

THESIS

**EXPLORING AMY MARCH'S SELF-DISCOVERY IN GERWIG'S *LITTLE WOMEN*
(2019): A MULTIDISCIPLINARY APPROACH**

**Submitted to English Letters Study Program of Universitas Ma Chung in partial
fulfillment of the requirements for the Undergraduate Degree of English Letters**



Submitted by

Hanny Natalia Sofian

212110006

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LEMBAR PERSETUJUAN PEMBIMBING

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MENCAPAI GELAR SARJANA SASTRA BAHASA INGGRIS**

Menyetujui,

Dosen Pembimbing Skripsi I

Dosen Pembimbing Skripsi II



Wawan Eko Y., S.S., M.A., Ph.D.

NIP: 20160019



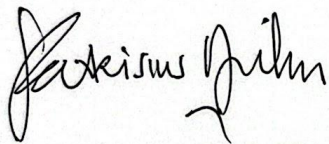
Dr. FX Dono Sunardi, M.A.

NIP: 20120008

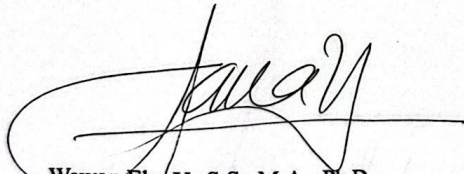
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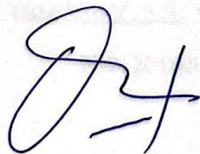
Dewan Penguji



Prof. Dr. Patrisius Istiarto Djiwandono
NIP: 20080004



Wawan Eko Y. S.S., M.A., Ph.D.
NIP: 20160019



Dr. FX Dono Sunardi, M.A.
NIP: 20120008

LEMBAR PERSETUJUAN DAN PENGESAHAN

DITERIMA OLEH PANITIA UJIAN SARJANA FAKULTAS BAHASA UNIVERSITAS

MA CHUNG PADA:

Hari: **Senin**
Tanggal: **21 Juli 2025**

Mengetahui
Ketua Program Studi Sastra Inggris



Dr. F. Dano Sunardi, M.A.
NIP: 20120008

Mengesahkan,

Dekan Fakultas Bahasa



Lilis Lestari Wilujeng, S.S., M.Hum.
NIP: 20070032

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ABSTRACT

Exploring Amy March's Self-discovery Journey in Gerwig's *Little Women* (2019): A Multidisciplinary Approach

Hanny Natalia Sofian

Advisors: Wawan Eko Yulianto Ph.D, Dr. FX Dono Sunardi, M.A.

This research explores the journey of self-discovery experienced by Amy March in *Little Women* (2019), directed by Greta Gerwig. Unlike earlier versions where Amy is often seen as shallow or secondary, this adaptation presents her as a strong, ambitious, and thoughtful young woman. The study aims to understand how Amy's character grows and changes throughout the film, both in the way she thinks and acts, and how this growth is shown on screen. To do this, the study uses three main approaches. Adlerian psychology is used to look at Amy's inner motivations and personality development. Radical feminism helps explain how Amy deals with the social expectations placed on women, especially in a male-dominated society. Mise-en-scène analysis is used to examine the visual elements in the film that support her character transformation. The data was collected by watching the film closely, taking notes, and organizing important scenes into tables. Each scene was then analyzed based on key dialogues, actions, expressions, and visuals that reflect Amy's growth. This study shows that Amy March is not just a supporting character but a fully developed individual who chooses her own path while challenging traditional gender roles. By combining psychological, feminist, and visual analysis, the research gives a deeper understanding of Amy's journey and highlights how modern film can reshape how we see classic characters. In conclusion, Amy March's journey reflects the complexity of being a woman with ambition in a patriarchal world. Through her compromises, reflections, and redefined aspirations, Amy discovers a version of success that balances love, purpose, and resilience, illustrating both the costs and strength of self-determined womanhood within social constraint.

Keywords: Amy March, *Little Women* (2019), self-discovery, Adlerian psychology, radical feminism, mise-en-scène.

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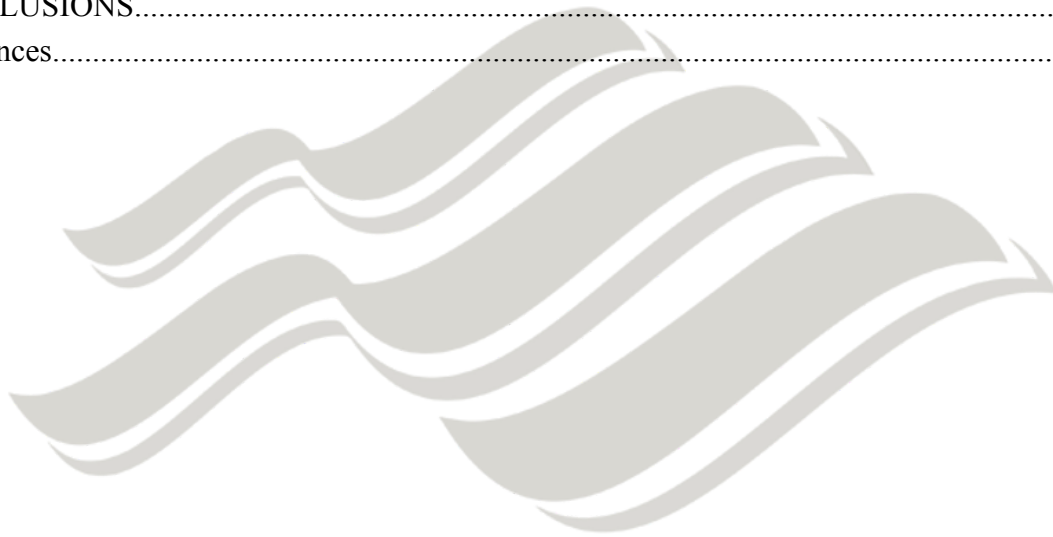
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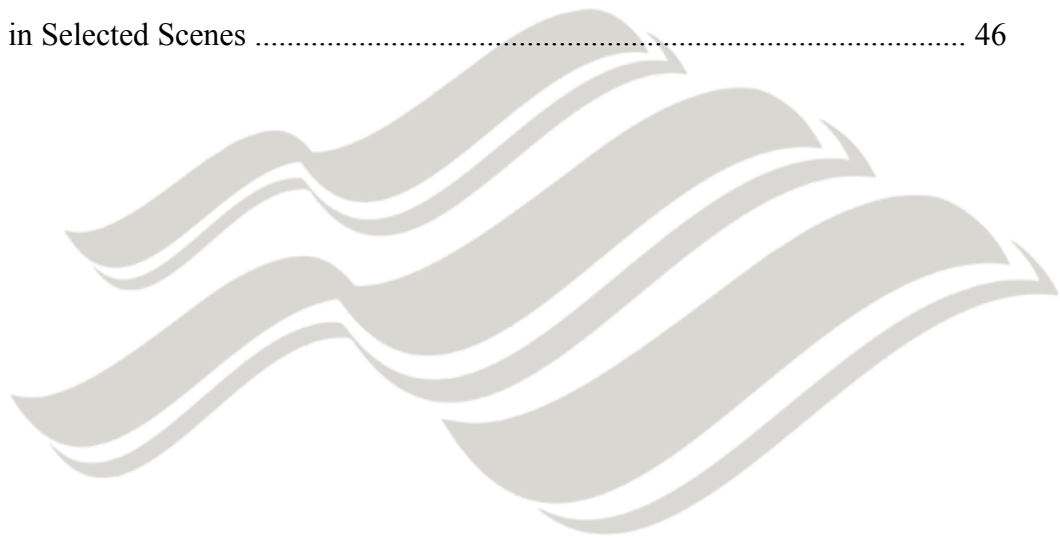
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CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Louisa May Alcott's *Little Women* (1868) remains a significant literary work, offering a timeless exploration of sisterhood, family, and the complexities of womanhood in 19th-century America. Set during and after the Civil War, the novel follows the lives of the four March sisters, Meg, Jo, Beth, and Amy, as they navigate personal growth, family expectations, and societal limitations placed on women. Each sister represents a different response to these challenges, contributing to the novel's rich portrayal of female experience. Over time, various adaptations have revisited these characters, offering fresh perspectives on their roles and choices, especially in the case of Amy March.

