

## The Portrayal of An Androgynous Female Protagonist in Louisa May Alcott's *Little Women*

Shesa Kurnia Ilahi

Universitas Trunodjoyo Madura, Indonesia  
Email : [shesakrn@gmail.com](mailto:shesakrn@gmail.com)

Suci Suryani\*

Universitas Trunodjoyo Madura, Indonesia  
Email : [suci.suryani@trunojoyo.ac.id](mailto:suci.suryani@trunojoyo.ac.id)

### Article History

Received:  
8 April 2025

Revised:  
12 December  
2025

Accepted:  
23 December  
2025

**Abstract.** This study focuses on the oppression and struggles faced by Jo March in Louisa May Alcott's *Little Women* (2018) as androgynous woman. The source of data in this study is from Louisa May Alcott's *Little Women* (2018). The theory that is used in this study is radical-libertarian Feminism from Tong and Botts (2018) and characteristics of bitch from Freeman in Fahs' book (2020). This study uses library research to collect the data. The data is collected from reading the novel *Little Women* by *Louisa May Alcott* (2018). The data of this study are derived from the monologue, dialogue between the characters, and the author's narration. The points of this study are finding out three types of oppression experienced by Jo March in Louisa May Alcott's *Little Women* (2018) as androgynous woman such as mental, verbal, and social oppression and knowing the result about Jo March's struggle which reflects radical-libertarian feminism namely struggle for the idea and struggle for androgynous woman.

**Keywords:** *androgynous, jo march, little women, radical-libertarian feminism, oppression, struggle*

### INTRODUCTION

Oppression is used to describe the unfair or cruel use of power. Economic, political, cultural, or social oppression is any form of oppression that restricts or denies rights, opportunities, or resources to certain people or groups. A social and political movement known as feminism aims to abolish the different types of oppression that women historically faced and create gender equality. The term feminism first came into being in the mid-1800s, when it describes "the virtues of women." However, it was not until 1892 that 1st International Women's Conference in Paris introduced it to the English language as a way of believing in and fighting for women's rights based on gender equality (McAfee, 2018: 2). This phenomenon is raised into a story, which is set in the 19th century, in the 1860s to be precise time setting in the *Little Women* novel. In this novel, the female protagonist Josephine March has feminine traits. Feminism is an outstanding ideology that opposes the abhorrent idea of sex-based discrimination (Ranjan, 2019: 120). Through feminism, gender injustices caused by the patriarchal system experienced by women can be eliminated. Feminism is not only about equalizing the role of women in society but also in the social, cultural, educational, and economic fields.

The feminist movement is divided into several parts, including radical feminism. The foundation of radical feminism is the idea that men's dominance of women's sexuality and

reproduction lives, as well as their sense of self-identity, self-esteem, and self-respect, is the most fundamental of all oppressions (Tong & Botts, 2018: 37). Radical feminism views patriarchy as the primary source of gender-based violence and discrimination. Patriarchy is deeply rooted in the structure and organization of society and is not just a matter of personal belief or behavior. Patriarchy is considered an authority structure that oppresses and criticizes women. According to Asnani (2020: 9), the basic principle of radical feminism is that patriarchy is the main cause of gender inequality and female oppression. Radical feminism is renowned for its unchanging opposition to male supremacy and the necessity of questioning men's privilege and authority in society.

Radical feminism is classified into two categories: radical-libertarian feminism and radical-cultural feminism. The writer tries to focus on women's oppression experienced and struggle against the oppression that represents radical-libertarian feminism by the female protagonist in the *Little Women* novel. According to Tong & Botts, 2018: 37), radical-libertarian feminism argued that an exclusively female gender identity could restrict a woman's growth as a full human being, so they encouraged women to be androgynous, to represent both the positive and negative aspects of feminine and masculine genders, or, more controversially, any appealing mix of any gender. This theory based on the idea of a woman who has masculine traits is called as androgynous woman. Androgynous woman exist to resist society's expectations to act feminine because male supremacy being the cause of women's oppression. It can make woman fulfill her

