that fighting gender inequality at that time was very hard, especially because the character I used as the object of research struggled alone, and all other characters, such as her family and friends, seemed not to care about what she felt. The author sees from the way her family keeps trying to get Josephine married and not focus on her writing that she is becoming more like a woman and not living her tomboy nature.

Based on the analysis at that time, women were able to work and choose what they wanted, but they still had to face more criticism compared to men. Because everyone still assumed that men were more competent than women. The main character, Josephine March, experienced so much criticism and rejection in her journey to sell her writing. Every time she wanted to sell her writing, she would get criticized by publishers, whether it was to delete half of the story or change the story according to the publisher's wishes. Even after Jo changed her story a little so that it could be sold, she received very little payment. This is what makes Jo continue to struggle to pursue her career in writing in the hope that she can help her family's economy and pursue her dream of becoming a writer.

Based on the story, the writer can see that sometimes women can still fight against Gender Inequality by embracing it and following the changes from time to time. The fight against inequality does not have to be an action that ultimately leaves women tired and upset because the results are not what they expected. From Josephine's character, the writer can see the development of an attitude that is very good at dealing with this inequality. Who was originally very passionate and stubborn to defend everything, both her dreams and goals, became a figure who was willing to accept input and surrender to circumstances that did not allow her to fight against inequality alone. What is meant by accepting input and surrendering to

circumstances is the moment when Josephine March finally gave up on not getting married because, in the end, she felt lonely because of her mindset, which according to her is why women are always connected to love, whereas women can be connected to other things and not only live for love.

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APPENDIX I

SYNOPSIS OF LITTLE WOMEN

The story opens in Concord, Massachusetts, just a few days before Christmas in the year 1860. The four March girls – motherly Meg (age 16), boyish Jo (age 15), frail yet pious Beth (age 13), and elegant Amy (age 12) – live alone with their mother, Mrs. March. Their father, Mr. March, has volunteered to serve in the Union army as a chaplain, leaving his wife and daughters to fend for themselves in his absence. Though impoverished, the March family is rich in spirit; they are bolstered by their familial love and steered by strong Christian morals. On Christmas morning, the girls wake to discover that they've each received a copy of *Pilgrim's Progress*, an allegorical novel about Christian morals. Together, they resolve to read a little from their books each day, and to put the morals they learn into practice. While attending a dance thrown by a local rich family, Meg and Jo meet Laurie, the grandson of the March family's rich neighbour, Mr. Laurence. Laurie becomes a fixture at the March household, and old Mr. Laurence befriends the girls and becomes a surrogate grandfather to them. Laurie's tutor, Mr. Brooke, also becomes a fixture in the March household, and he takes a special liking to Meg.

Over the course of the following year, the girls encounter a number of trials that put their readings of *Pilgrim's Progress* to the test. Vain Meg, for instance, burns off a lock of her hair, conceited Amy is beaten in front of her classmates at school when she's discovered hoarding pickled limes in her desk, and Jo (blinded by anger) carelessly allows Amy to fall into an icy river. Toward the end of the year, they learn their father has fallen ill, and Mrs. March travels to Washington, D.C. (accompanied by Mr. Brooke) in order to tend to him. While Mrs. March is away, Beth contracts scarlet fever, and she grows so sick that the March girls and their servant Hannah fear that she won't survive. Beth's sickness finally abates the morning Mrs. March returns from Washington, much to everyone's relief. On Christmas, Laurie surprises Mrs. March and her daughters with the news that Mr. March has come home early. Mr. March surveys his daughters and is pleased with

their moral growth in his absence. Soon after, Mr. Brooke confronts Meg and asks for her hand in marriage. She accepts, with the stipulation that they should wait three years before marrying, and the March family (with the exception of Jo, who wishes for her sister to remain at home) is awash in celebration.