Greta Gerwig's 2019 adaptation offers a more nuanced portrayal of Amy March's journey. The film provides a deeper exploration of Amy's internal world, showcasing her ambitions, struggles, and evolving understanding of her role in society. Gerwig's *Little Women* grants Amy greater narrative space, emphasizing her desire for both artistic success and financial security (Gerwig, 2019). This fresh interpretation presents Amy as a woman navigating societal expectations while asserting her agency and undergoing a profound journey of self-discovery, making her story especially relevant to contemporary discussions of female empowerment.

Understanding Amy's journey requires a multidisciplinary approach. Adlerian Theory offers insight into her internal motivations, particularly her need for belonging and

recognition. Alfred Adler's concept of social interest emphasizes an individual's drive to find significance within their relationships and society (Adler, 1927). Amy's struggle to carve out her place, whether within her family, the art world, or the rigid social structures of 19th-century America, aligns with this framework. Her ambition is not merely self-serving but reflects a deeper need to establish her worth and overcome feelings of inadequacy.

At the same time, Amy's experiences are shaped by the external constraints of a patriarchal society. Radical Feminist Theory, which critiques systemic gender inequalities, provides a lens for examining how societal norms influence her decisions. The 19th century imposed strict limitations on women's financial and social autonomy, forcing them to prioritize marriage as a means of survival (Firestone, 1970). This struggle is evident in Amy's famous monologue about marriage as an "economic proposition" (Gerwig, 2019), where she articulates the harsh realities women faced. Through this perspective, Amy's character is not simply concerned with wealth or status but is making a calculated decision to secure her independence within a restrictive system.

Beyond the psychological and feminist dimensions of her journey, the film's visual storytelling also plays a crucial role in shaping Amy's character. The use of *mise-en-scène*, lighting, costume design, framing, and setting enhances our understanding of her self-discovery (Bordwell & Thompson, 2017). Gerwig employs warm tones and meticulous framing to reflect Amy's transformation from an impulsive, passionate girl to a self-assured woman. The film's aesthetic choices subtly communicate her internal struggles, aspirations, and moments of realization, reinforcing the depth of her character arc in ways that dialogue alone cannot achieve.

This study is significant because, while *Little Women* has received extensive attention, much of the existing scholarship tends to emphasize Jo March as the central feminist figure. In contrast, Amy's character is less frequently explored in depth, even though her narrative reflects themes of resilience, ambition, and self-determination. By examining her character through psychological, feminist, and cinematic perspectives, this research offers an alternative lens for understanding how women respond to and negotiate personal and societal expectations.

The choice to analyze Gerwig's *Little Women* (2019) is particularly relevant as the adaptation reinterprets the story for a modern audience. By restructuring the narrative with a nonlinear timeline and giving more depth to Amy's perspective, the film challenges traditional readings of the novel. Gerwig's direction allows for a more complex portrayal of Amy, emphasizing her growth and maturity rather than merely her rivalry with Jo. This adaptation thus serves as an ideal case study for exploring Amy's self-discovery and the intersection of personal ambition, societal constraints, and visual storytelling.

1.2 Statements of the Problem

This research explores how Amy March's dreams and the rules of society affect each other. It aims to answer these questions:

1. How does Amy March's ambition and desire for security conflict with the limitations placed on women's agency and self-fulfillment within 19th-century societal structures?

2. How does Amy's pursuit of personal satisfaction and artistic expression, amid societal expectations of domesticity, contribute to her self-discovery and personal growth?

1.3 Objective of the Study

This study aims to explore Amy March's journey of self-discovery in *Little Women* (2019) by analyzing how her ambition and desire for security conflict with 19th-century gender limitations, using Adlerian psychology, radical feminist theory, and mise-en-scène analysis.

1.4 Significance of the Study

This study significantly contributes to the ongoing exploration of Amy March as a complex and multifaceted character. By delving into her journey of self-discovery through a multidisciplinary lens, this study offers a fresh perspective on her role in the narrative of *Little Women*.

Firstly, this research enriches the existing body of knowledge on female characters in film. By examining Amy March's character development in detail, this study provides new insights into the challenges and opportunities faced by young women striving for self-fulfillment in a patriarchal society. The findings of this research can inform future studies on female representation in media and contribute to a broader understanding of women's experiences.

Secondly, this study contributes to the scholarship on Little Women adaptations by offering a comprehensive analysis of Amy March's character. By applying theoretical frameworks and utilizing a qualitative research methodology, this research goes beyond previous studies to uncover the complexities of Amy's character development. The findings of this research can inform future interpretations of the novel and its adaptations.

Ultimately, this research offers a valuable contribution to the fields of film studies, gender studies, and literary analysis. By exploring the interplay between individual psychology and societal structures, this study sheds light on the universal human experience of self-discovery and the enduring impact of societal expectations.

1.5 Definition of Key Terms

Several key terms are used to enhance the understanding of this research. There are character, characterization, and trauma responses.

a. Radical Feminism

Radical feminism views gender inequality as rooted in the foundations of society, requiring a complete restructuring of institutions rather than reform within existing systems. Through this lens, characters like Amy March reveal how women navigate and sometimes resist patriarchal constraints to gain autonomy (Vukoičić, 2017).

b. Social Constraints

Social constraints are societal pressures that limit individual expression and opportunities, particularly affecting women's roles and ambitions in the 19th century.

In *Little Women*, Amy March's artistic dreams and views on marriage reflect her strategic response to these limitations (Juth et al., 2015).

c. Self-concept

Self-concept is an individual's evolving perception of themselves, shaped by experiences and social influences. In *Little Women*, Amy March's growing self-awareness reflects her effort to reconcile personal ambition with societal expectations (Wehrle & Fasbender, 2018).

d. Mise-en-scène

Mise-en-scène encompasses all the elements visible on screen, such as setting, lighting, costumes, and actor positioning, and their arrangement within the frame, which collectively contribute to the film's visual storytelling and emotional impact (Sreekumar, 2015).

e. Character Development

Character development is the process through which a character undergoes changes in personality, behavior, and motivations throughout a story. These changes are often driven by internal or external conflicts, making the character more dynamic and relatable (Syahputra & Shylviana, 2020).