Androgynous woman as the radical-libertarian feminism emphasizes freedom for women in both personal and social matters. Tong & Botts (2018: 46) explain the way radical-libertarian feminism seeks to abolish roles for women like mothers and sexual partners. Once women become less physically involved in reproduction, they will have more opportunities to devote their time and energy to engaging in society's productive activities. Four experts—Joreen Freeman, Gayle Rubin, Kate Millett, and Shulamith Firestone—also provide an explanation of androgynous woman in the book *Feminist Thought* by Tong and Botts. One of the experts Joreen Freeman who explains androgynous woman is used by the writer because her theory is suitable to answer the research question, namely the struggle against oppression of female protagonists that depicts radical-libertarian feminism. She refers to radical-libertarian feminist women as Bitch and she is also called an androgynous woman. She explains, "What is disturbing about a Bitch is that she is androgynous and is defined as 'masculine' as well as 'feminine'" (Fahs, 2020: 290). A bitch or androgynous woman is a woman who not only has feminine traits but also masculine traits. She refuses to be a full-fledged woman and considers it an oppression for her if she is told to behave like a woman in general. Joreen Freeman also explains the characteristics of bitch, namely personality, physical, and orientation, which is used as a theory to answer this second research question.

This androgynous woman using radical-libertarian feminism can be analyzed through the novel *Little Women* on the female protagonist, Josephine March, or Jo. The writer analyzes a novel to find the oppression and struggle experienced by Jo March as androgynous woman in the novel *Little Women* set during the Civil War in the 1860s when women at that time experienced a lot of oppression and gender injustice compared to men. It happens because the patriarchy system is applied in society. It is a system that gives men privilege and dominance in some areas of moral authority, political leadership, social rights, and property ownership

(Widyaswara, 2022: 130). It is caused that the men in society are perceived as strong, leaders, brave, assertive, and rational, while women are perceived as weak, sensitive, timid, indecisive, and fickle.

## METHOD

The writer uses descriptive qualitative in this study. According to Taylor, et al., (2016: 4), qualitative methodology is the process of collecting descriptive data, people's own words, and behavioral records. It refers to data that is gathered in the form of words or images rather than numbers. This study uses descriptive qualitative analysis to examine the relationship between words or phrases that can convey specific meanings. Using a descriptive qualitative method, the writer can analyze the perspective of androgynous woman using radical-libertarian feminism that focuses on the analysis of the female protagonist, Jo March in the novel.

The source of data in this study is the novel entitled *Little Women* (2018) by Louisa May Alcott. Through the novel, the study describes women's oppression and struggle based on radical-libertarian feminism. The data is the novel in the form of phrases, sentences, monologues, dialogues, and conversations between the female protagonist with other characters in Louisa May Alcott's *Little Women* (2018).

The data is derived from an examination of Louisa May Alcott's novel *Little Women* (2018). The first procedure of collecting data is by reading the novel several times while marking the data related to the objective of this study. The second procedure of collecting data is by classifying the data from the novel which are related to oppression and struggle as androgynous woman focusing on the female protagonist named Josephine March or Jo in the novel.

## RESULT AND DISCUSSION

### RESULT

#### A. Results Oppression

The results of the data gathered from the novel *Little Women* are presented in this chapter. It addresses the issues raised by the study, namely the oppression against Jo March as androgynous woman in the *Little Women* novel. The types of oppression experienced by Jo March such as MO (mental oppression), VO (verbal oppression), and SO (social oppression). Hence, the findings concerning each form of oppression is clarified in this part.

##### A.1 Mental Oppression

Mental oppression is a kind of oppression that has an impact on the victim's psychological condition and society as a whole by encouraging social inequality between the dominant and submissive groups, which makes it difficult for the victim to engage in society (Nabila, 2020: 16). The meaning of this term is wide and refers to a variety of psychological manipulation or control techniques that restrict a person's freedom of speech, thinking, and freedom of choice. The following is the datum of mental oppression experienced by Jo March in the *Little Women* novel (2018).

“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 the window or cry?” (Alcott, 2018: 3)

Jo March, the character in this scene, is complaining to her sister Meg about how hard her work as a maid is. Jo experienced mental oppression in feminism because she is a woman who at that time was restricted from working in certain fields. As a woman, she can only be a maid or a tailor. Jo is drawing comparisons between her hardships and those of Meg, a tailor with her own different set of difficulties. The difficulties Jo has at work—being locked up for hours with an elderly woman who is reportedly tense and picky—are captured in her words. Jo's already taxing job as a maid is made more stressful by the elderly woman's actions. Jo describes how the woman keeps her occupied all the time, is never pleased with her work, and ultimately drives her to the point of wanting to cry or go away. The emotional pressure that Jo goes through is linked with mental oppression. Her anger and want to "fly out the window or cry" serve as evidence of how oppressive circumstances can affect a person's mental health. It illustrates the mental impact that meeting social norms and dealing with challenging relationships can have. This corresponds to Tong & Botts' (2018: 37) oppression in feminism theory about oppressive power dynamics. It emphasizes on the inequality of power and oppressive dynamics that are frequently seen in patriarchal systems, wherein some people—women in particular—are exposed to persevering assessment, expectations, and limitations that limit their potential to achieve equality and freedom. Jo's situation is seen as a representation of an authoritarian relationship in which Jo's aunt dominates and has undue power over Jo.