Part II opens with Meg's wedding to Mr. Brooke. The ceremony is a simple affair held at the March family's home. She and Mr. Brooke then begin their new life at their modest home, the Dovecote. Meg gives birth to twins, Daisy and Demi, not long afterward. Jo, meanwhile, is pursuing her writing in earnest; she soon sells several of her stories and poems to a local newspaper; she uses the proceeds from her publications to send Beth and Mrs. March on holiday. Amy, given her elegant manners, has become rich Aunt March's confidante. Amy also impresses a distant yet wealthy relative, Aunt Carrol, who decides to take Amy with her on a trip to Europe. Soon after, Jo decides to move to New York for the winter in order to evade Laurie, who is infatuated with Jo. While working as a governess in a boarding house, Jo meets a kind-hearted German professor named Friedrich Bhaer.

When Jo returns home after her stint in New York, Laurie confronts her and asks for her hand in marriage. Jo turns him down, and Laurie is devastated. Mr. Laurence then takes him on a trip to Europe, where Laurie soon runs into Amy. Meanwhile, back at home, Beth's health is waning. Jo takes her on one last holiday to the seashore, and Beth dies not long after. Word of Beth's death reaches Amy, who finds solace in her friendship with Laurie. Laurie realizes Amy was his true love all along; the two fall in love and elope. They return home the night before Jo's 25th birthday. That same night, Professor Bhaer makes a surprise visit. He proposes to Jo toward the end of his visit, and Jo accepts.

Five years pass. Jo and Bhaer are married, they have two boys, and they inherit Aunt March's house when she dies. Jo and Bhaer turn it into a school called Plumfield. The book ends with the celebration of Mrs. March's 60th birthday. The entire March family gathers in the apple orchard and reflects on how blessed they

are to have each other. Mrs. March reflects that there is no greater happiness than to experience the love she has for her family.

Taken from: <https://www.litcharts.com/lit/little-women/summary>

APPENDIX II

BIOGRAPHY OF THE AUTHOR

Louisa May Alcott was born November 29, 1832, the second child of four girls, to Abigail May Alcott and Amos Bronson Alcott. The family moved from Germantown, Pennsylvania, to Boston, Massachusetts, when Louisa was still a toddler. Alcott's parents were at the center of the counterculture of their day. They were staunch abolitionists, providing a stop on the Underground Railroad and harbouring fugitive slaves; they knew fellow abolitionist John Brown, who led the infamous Harper's Ferry raid to initiate a slave revolt. They were active in the temperance (antialcohol) and women's rights movements. They were also involved with Transcendentalist philosophy, which emphasizes self-reliance, the importance of nature, and spirituality. An abolitionist, feminist, and rebel, Alcott had a close but fraught relationship with her father, who schooled her in an austere and restrictive philosophy of self-denial. She adored her mother, whose nature was more like her own.

Like her mother and sisters, Alcott worked at various jobs to help support the family. Alcott took any job she could find—domestic, laundress, seamstress, nurse, teacher, actress, and writer. She would gain the fame and fortune she desired through writing: "I will make a battering-ram of my head and make a way through this rough-and-tumble world," Alcott famously said. She began publishing poems, tales, and sketches under the pseudonym Flora Fairfield in 1852, producing her first book, *Flower Fables*, in 1855. A few years later she started writing thrillers under the pen name A.M. Barnard and making significant amounts of money. She served for a short time as a nurse in a Union hospital during the Civil War but came down with typhoid fever and was sent home.

Alcott published *Hospital Sketches* in 1863, which chronicled her nursing experiences, but she made more money as her shadow persona, writing stories about evil antiheroines and murderers. Additional work under her real name also

continued, with her big break arriving when her publisher asked her to write a "girl's book." Alcott drew on her childhood experiences to write *Little Women*, which she called "moral pap for the young" in describing its religious and rational overtones. However, she later claimed, "It reads better than I expected." Published in 1868, the novel was a sensation, and she released the second volume (Part 2, originally called *Good Wives*) the following year, followed by two sequels and additional novels in a similar vein. These books made Alcott a wealthy woman, allowing her to provide handsomely for both herself and her relatives. She produced more than 200 works, including poems, plays, short stories, novels, and nonfiction articles. She also left behind journals and letters.