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Adlerian Theory

In this study, the researcher focuses on Amy March's character development, her struggle for self-fulfillment, and the societal expectations imposed on her in *Little Women* (2019). The researcher uses Adlerian Theory to examine Amy's internal motivations, particularly her desire for significance, belonging, and self-improvement, which shape her ambitions and decisions. Adlerian psychology, developed by Alfred Adler, is a key part of Individual Psychology. It suggests that people are naturally social and motivated to improve themselves to overcome feelings of inferiority (Milliren & Clemmer, 2007). However, this drive is not just about gaining power but about wanting to grow and reach personal fulfillment. A major idea in Adlerian psychology is social interest, which means a person's natural desire to contribute to their community. Adler also highlights the importance of lifestyle, a unique way of thinking, feeling, and behaving that is shaped by early experiences and personal goals. While birth order does not determine personality, it can influence how people see themselves and relate to others (Ansbacher & Ansbacher, 1956).

This study applies Adlerian theory to examine Amy March's motivations, aspirations, and personal growth within the familial and societal context of *Little Women* (2019). One key concept is fictional finalism, which suggests that individuals are guided by imagined future goals that shape their present behavior and decisions (Adler, 1927). In Amy's case, her ambition to become a successful artist and secure a stable, respectable life influences many of

her actions and attitudes. Her determination to succeed can also be understood through Adler's idea of compensation, which explains how individuals develop strengths to overcome areas where they feel inadequate or inferior (Orgler, 1963). Often feeling overshadowed by Jo, Amy focuses on improving her artistic talent, manners, and social awareness to establish her own identity and sense of worth. Additionally, Adler's concept of social interest, the natural desire to belong and contribute positively to others and society, plays an important role in Amy's development (Watkins, 1993). As she matures, Amy's choices reflect a growing awareness of her responsibilities toward her family and society, showing that her self-discovery involves not only personal ambition but also a deeper sense of connection and purpose.

Moreover, Adlerian theory provides a psychological lens that complements other frameworks used in this study, particularly radical feminism and *mise-en-scène* analysis. While radical feminism critiques the patriarchal limitations imposed upon Amy, Adlerian theory allows for an exploration of her internal responses to these constraints and how she navigates, adapts, and ultimately asserts control over her own narrative. *Mise-en-scène* further enhances this reading by visually reinforcing Amy's transformation from a frustrated younger sister to a self-assured woman who strategically shapes her own destiny. Through this combined perspective, Amy's journey is shown as a careful balance between societal expectations and personal agency, highlighting the complexities of self-discovery within restrictive social structures.

This research will, therefore, use Adlerian concepts such as fictional finalism (the idea that individuals are guided by imagined future goals), compensation (the drive to overcome perceived weaknesses or inferiority), and social interest (a sense of connectedness and

contribution to the greater good) to analyze Amy's subjective worldview, life choices, and personal growth. Situating her within the broader psychological framework of striving for superiority and belonging will provide a deeper understanding of her motivations and development. Through this analysis, Amy March emerges not just as a supporting character within *Little Women* but as a compelling study of resilience, ambition, and strategic self-actualization in the face of societal constraints.

2.2 Radical Feminism Theory

The radical feminist theory argues that society is built in a way that gives more power to men while limiting opportunities for women (Mackay, 2015). It focuses on how gender inequality is deeply embedded in social, economic, and political systems, shaping the way women live and the choices available to them. This theory highlights how traditional gender roles force women into lower positions, making them dependent on men for financial and social security (Bryson, 2016). In books and movies, radical feminist ideas help explain how female characters deal with these restrictions, whether they challenge or accept them (Beasley, 2021).

In this study, radical feminist theory will be used to examine the struggles Amy March faces as a young woman in *Little Women*. Living in the 19th century, Amy is part of a society where marriage is seen as the safest path for women's futures. She expresses this directly in the film when she says marriage is "an economic proposition" (Gerwig, 2019), meaning that for women, marriage is often more about financial security than love. This reflects a key feminist concern: how gender, money, and social class are connected and limit women's

independence (Delphy, 2018). Unlike Jo, who fights against gender roles, Amy chooses a practical approach. She understands the limits placed on women and finds a way to work within them while still holding onto her ambitions.

Key ideas from radical feminism, such as male control over women's lives, financial dependence, and the way women's labor is often undervalued, will be used to analyze Amy's choices. Her decision to marry Laurie is not simply about love but also a smart move in a world where women have few options (Firestone, 1970). Amy's journey challenges the idea that women must choose either success or stability; she finds a way to have both.

2.3 Mise en Scène

Mise en scène refers to everything that appears in a scene, including setting, lighting, costumes, and how actors move. It is an important tool in film analysis because it helps show a character's emotions, struggles, and growth (Bordwell & Thompson, 2019). In *Little Women* (2019), mise en scène is used to visually express Amy March's transformation, revealing her inner conflicts and changing views on ambition, love, and society's expectations.

One of the clearest ways mise en scène highlights Amy's growth is through her surroundings. In her childhood, she is often shown in warm, messy family spaces, emphasizing her role as the youngest sister, eager to prove herself. Later, when she moves to Europe, the setting shifts to elegant, well-ordered rooms, reflecting her efforts to gain status and reshape her identity (Gerwig, 2019). Her clothing also changes—she starts with playful,

pastel-colored dresses and later wears structured, sophisticated outfits, showing her growing understanding of what society expects from women (McNamara, 2020).

Lighting and camera work also add depth to Amy's story. In her conversation with Laurie about marriage being an "economic proposition," the soft, natural lighting and close-up shots highlight her vulnerability, allowing the audience to see beyond her confident image (Gerwig, 2019). These visual choices help show that Amy's decisions are not just about ambition but about surviving in a world that limits women's freedom.

By looking at specific visual elements such as clothing, lighting, facial expressions, plot progression, and dialogues, we can better understand Amy's journey and the challenges she faces. Her clothing visually represents her internal struggle, gradually shifting to reflect her changing sense of identity and rebellion against cultural norms. Lighting is used to set emotional tones, with contrasts that highlight the divide between traditional expectations and the modern influences she encounters. Facial expressions powerfully convey Amy's emotional state, confusion, defiance, guilt, and curiosity, often revealing more than words about her inner transformation. The plot progression visually marks key stages in her development, aligning her actions with the external pressures she faces. Dialogues further expose the social expectations imposed on her and how she begins to question them. Altogether, these elements work together to show that Amy's growth is not just emotional, but also shaped by the societal and cultural forces around her. The visual shifts throughout the film help convey how Amy learns to navigate her identity, ambition, and values in a world that often limits women's choices.

2.4 Earlier Studies

Many scholars have explored the experiences of female characters in literature and film, focusing on how gender roles, societal expectations, and historical contexts shape their lives. Research in this area has examined both broad themes of feminism and the specific journeys of individual female protagonists, offering insights into the struggles and successes of women in male-dominated societies. While much of the attention has been given to figures like Jo March, who openly challenges gender norms, recent studies have also shed light on Amy March's more strategic approach to navigating patriarchal structures.

One of the most influential studies on Amy March's character is Blackford's (2011) *Chasing Amy: Mephistopheles, the Laurence Boy, and Louisa May Alcott's Punishment of Female Ambition*. Blackford examines how women in literature, like Amy, are often judged or face consequences for trying to go beyond the roles society expects them to follow. Her analysis places Amy's choices within the larger context of 19th-century gender expectations, arguing that Amy's ambition is not so different from Jo's but is instead expressed in a more socially acceptable way. This work provides a key foundation for understanding how women in literature are often forced to balance personal aspirations with societal constraints.