### A.2 *Verbal Oppression*

Verbal oppression is when someone uses words or speech to oppress another person, such as by yelling at them, swearing at them, degrading them, or threatening to hurt them (Saputra & Al-Hafzh, 2023: 509). Here is the datum which represents the verbal oppression faced by Jo March in the novel *Little Women* (2018).

"Jo does use such slang words!" observed Amy, with a reproving look at the long figure stretched on the rug. (Alcott, 2018: 4)

Amy is expressing her criticism or disapproval of Jo's usage of slang phrases in the provided sentence. This is comparable to verbal oppression in that Jo's freedom of voice can be put under pressure or restricted by Amy's critical attitude and disapproving expression. Since verbal oppression frequently entails the use of words that marginalize, control, or reject others, Amy's dislike of Jo's word choice in this instance can have contributed to an environment that is verbally restrictive or oppressive. It draws attention to how verbal control, such as critiques and judgments, can restrict someone's ability to express oneself freely. This is by oppression in the feminism theory of Tong & Botts (2018: 38) to act depending on their gender. It implies that the unequal placement of opportunities, power, and finances between both genders is frequently justified by emphasizing the biological distinctions between men and women. This demonstrates how patriarchy works to uphold gender norms and expectations, even in seemingly insignificant parts of daily life like the words that women are permitted to use and the words that they are not, like slang. Jo's usage of slang is considered to be unacceptable with gender stereotypes and how women, like Jo, are judged or criticized for speaking in a way that appears inappropriate or untraditional.

### A.3 Social Oppression

In general, social oppression affects social groups that are divided into castes or classes. In certain instances, it occurs between persons of various socioeconomic backgrounds, castes, intelligence levels, physical characteristics, cultures, etc., and is used by superiors to demean those who are inferior (Amiliyah, 2016: 1). Below is the datum which depicts the social oppression that Jo March experienced in the novel *Little Women* (2018).

“You must have gloves, or I won’t go,” cried Meg decidedly. “Gloves are more important than anything else. You can’t dance without them, and if you don’t I should be so mortified.” (Alcott, 2018: 25)

Meg’s persistence that Jo March should wear gloves can appear harmless, but it has deeper social connotations. The historical and social background of *Little Women*, the relationships between the characters, and the author’s descriptions all contribute to our understanding of the relevance of gloves in the story. During the 19th century, when the story is set, gloves are not just a fashion item in the historical and social setting of *Little Women* but they also represent social class and match to social norms. As Jo March’s elder sister, Meg feels obligated to know the unspoken laws that apply to the world outside their house. In this particular situation, her sister’s demand that Jo March wear gloves can be interpreted as evidence of social oppression. The pressure to live up to a particular standard and fulfill social expectations. It is in line with Tong & Botts’ (2018: 11) theory of oppression in feminism about patriarchy challenged by feminists. It shows that patriarchy dictates Jo’s behavior and looks requires looking at how gender norms are deeply embedded in social norms.

## B. The Struggle of Jo March Represents Radical-libertarian Feminism

The data found in the novel about the struggle performed by Jo March is elaborated based on the idea of androgynous woman which used radical libertarian feminism by Tong and Botts (2018). Besides the elaboration about Jo’s struggle based on Freeman in Fahs’ book (2020) is also provided to strongly show the idea of radical libertarian feminism. The elaboration of Jo’s struggle is divided into two, namely struggle for the idea and the struggle for an androgynous woman.

### B.1 Struggle for the Idea

The section describes the struggle for the idea based on the Tong and Bots (2018) performed by Jo as androgynous woman namely radical-libertarian feminism. Besides, the characteristics of bitch such as the personality from Freeman in Fahs’ book (2020) are also described in this section to show clearly the idea of radical-libertarian feminism.

Struggle for the idea indicates an important step in achieving gender equality for women who are starting to struggle for their human rights to be preserved as valuable, autonomous beings free from oppression (Saputri, 2018: 314). Struggle for the idea also involves within patriarchal systems and breaking traditional norms. Women can progressively destroy patriarchal systems, promote an improved, and make equal society for everybody by continuing to fight for new and more equal beliefs. That is the idea of radical-libertarian feminism by Tong and Botts (2018).

The datum is about radical-libertarian feminism shows the struggle for the idea by Jo when she wants to work and find her happiness. The datum below is a depiction of the struggle for the idea conveyed by Jo in the novel *Little Women* (2018).