Alcott remained a dutiful daughter, caring for both sick parents in her last years and even for her niece after her youngest sibling died in 1879. Alcott resented the restrictions placed on women and regretted that she had not been born a man. Shortly after she turned down a marriage proposal and saw her older sister happily married in 1860, she nonetheless opined, "I'd rather be a free spinster and paddle my own canoe." She enjoyed the company of men more than women—except for her female family members—and likely had a brief romance with a Polish musician when she travelled to Europe for the first time in 1865. Alcott checked in to a rest home in Boston because of crushing head pain, slipping into a coma shortly thereafter. She died on March 6, 1888.

Taken from: <https://www.coursehero.com/lit/Little-Women/author/>



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LEMBAR KONSULTASI BIMBINGAN SKRIPS/TUGAS AKHIR
PERIODE GASAL/GENAP* TAHUN 20²² - 20²³

NAMA : Vannesa Aurelia H.
NRP : 614.19.013
PROGRAM STUDI : English Departement
FAKULTAS : Sastra dan Pendidikan bahasa
JUDUL SKRIPSI/TA : The Efforts of Josephine March's to fight against Gender Inequality as Portrayed on Little Women Novel: Gender Studies
PEMBIMBING : 1. Yohanes Kurniawan Winardi, S.S., M.Pd.
2. Yulius Kurniawan, S.Pd., M.Pd.

NO	TANGGAL	URAIAN PEMBIMBINGAN	PARAF DOSEN
1	Monday, January 16, 2023	Chapter I → Background of Study → more specific → Statement of the Problems → Change to something that connect to the title	<u>A</u>
2	Thursday, January 26, 2023	History of feminism → move to Chapter 2, make it simple but detailed.	<u>A</u>
3	Tuesday, March 7, 2023	Background of Study, to long, make it simple and short Definition keyterm → make it short	<u>A</u>
4	Thursday, January 26, 2023	Title, Chapter I & 2	<u>YK</u>
5	Tuesday, March 21, 2023	Chapter 2 focusing on the problem	<u>YK</u>
6	Tuesday, May 16, 2023	Chapter 2 → to long, no no need picture if it's too long	<u>A</u>
7	Tuesday, June 13, 2023	Background of the study → detailed but short	<u>A</u>
8	Tuesday, June 13, 2023	Theoretical framework → Just the main reason only	<u>YK</u>
9	Thursday, June 15, 2023	Chapter 2 → focus to inequality and feminism only	<u>YK</u>
10	Monday, June 19, 2023	Chapter 4 → don't re-telling, Quotation space	<u>YK</u>

NO	TANGGAL	URAIAN PEMBIMBINGAN	PARAF DOSEN
11	wednesday, June 21, 2023	Chapter 3 → no need to use the table for data	A
12	wednesday, July 5, 2023	Chapter 4 → not connected between 4.1 and 4.2	A
13	Friday, July 7, 2023	Chapter 3 → Research Method → Qualitative Descriptive Library research	A
14	Friday, July 28, 2023	final check → Chapter 4 → Revised a little	
15			
16		SIDANG AKHIR SKRIPSI/ TUGAS AKHIR	



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Catatan Tambahan :

Ketua/Sekretaris Prodi menandatangani Lembar Konsultasi Bimbingan ini apabila sudah mendapatkan paraf dari Koordinator Skripsi/TA yang menandakan bahwa Mahasiswa yang bersangkutan telah selesai mengakhiri pembimbingannya.
Minimal 8x Tatap Muka untuk Dosen Pembimbing Utama & 6x Tatap Muka untuk Dosen Pembimbing Kedua (bila ada).

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