Building on this discussion, Dewi and Medina (2021) analyze the feminist themes in Greta Gerwig's *Little Women* (2019), highlighting how each March sister represents a different approach to womanhood. While Jo's rejection of traditional roles has been widely analyzed, Dewi and Medina explain that Amy, who is often seen as materialistic, actually shows a realistic kind of feminism that fits the historical context. Their study emphasizes how Amy's decision to marry Laurie is not a rejection of her ambitions but a calculated adaptation to the limited choices available to women at the time. This view is important in changing how

people see Amy, not as a selfish opportunist but as a woman making her own choices within the limits of her society.

Other studies have also contributed to the growing discussion around Amy March's role in *Little Women*. For example, Thompson (2020) examines how costume design and mise en scène in Gerwig's adaptation visually reflect Amy's transformation from a playful child to a socially aware woman. Thompson argues that the changes in Amy's appearance and surroundings symbolize her evolving understanding of power and survival within a patriarchal society. This visual analysis complements textual studies by showing how Amy's journey is communicated not only through dialogue and actions but also through cinematic techniques.

Taken together, these studies offer valuable insights into Amy March's character and the broader feminist themes within *Little Women*. They challenge the traditional view of Amy as merely vain or opportunistic, instead presenting her as a woman who, much like Jo, seeks independence and self-fulfillment, though she does so in a different way. By building on these perspectives, this research aims to deepen the understanding of how Amy March navigates personal ambition, societal limitations, and gender expectations in both the novel and its modern film adaptation.



CHAPTER III

RESEARCH METHOD

3.1 Studied Materials

The primary source of data for this study is the 2019 film adaptation of *Little Women*, directed by Greta Gerwig. This cinematic interpretation offers a contemporary lens through which to examine Amy March's character development, providing visual and auditory cues that can be analyzed for thematic and symbolic significance. The film's narrative structure, pacing, and visual style contribute to the overall portrayal of Amy's journey.



Figure 3.1 *Little Women's* Official Movie Poster (2019)

By using this source, this research aims to offer a comprehensive and multifaceted analysis of Amy March's character development, drawing upon both visual and textual evidence. This interdisciplinary approach allows for a rich exploration of Amy's character from multiple perspectives.

3.2 Study Design

This study employs a qualitative research design to analyze Amy March's character development in the 2019 film *Little Women*. Qualitative research is particularly effective for exploring complex human experiences and behaviors, as it allows for an in-depth

examination of Amy's motivations, challenges, and growth within the film's narrative (Braun & Clarke, 2016). Rather than relying on numerical data, this method focuses on interpreting meaning, making it well-suited for studying character development in film.

A qualitative approach enables a deeper analysis of the film's visual storytelling, including mise-en-scène, cinematography, and editing, to understand how Amy's journey is constructed on screen. These elements shape the audience's perception of her transformation, reinforcing themes of ambition, self-discovery, and societal constraints. Additionally, qualitative research allows for a thorough exploration of the societal and cultural context in which Amy's character evolves, particularly concerning gender roles and patriarchal expectations of the 19th century (Flick, 2018).

Furthermore, this method provides insight into how Amy navigates the tensions between personal agency and external pressures. By analyzing her dialogue, interactions, and symbolic visual cues, this study aims to uncover how Amy redefines success and independence within a restrictive social framework. Through this interpretive approach, the research contributes to a richer understanding of Amy March's character arc and the broader feminist themes presented in *Little Women*.

3.3 Data Gathering

This study adopts a systematic data collection process involving close viewing, digital note-taking, and data organization using tables to analyze Amy March's journey of self-discovery in *Little Women* (2019). The goal is to capture visual and narrative elements that illustrate Amy's emotional and psychological growth.

Data Source

The primary data source is the 2019 film *Little Women*, viewed digitally through a licensed streaming platform. The scenes was rewatched multiple times to ensure accuracy and depth of analysis.

Data Collection Method

Close viewing was conducted with a specific focus on Amy's dialogue, facial expressions, body language, costume, lighting, and key interactions. These visual and narrative elements served as the primary data to understand her emotional development and self-discovery process.

Note-Taking Process

All observations was documented digitally using Google Spreadsheet. Timestamps was included to precisely locate each moment within the film. This method ensures that every significant detail can be easily revisited and cross-checked during analysis.

Data Organization

The collected data was arranged in a table format within the same document. Each table contained the following columns:

- Timestamp
- Scene Description
- Visual Elements (e.g., costume, lighting, facial expression)
- Dialogue (if relevant)
- Interpretation (how it reflects Amy's growth or inner conflict)

This structure allows for clear categorization and efficient analysis of the character's development throughout the film, and by combining these steps, this study aims to construct a thorough and evidence-based understanding of how Amy March's self-discovery is visually and narratively represented in *Little Women*.

3.4 Data Analysis & Interpretation

The first step in gathering data for analyzing Amy March's self-discovery in *Little Women* (2019) was to conduct a close viewing of the film. The researcher started by watching the movie in its entirety to get a general sense of the storyline and Amy's character development. Following this, the researcher organized the data by taking detailed notes on key dialogues, actions, expressions, and visual elements, paying particular attention to recurring themes and moments that revealed her growth. This process helped the researcher to systematically capture the significant scenes before proceeding to analyze and interpret the data. After the data was gathered, the next step was to analyze the findings, identifying key moments and visual storytelling techniques that uncovered the deeper meanings behind Amy's actions and interactions.

The analysis then applied Adlerian Theory to explore Amy's personal development and Radical Feminist Theory to highlight the societal pressures that shaped her choices. Additionally, mise-en-scène analysis provided insights into how visual elements enhanced her journey. By integrating these perspectives, this study aimed to answer the research questions, demonstrating how Amy navigated a patriarchal society while asserting her agency

and ambition. Through this approach, the study aimed to offer a deeper understanding of her character development within both historical and cinematic contexts.



CHAPTER IV

FINDINGS AND DISCUSSIONS

This chapter presents the findings and discussions of the study, aiming to answer the two research questions posed in the statement of the problem. The first question explores how Amy March's ambition and desire for security conflict with the limitations placed on women's agency and self-fulfillment within 19th-century societal structures. The second question examines how Amy's pursuit of personal satisfaction and artistic expression, amid societal expectations of domesticity, contributes to her self-discovery and personal growth. To

answer these questions, this chapter draws on a multidisciplinary approach by employing Adlerian theory, radical feminist theory, and mise-en-scène analysis.

The data were collected through close viewing and detailed scene analysis of *Little Women* (2019), directed by Greta Gerwig. Visual elements, character dialogues, and symbolic mise-en-scène details were systematically organized into tables to facilitate a clearer analysis. These tables are divided into two main sections, each corresponding to one of the research questions. By examining the film scene-by-scene and interpreting key narrative and cinematic moments, this chapter reveals the psychological, feminist, and visual dimensions of Amy March's journey toward self-realization.

4.1 Amy March's Ambition and the Limits of Women's Agency in 19th-Century Society

This section explores how Amy March's ambition and desire for security conflict with the structural limitations placed on women's agency and self-fulfillment in 19th-century society. In a world where women's futures were often defined by marriage, wealth, and reputation, Amy is portrayed as someone who understands and navigates these realities with a sharp sense of strategy. Rather than submitting blindly to societal expectations, Amy chooses to work within the system to secure both survival and self-respect, revealing the complexities of her character as both ambitious and realistic. Her journey reflects the broader struggles faced by women of her time: the desire for autonomy within a system that offers them few real choices.