“So, I did, Beth. Well, I think we are. For though we do have to work, we make fun of ourselves, and are a pretty jolly set.” (Alcott, 2018: 3)

The statement “For though we do have to work” in the context of a job and the necessity to make money conveys a feeling of reflected content in the paragraph. But Jo also adds a positive perspective to their circumstances by emphasizing their capacity for self-satisfaction and their general optimism in the line “we make fun of ourselves, and are a pretty jolly set”. In this situation—which is related to struggle for the idea—Jo and Beth maintain a cheerful and optimistic belief while encountering difficulties and having to work while finding comfort and solidarity in their common experiences. The main idea is that flexibility and the ability to create solutions remain especially when faced with hardship. This is relevant to Tong & Botts' {2018: 38) theory about radical-libertarian feminism to abolish gender roles for equality. It contends that creating a professional or social atmosphere in which people can express themselves, challenge stereotypes, and work without being constrained by traditional gender norms helps to build a more equal society.

The following sections present the datum and its elaboration based on Freeman's theory regarding personality as one of the characteristics of bitch. The datum illustrates the personality of bitch who is strong-willed as Jo struggles with the idea. She wants to succeed financially so that her family will be fulfilled. The way Jo portrays her struggle for the idea in the novel *Little Women* (2018) is explained as follows.

“You're a blighted being, and decidedly cross today because you can't sit in the lap of luxury all the time. Poor dear, just wait till I make my fortune, and you shall revel in carriages and ice cream and high-heeled slippers, and posies, and red-headed boys to dance with.” (Alcott, 2018: 38)

The statement conveys the hope for a better life and the confidence of success in the future. “Poor dear” denotes that Jo is going through a difficult time or is limited in some way right now. Jo, on the other hand, conveys a great desire for a better future, which is represented by the prospect of riches and success. The goal of upward social mobility is implied by the idea of being wealthy. It gives the impression that Jo intends to overcome their current situation and achieve financial success by optimism and good fortune. An image of a more luxurious and pleasant existence is highlighted by the particular references to “carriages, ice cream, high-heeled slippers, posies, and red-headed boys to dance with”. These components relate to a desire and stand for the finest things in life. Jo uses words like “you shall revel in” to assure Meg that she will share her wealth and success. This suggests a giving spirit and a willingness to help others when one has attained success in life. It shows that there is hope for overcoming obstacles and realizing goals. Words such as “wait till” convey a sense of optimism and expectation for the future. The meaning of “red-headed boys to dance with” represents excitement, celebration, and friendship. It gives the idea of a better life a more individualized touch by implying that success will bring with it both financial success and fulfilling social relationships. This accords with the theory from Freeman in Fahs (2020: 289) about the personality of bitch who has a strong-willed. It indicates Jo is strong and passionate in her belief to be rich and wants to make her family happy by buying things for them.

## B.2 Struggle for Androgynous Woman

Struggle for an androgynous woman is the term used to describe the difficulties or challenges that an androgynous woman (a person with both masculine and feminine traits) must overcome because of cultural standards, expectations, gender norms, stereotypes, and an urge for self-expression (Tong & Botts, 2018: 37). Below is the datum about radical-libertarian feminism that shows the struggle faced by Jo March as the androgynous woman in the novel *Little Women* (2018).

“That’s why I do it. I detest rude, unladylike girls! I hate affected, niminy-piminy chits!” (Alcott, 2018: 4)

According to the statement given, Jo does not enjoy some women’s behaviors that are linked to traditional beliefs of femininity. Jo wants to embrace a more androgynous and wants to go beyond norms of gender, as seen by her preference for particular behaviors in women. It is said that “I detest rude, unladylike girls! I hate affected, niminy-piminy chits!” indicates a rejection of traditional gender norms and a preference for openness. “That’s why I do it” refers to a commitment to rejecting norms of gender or embracing androgynous identity. Jo wants to behave differently because she considers traditional beliefs of femininity to be restrictive. This is aligned with Tong & Botts (2018: 37) theory about radical-libertarian feminism about women being empowered by androgynous. It means empowering them to express themselves genuinely without sticking to traditional norms of gender.

The next sections give the data and its elaboration based on Freeman’s theory about the characteristics of bitch that involve physical and orientation (2020).

The first data is about the physical bitch as the struggle for androgynous woman. Jo does not concern her look about her dress getting spoiled and does not want to buy a new one. The representation of the struggle for an androgynous woman is portrayed as follows.