To examine this conflict in depth, selected scenes from *Little Women* (2019) have been analyzed based on visual elements, mise-en-scène, dialogue, character behavior, and

symbolic framing. The table below presents the collected data, including timestamps, relevant visual cues, and notable quotes or actions that reflect Amy's negotiation between her personal aspirations and society's limitations.



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Table 4.1 — Amy March’s Negotiation Between Ambition and Societal Limits in Selected Scenes

Timestamp	Scene Description	Visual Elements	Dialogue/Quote	Details	Interpretation
00:05:55	Paris carriage with Aunt March Amy wants to return home, but Aunt March insists she stay in Paris to get engaged to Fred Vaughn.	– Amy’s dress, accessories, and carriage reflect elegance and status – Close-up shows her disappointed reaction to Aunt March – Daylight adds	Aunt March: “And you shouldn’t go home until you and Fred Vaughn are properly engaged.” Amy: “Yes. And until I’ve completed all my painting lessons, of course.”	- Amy gently deflects Aunt March’s pressure, momentarily concealing her hurt. - Her polite response masks her real desire to continue pursuing art	Adlerian Terms: Inferiority Feeling, Compensation, Fictional Finalism Radical Feminism Terms: Financial Dependence, Women’s Undervalued Labor

		realism to the scene			
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01:02:35	Amy's economic argument about marriage In a Paris studio, Amy tearfully gives up on art, confessing her sense of failure and delivering a raw speech on ambition, marriage, and money.	– Soft window light creates a somber tone – Stillness adds a melancholic mood – Art and tools reflect Amy's identity – Close-ups show her restrained emotion – Laurie stays aside,	Laurie: “But you will be, if he goes down properly on one knee?” Amy: “Most likely, yes. He's rich—even richer than you.” - Amy:	Adlerian Terms: Inferiority Feeling, Compensation, Fictional Finalism Radical Feminism Terms: Financial Dependence, Women's Undervalued Labor, Men's Control Over Women's Lives
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		centering her voice	“Well, I believe we have some power over who we love. It isn’t something that just happens to a person.” Laurie: “I think the poets might disagree.” Amy: “Well. I’m not a poet. I’m just a woman. And as a		
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			woman, I have no way to make money—not enough to earn a living or support my family. Even if I had my own money, which I don't, it would belong to my husband the minute we married. If we had children, they would belong to his property, not me. So don't sit there and tell me that marriage isn't an economic proposition, because it is. It may not be for you, but it most		
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			certainly is for me.”		
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01:21:35	Childhood flashback with Aunt March In a flashback, young Amy is told by Aunt March to marry well for her family's sake.	– Warm, dim lighting signals a flashback – Aunt March sits firmly in dark, rich tones – Young Amy, in soft pastels, looks small and overwhelmed – Close-ups highlight Amy's	Aunt March: "You're your family's hope now, Amy. It'll be up to you to support them all." (Note: This scene is tied in visually with Amy's later decision-making in Paris, showing how these childhood expectations stayed with her.)	- The flashback placement connects Amy's adult decisions (e.g., marriage, ambition) to early conditioning. - Amy's silent response and stiff posture show how deeply the burden is felt. - Aunt March speaks authoritatively, underscoring the	Adlerian Terms: Inferiority Feeling, Compensation, Fictional Finalism Radical Feminism Terms: Financial Dependence, Women's Undervalued Labor, Men's Control Over Women's Lives
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		mixed emotions		generational transmission of patriarchal values.	
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The following interpretation provides a more in-depth analysis of each selected scene, focusing on how Amy March's ambition and pursuit of security are shaped, and often restricted, by the gendered limitations of 19th-century society. Building upon the data presented in the table, this discussion delves into the narrative, dialogue, and visual symbolism using Adlerian theory, radical feminist perspectives, and mise-en-scène analysis to uncover the deeper tensions and meanings within Amy's journey.

4.1.1 Paris carriage with Aunt March, Scene 00:05:55

While riding in a carriage with Aunt March, Amy expresses her desire to return home. Aunt March quickly reminds her that she must stay in Paris until she is properly engaged to Fred Vaughn. Though Amy responds politely and adds that she still has painting lessons to complete, a close-up shot captures her slight change in expression, revealing disappointment behind her composed tone.

This scene illustrates the tension between Amy's ambition and the societal limitations placed on women in the 19th century. Her personal goals, particularly in art, are constantly negotiated against the expectation that she must marry for financial security. Aunt March's comment frames Amy's stay in Paris to a mission of securing an engagement, disregarding her artistic pursuits. In response, Amy subtly pushes back by framing her time abroad as also being for education, suggesting that she is not only aware of these limitations, but also actively navigating them.

From an Adlerian perspective, Amy's mention of her painting lessons functions as a clear act of compensation, a psychological strategy to maintain a sense of self-worth and direction within a context that limits her autonomy. She recognizes that her influence over her own

future is constrained by rigid gender roles, but instead of openly rebelling, she reframes the situation. By emphasizing her continued education, Amy reclaims a measure of agency and subtly affirms her value beyond marriage. This moment illustrates how she navigates societal pressure by asserting control over what she can: her identity as an artist and intellectual. In relation to the first research question, this scene demonstrates how Amy's ambition and desire for self-fulfillment are not extinguished by patriarchal limitations, but rather redirected, compensated for, through adaptive strategies that preserve her individuality within an oppressive structure.

Through the lens of radical feminism, this scene illustrates men's control over women's lives, even when enforced by another woman. Aunt March embodies internalized patriarchy, pressuring Amy to conform to the ideal of economic dependency through marriage. Delphy (2018) argues that patriarchal capitalism keeps women unequal by making them financially dependent instead of independent. Amy's response reflects not submission, but a calculated strategy to assert agency within limitation. Her composure is a survival mechanism in a structure where open resistance would be punished or dismissed. Her ambition must be expressed in indirect, socially acceptable forms, yet her resistance is real.

This scene shows how Amy's dream to be an artist is limited by society's rules about women. Even though she's expected to marry well, she still tries to hold on to her goals by mentioning her painting lessons. From Adlerian theory, this is an example of compensation, she's trying to feel in control by focusing on what she can still do. From a radical feminist view, it shows how women's lives were controlled, especially through marriage. Overall, the scene supports the finding that Amy must constantly balance her dreams with the rules society places on her. Her ambition doesn't disappear, it adapts.

4.1.2 Amy's economic argument about marriage, Scene 01:02:35

In one of the most pivotal scenes of the film, Amy and Laurie engage in a composed but emotionally charged conversation in her painting studio. When Laurie suggests that Amy would say yes if Fred Vaughn proposed, she confirms it without hesitation, stating, "I've always known I would marry rich. Why should I be ashamed of that?" What follows is a calm yet cutting monologue in which Amy outlines the economic reality of marriage for women: they cannot earn a living, any money they do make legally belongs to their husbands, and even their children are considered the husband's property.

This scene powerfully illustrates the conflict in the first research question. Amy's ambitions, for both personal fulfillment and financial stability, are shaped by a system that offers her little freedom. Realizing art won't give her or her family the security they need, she turns to marriage as her only option. The mise-en-scène supports this shift: the studio, once a space of creativity, now frames a moment of harsh truth. Her calm voice and composed posture contrast with the weight of her decision, highlighting the pressure she faces in a world built for men.

From an Adlerian perspective, Amy's shift from pursuing art to pursuing a wealthy marriage reflects fictional finalism, the way people form imagined future goals that give meaning to their actions (Milliren & Clemmer, 2007). Though her original dream seems out of reach, she replaces it with a new goal that still gives her direction and a sense of value. Her decision is not a sign of weakness, but of resilience, she adapts to reality while still trying to fulfill her purpose.

From a radical feminist lens, this scene reflects the concept of financial dependence. Amy clearly points out how the system is built to keep women tied to men for survival. Her statement shows how economic inequality shapes women's choices, not because they lack ambition, but because society gives them no other paths. As Delphy (2018) explains, patriarchy maintains control by making women dependent through legal and economic limitations.

This scene supports the first research question by showing how Amy's ambition and moral desire to help her family come into conflict with a world that limits women's freedom. Her artistic dreams are not forgotten, they are reshaped into something society allows. Amy doesn't give up; she chooses a different way to survive and protect her worth in a structure designed to ignore it.

4.1.3 Childhood flashback with Aunt March, Scene 01:21:35

This flashback reveals how early Amy is burdened with responsibility. Aunt March tells her, "You're your family's hope now," framing Amy's future as duty, not choice. The *mise-en-scène* reinforces this emotional shift: warm, dim lighting evokes memory, and Aunt March's dark, structured clothing dominates the frame. Amy, small and dressed in pastels, appears physically and emotionally diminished. A close-up lingers on her face, first calm, then stiffening, capturing the moment her relaxed expression turns into quiet resignation. Her silence, posture, and facial change show how deeply this pressure takes root.

This moment shapes Amy's entire mindset. It plants the idea that being rich, or marrying someone rich, is non-negotiable, not for personal luxury, but because it is her only way to protect her family and prove her worth. From an Adlerian point of view, this is where Amy

starts building her life strategy. She feels powerless but learns to cope by developing a strong goal: she must succeed. This is an early example of compensation, where someone tries to overcome feelings of inferiority by aiming for something greater (Milliren & Clemmer, 2007). For Amy, success means wealth, and wealth means security.

From a radical feminist perspective, this moment reflects how girls are trained early to accept roles that limit their independence. Although Aunt March doesn't directly mention marriage, her words still imply that Amy's future will revolve around providing for others, not herself. In the 19th century, women had few ways to earn money, so "supporting the family" often meant marrying into wealth. Amy, even as a child, begins to understand that her value lies in how well she can meet these expectations. As Delphy (2018) explains, patriarchy teaches girls from a young age that their main purpose is to serve family and society, not to pursue personal freedom. Amy's silence shows she's already beginning to absorb this message, even if she doesn't fully understand it yet.

This scene supports the first research question by showing how Amy's ambition is shaped early by pressure to support her family. Her desire for wealth isn't just personal—it becomes a survival strategy in a world that gives women few choices. This moment marks the start of a mindset where success and financial security are not optional, but necessary, revealing how limited agency and social expectation define her future path.

4.1.4 Summary of Analysis

To answer the first research question, Amy March's ambition, to become a successful artist and gain financial security, comes into direct conflict with the rigid gender roles of 19th-century society. Women were expected to marry well and prioritize domestic life, not

pursue careers. This conflict becomes visible when Amy realizes her artistic dreams may never be enough unless she is exceptional, and when she is reminded that she must support her family by marrying rich. Torn between desire and duty, Amy faces an internal struggle: follow her passion or choose the only socially accepted path.

Rather than surrender, Amy March adapts. Her choice to marry Laurie is not a defeat but a strategic decision shaped by social pressure and family responsibility. Through Adlerian theory, this reflects her ability to redirect her goals while preserving her sense of self. Through radical feminism, her experience exposes how female labor is undervalued and women's ambitions are constrained. The *mise-en-scène* further reveals her emotional conflict through the visual elements such as face expression and lighting. In the end, Amy does not abandon her ambition; she redefines it, finding strength and agency within the limitations imposed on her.

4.2 Amy's Self-Discovery Through Art and Social Expectations

This section focuses on answering the second research question: How does Amy's pursuit of personal satisfaction and artistic expression, amid societal expectations of domesticity, contribute to her self-discovery and personal growth? While Amy is often seen as someone who wants to marry rich, this part looks deeper into how her artistic passion and personal reflections shape her identity over time. It explores how she balances her creative dreams with the pressure to follow traditional roles, and how this struggle leads to important changes in the way she sees herself and her future.

To analyze this journey, this section uses three approaches: Adlerian psychology, which helps explain her motivation and emotional growth; radical feminist theory, which highlights the pressures placed on women in her society; and mise-en-scène analysis, which shows how visual details in the film reflect her inner development. A table of selected scenes will be presented first, followed by a detailed interpretation of each scene to explain how Amy's choices reflect her self-discovery and personal growth.



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Table 4.2 — Amy March’s Artistic Journey and Inner Conflict in Selected Scenes

Timestamp	Scene Description	Visual Elements	Dialogue/Quote	Details	Interpretation
0:25:18	Christmas morning Still on Christmas morning, Amy passionately tells her sisters about her biggest dream, to go to Paris and become the best painter in the	- Amy stands out with her determined expression and confident posture	Amy: “I have lots of wishes, but my favorite one is to be an artist in Paris and do fine pictures, and to be the best painter in the world.”		Adlerian Terms: Fictional Finalism, Compensation Radical Feminism Terms: Female Ambition

	world.				
0:05:15	Paris painting class Amy is in an art class/studio in Paris, comparing her paintings to those of other artists.	- Camera follows Amy's gaze: from her painting to others' - Soft lighting, elegant but muted tones - Close-up on Amy's slightly disappointed face	(No significant spoken dialogue in this moment)	- Amy's body language suggests self-doubt - Contrast between her work and others' subtly shown - Expression shifts from hopeful to uneasy	Adlerian Terms: Inferiority Feeling, Fictional Finalism Radical Feminism Terms: Societal Pressure on Women, Female Ambition

MIA CHUNG

01:02:35	Amy gives up painting In Paris, Amy tells Laurie she's giving up art, leading to her speech on failure, ambition, and women's economic struggle.	- Soft lighting, quiet mood - Art props reflect Amy's identity - Close-ups show emotion - Laurie stays passive in frame	Amy (finally turning, grim): "I'm a failure. Jo is in New York being a writer, and I am a failure." Laurie: "That's quite a statement to make at twenty." Amy:		Adlerian Terms: Fictional Finalism, Inferiority Feeling Radical Feminism Terms: Financial Dependence, Male Control Over Women's Lives, Women's Undervalued Labor
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			“Rome took all the vanity out of me, and Paris made me realize I’d never be a genius. I’m giving up all my foolish artist hopes.” Laurie: “Why should you? You have so much talent and energy.” Amy:		
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			“Talent isn’t genius, and no amount of energy can make it so. I want to be great, or nothing. I won’t be a common-place dauber, so I don’t intend to try anymore.” - Laurie: “And who always declares genius?”		
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			Amy: “Well, men, I suppose.”		
01:43:25	Reunion with Laurie after Beth’s death After Beth’s death, Amy and Laurie meet, both wearing black. Amy tells Laurie that she has turned down Fred	- Both wear black, symbolizing grief and emotional gravity - The setting is still, intimate, quiet, matching the emotional weight of the moment			Adlerian Terms: Inferiority Feeling, Compensation, Fictional Finalism, Lifestyle Radical Feminism Terms: Financial Dependence, Men’s Control Over Women’s Lives, Women’s Undervalued Labor

	Vaughn's proposal because she realized she didn't love him.				
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4.2.1 Christmas morning, Scene 00:25:18

On Christmas morning, Amy tells her sisters she wants to become the best painter in the world and study art in Paris. Her voice is confident, and her expressions are full of excitement and hope. Even though the setting is warm and domestic, Amy's energy, upright posture, and enthusiasm make her visually stand out in the frame, drawing attention to her determination. This moment shows us how deeply her creative dream is connected to her sense of self.

From an Adlerian perspective, this is a clear example of fictional finalism, a powerful imagined goal that gives Amy's life meaning (Milliren & Clemmer, 2007). She uses this vision to stay motivated, even when she feels overshadowed by Jo. It also reflects compensation, where Amy channels feelings of being "second-best" into the drive to achieve something great.

From a radical feminist lens, this ambition is bold and even rebellious. In the 19th century, women were expected to focus on marriage and domestic roles. As Beasley (2021) explains, female ambition has long been viewed as a threat to patriarchy. Amy's desire to be a professional artist challenges the belief that a woman's worth lies in being a wife or mother. Her dream is not just about talent, it's about independence and identity.

This scene marks an important step in Amy's self-discovery. Her artistic goal is not just a childhood fantasy, it is her way of imagining a future where she has control, value, and purpose. It shows that from a young age, Amy connects self-worth with achievement, and this belief becomes a core part of her personal growth.

4.2.2 Paris painting class, Scene 00:05:15

In a quiet painting class in Paris, Amy sits among other young artists, observing their work in silence. The mise-en-scène plays a vital role in this moment, the lighting is soft and slightly muted, creating a calm and reflective mood. As Amy looks around, the camera slowly shifts from her painting to others nearby, eventually settling on a close-up of her face. Her expression subtly changes from focused to disheartened, revealing self-doubt without a single line of dialogue.

From an Adlerian perspective, this is a powerful moment of inferiority. Amy silently realizes that her dream of becoming the “best” may not be realistic, especially in comparison to others around her. But instead of giving up, this reflection marks the beginning of her emotional growth. She starts to understand that personal value doesn’t have to come from being the best, but from redefining success in a way that feels true to herself. This also reflects fictional finalism, Amy begins adjusting her life goal to something more attainable, yet still meaningful (Milliren & Clemmer, 2007).

From a radical feminist lens, Amy’s quiet disappointment speaks volumes about how women’s ambitions are shaped and often limited by external systems. She is in Paris, but still navigating a male-dominated art world where women’s creative efforts are undervalued. As Mackay (2015) notes, women often have to do more just to be seen, while Firestone (1970) argues that the structure of patriarchy keeps women from fully achieving independence. Amy’s disappointment is not just about skill, it’s about realizing how hard it is for women to thrive in spaces not built for them.

This scene shows a key turning point in Amy's self-discovery. Her silent self-doubt leads her to reevaluate what success means, not as defeat, but as the start of a more grounded and resilient version of herself. It proves that her artistic journey is also an emotional one, shaped by comparison, pressure, and the need to define her own worth amid social limits.

4.2.3 Amy gives up painting, Scene 01:02:35

In a quiet Paris studio, Amy calmly tells Laurie that she's giving up painting. Surrounded by her own unfinished artwork, she confesses that she will never be a genius. The *mise-en-scène* deepens this emotional moment, cold natural light fills the space through large windows, and Amy is placed at the center of the frame, visually isolated as Laurie sits quietly. This calm yet cold setting mirrors not only her emotional shift, but her inner turmoil. Her voice is steady, but the close-ups reveal deep resignation as she says, "I'm a failure." As Thompson (2020) suggests, Gerwig uses lighting and framing to reflect a character's emotional development.

From an Adlerian perspective, Amy's words reflect the collapse of her fictional finalism, her imagined future as a great artist. Realizing she may never achieve the greatness she once dreamed of, she reassesses her goals. But this isn't just giving up; it's a mature shift in identity. Her line, "I don't want to be a commonplace dauber," shows her fear of mediocrity, but also a need to find new meaning. This moment shows how her feelings of inferiority push her to make painful, but realistic choices (Adler, 1927; Orgler, 1963). Even in disappointment, Amy is still striving for significance, now with more clarity and self-awareness.

Through a radical feminist lens, Amy's words expose how ambition is shaped by male-dominated standards of success. When she says, "*Well, men, I suppose,*" in response to who defines genius, she highlights a system where women's work is constantly undervalued. Dewi and Medina (2021) argue that Gerwig uses this scene to show how women are often forced to either be extraordinary or invisible. This is reflected in Amy's powerful line, "*I want to be great or nothing,*" which reveals that she knows mediocrity is not an option for women. If she is not exceptional, she will be overlooked. Amy's choice to stop painting is not just personal, it reflects how women, especially in the 19th century, had limited options to succeed without marriage. Delphy (2018) explains that under capitalist patriarchy, women's labor is devalued, and their access to power is often tied to men. Amy's decision is not weakness; it's a strategic act of survival in a world where being "average" is not enough for women.

Amy's decision to stop painting marks a significant turning point in her self-discovery. Realizing that her dream of artistic greatness may not be achievable, she confronts the gap between ambition and reality with clarity. Her statement, "*I want to be great or nothing,*" reflects how women must often strive for excellence just to be seen, and how mediocrity is not an option in a world shaped by male-defined standards. Rather than losing herself, Amy redirects her path with resilience, showing that personal growth sometimes requires letting go. This moment reveals how her identity evolves—not through success alone, but through honest self-assessment and adaptation within societal constraints.

4.2.4 Reunion with Laurie after Beth's death, Scene 01:43:25

In the aftermath of Beth's death, Amy and Laurie reunite in Paris, both dressed in black. The atmosphere is quiet and heavy, marked by shared grief and emotional exhaustion.

Without expecting anything in return, Amy calmly tells Laurie that she has turned down Fred Vaughn's proposal. This moment is not a romantic confession, it is a revelation of personal clarity. Her words reflect a deeper shift in values: she no longer sees marriage as a transaction, but as something that should be rooted in sincerity.

From an Adlerian perspective, this moment reflects Amy's emotional growth and increasing sense of social interest. She has spent much of her life compensating, striving for wealth, greatness, or acceptance, to fulfill the heavy expectations placed on her. But now, she begins to act with honesty toward herself and others. Turning down Fred Vaughn's proposal is not just about love, it is about reclaiming her right to choose freely, even when it means giving up financial security. This shows a shift from external striving to internal clarity: Amy is no longer chasing significance through achievement or marriage, but by making choices aligned with her true self.

This moment captures Amy's emotional clarity and quiet strength. Her decision to reject Fred Vaughn's proposal is no longer driven by ambition or duty, but by self-honesty. While she doesn't express it directly, her actions imply that she has come to understand and accept her true feelings for Laurie. Still, her choice isn't made with the expectation of reciprocation; it reflects a deeper emotional maturity. Rather than settling for a life without love, Amy chooses to honor her own feelings, even if that means choosing uncertainty. This decision marks a shift from external obligation to internal truth, showing how grief, love, and lived experience have reshaped her understanding of what matters. It is a quiet yet powerful moment in her journey of self-definition.

4.2.5 Summary of Analysis

To answer the second research question, Amy March's pursuit of art stems from a deep need to prove her worth, shaped by childhood feelings of inferiority. Her ambition to become a great artist is not just about talent, but about identity and recognition. However, as she grows older, she confronts the reality that 19th-century patriarchal norms limit what women can achieve. These social pressures challenge her initial dreams, forcing her to question whether artistic success alone can bring fulfillment or stability.

Instead of giving up, Amy undergoes emotional growth. She develops self-awareness and learns to adapt to her reality without abandoning her core values. Her choice to stop painting professionally and instead teach art at Jo's school shows a mature redefinition of ambition. She no longer seeks validation through fame, but finds purpose in sharing her creativity with others. This shift reflects her emotional maturity and proves that her self-development is shaped not only by her dreams, but also by how she learns to navigate and rise above social limitations.

4.3 Concluding Discussion: Amy March's Self-Discovery Through Conflict and Expression

This chapter has explored Amy March's journey of self-discovery by examining how her ambition and pursuit of fulfillment are shaped by the restrictive gender roles of the 19th century. Through scene analysis in *Little Women* (2019), the findings clearly answer both research questions and highlight Amy's emotional growth, resilience, and ability to adapt.

In response to the first research question, how Amy's ambition and desire for security conflict with societal limitations, the conflict lies in her pursuit of success in a society that limits women's choices. Amy dreams of becoming a great artist and gaining financial independence. However, as a woman, she is expected to marry well and sacrifice personal ambition for domestic duties. This conflict appears clearly in scenes where she expresses frustration that her work will never be truly valued, and when she tells Laurie that marriage is an economic necessity. Internally, Amy is torn between pursuing her passion and fulfilling her role as her family's "only hope." She doesn't give up; instead, she adapts. Her decision to marry Laurie is both emotional and strategic, a way to secure stability while maintaining a sense of self-worth. Her ambition is not erased but reshaped to fit within her reality.

In response to the second research question, how Amy's artistic pursuit and social pressures contribute to her self-development, the findings show that her ambition comes from a desire to prove herself. Facing external limitations and personal doubt, she gains emotional maturity and self-awareness. Choosing to stop painting professionally is not a failure but a conscious shift. She continues creating meaningfully by teaching art at Jo's school. This shows that she redefines success not through recognition, but through purpose. Her journey reflects growth, not by giving up, but by realigning her goals with her values.

Amy's story teaches us that growth isn't always about choosing a single path. It's about navigating complexity with resilience and redefining success on our own terms. Her journey shows that self-discovery often requires strategic adaptation, redirection and redefinition. She doesn't sacrifice herself, she empowers herself by making choices that still fulfill her.

Today, this message remains deeply relevant. Many women, and people in general, still face pressures to conform, chase unrealistic standards, or choose between passion and

practicality. In a world that often demands perfection, fast success, or constant productivity, Amy's journey reminds us that true fulfillment comes from defining success on our own terms, adapting with self-awareness, and finding purpose that aligns with our values, not just what society expects.



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CHAPTER V

CONCLUSIONS

This research explored Amy March's self-discovery in *Little Women* (2019) through Adlerian psychology, radical feminist theory, and mise-en-scène analysis. The findings reveal how Amy's dreams of artistic success and financial stability are deeply shaped by the structural limits placed on women in the 19th century. From an early age, Amy is aware that she carries the burden of her family's hopes. She dreams of becoming a great artist, but as she grows up, she begins to realize that talent alone will not guarantee recognition or security, especially as a woman.

Amy's journey clearly reflects the tension between her personal ambition and the societal roles imposed on women. She aspires to achieve greatness as an artist and gain financial independence, but 19th-century norms restrict women to domestic roles and expect them to marry for security. This conflict becomes most visible in scenes where she expresses frustration about how her work will never be valued unless she is "exceptional," and in her conversation with Laurie where she states that marriage is an economic decision. Internally, she is torn between pursuing her dreams and fulfilling her duty as her family's "only hope." These pressures force her to rethink her path, not because she lacks ambition, but because the world around her offers limited space for women to succeed on their own terms.

Amy's journey highlights the conflict between her artistic ambition and the limitations placed on women in the 19th century. She wants to succeed as an artist and gain independence, but society expects her to marry for security. This conflict becomes clear in Paris, where she realizes that talent alone won't bring recognition unless she is exceptional, something rarely afforded to women. Her conversation with Laurie reveals her awareness that

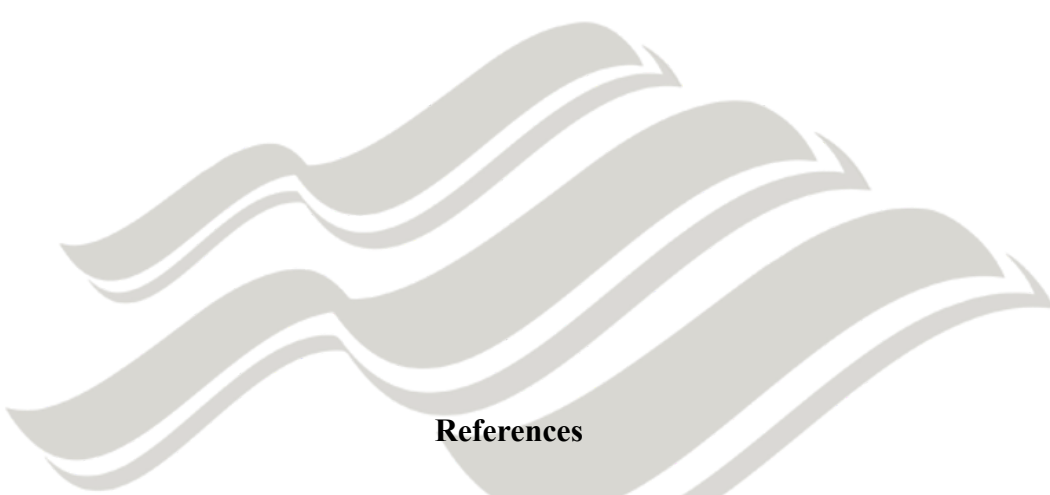
marriage is an economic necessity. These pressures shape her identity, pushing her to redefine success. Letting go of her dream to paint professionally is not failure, but growth. By choosing to teach art, she finds a new sense of purpose. Her pursuit of art, shaped by social expectations, leads her to emotional maturity, self-awareness, and a life that reflects her values.

Her growing awareness of these limits leads her to redefine success. After experiencing failure and disappointment in Paris, Amy eventually lets go of her goal to be a great painter, not because she lacks ambition, but because she understands the realities that prevent women from succeeding unless they are exceptional. Instead of continuing to chase greatness in a world that undervalues women's work, she chooses a different kind of purpose, one rooted in self-respect, love, and long-term stability. Her decision to marry Laurie, who respects her mind and supports her agency, reflects this shift. It is not a surrender to societal expectations, but a strategic and emotionally grounded choice.

At the same time, Amy does not abandon her creative identity. Although she gives up painting professionally, she continues to express her artistic self by teaching art after marriage. This shows that her self-worth is no longer defined by external achievement or traditional success, but by a life that aligns with her values. Her journey reflects how personal growth often requires reevaluating one's dreams and adapting them with clarity and purpose.

Through Amy's character, the film shows how women navigate between internal desires and external expectations. Her arc is a story of compromise, but also of strength, awareness, and transformation. Instead of choosing between love and ambition, she finds a way to integrate both on her own terms. In the end, Amy March's journey is not about becoming perfect, but about becoming real. She learns to understand herself, to love wisely, and to

choose with both heart and mind. Her story is important not just for what it says about women in the past, but also for how it speaks to women today, especially those who are still trying to find their place, their voice, and their worth.



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