“Mine are spoiled with lemonade, and I can’t get any new ones, so I shall have to go without,” said Jo, who never troubled herself much about dress. (Alcott, 2018: 24)

In that statement, Jo’s dress is ruined with lemonade, but she will not be getting new ones. It implies that she does not care about her style or look. She challenges traditional gender norms and societal expectations for women, taking into consideration the connection with the struggle for an androgynous woman. It is possible to see Jo’s refusal of a new dress and her lack of interest in fashion as a rejection of stereotypically feminine traits. The data shown by Jo aligns with Freeman’s theory in Fahs (2020: 289) about the characteristics of a physical bitch who does not care about her appearance. This has a connection with the struggles faced by an androgynous woman, who similarly reject social expectations around how they express themselves and pressure to stick to stereotypically feminine standards.

The last data is about the orientation of bitch. Jo values the freedom to be unmarried, which reflects the struggle for an androgynous woman. Jo’s recognition of the struggle for an androgynous woman resembles below.

“Nothing more, except that I don’t believe I shall ever marry. I’m happy as I am, and love my liberty too well to be in a hurry to give it up for any mortal man.” (Alcott, 2018: 401)

Jo’s claim that she does not believe in marriage, is content with herself and values her liberty is closely aligned with the concept of the struggle for an androgynous woman seeking personal satisfaction and autonomy beyond the traditional norms of marriage. The focus on

independence and happiness of being shows a resistance to cultural restrictions that can restrict women's responsibilities within the norms of marriage. Jo's persistence in not getting married is consistent with Freeman's theory in Fahs (2020: 289) about the orientation of bitch to refusal of marriage. It represents Jo's independence in deciding her own way and achieving fulfillment in ways that defy traditional societal norms.

## DISCUSSION

### A. The Oppression against Jo March

The following part of the study examines at the oppression that Jo March face in *Little Women* novel. The topic of discussion focuses on the oppression of Jo March. The data given elaborated by Tong and Botts (2018) about oppression in feminism.

The first topic discussed in the first sub-point of this discussion is the mental oppression of Jo March as the female character in the novel *Little Women* (2018). The oppression of female protagonists performed by Jo March in this case is the dialogues, monologues, and author narration in the novel *Little Women* (2018) by Louisa May Alcott.

The first finding is that Jo as the female protagonist in the novel *Little Women* (2018) gets the mental oppression from her aunt and restricts her from things because she is a woman. Mental oppression happens because the restrictions for women are caused by power and patriarchy which really sticks in traditional society. According to Tong & Botts (2018: 37), "Men's power over women's sexuality and reproduction is the biggest source of oppression, and it affects how women feel about self-respect, self-identity, and self-esteem" and it proves with the previous study which uses the same theory with this study about oppression in feminism. The previous study is by Andini, et al. (2020) entitled "Emotion of Dominance Depicted by Amy Elliot Dunne of Gone Girl Film". Although the data source for this study on feminism's oppression is different from the previous study, this study and previous study are still employing the same theory. In the character of Amy Elliot Dunne from the film *Gone Girl*, it is about the dominant feeling and desirable qualities for a woman based on radical libertarian feminism perspectives.

Based on the findings, Jo works with an old woman, namely her aunt, and she often causes mental oppression to Jo because she does not stop telling Jo to do things and is always dissatisfied with what Jo does. She also hated herself for always being restricted when she wanted to do something because at that time, according to the setting of the novel, the 19th century, there was still patriarchy and power so women were not free to do anything according to their wishes. Jo feels frustrated about this because she can only stay at home even though she also wants to experience what men are free to do, such as traveling far away.

This can be concluded that Jo experiences mental oppression because of her biological reproduction and sexuality as a woman. She also could not make her own wishes come true because she is limited to do things. It highlights Jo's personality and the complexities of her relationships while providing an overview into the mental oppression that is portrayed in *Little Women* novel.

The second kind of oppression is encountered by Jo March in the novel *Little Women* (2018) by Louisa May Alcott. Her sisters cause verbal oppression that is challenged by Jo March because she is instructed to behave more like a feminine woman than a male. This has a correlation with the theory of the Tong and Botts, "Biological distinctions between men and

women are exaggerated by patriarchal ideology, which ensures that men always play the dominating, or masculine, roles and women always play the dependent or feminine, ones" (Tong & Botts, 2018: 38).

According to the findings of *Little Women*, Jo is directed to adopt a more dependent and feminine character that reflected the standards of the traditional society in that time. It is aligned with Lathifah & Nurhidayat (2024: 36) who stated there are many people who still stick to a patriarchal society where women have to cave in and abide by men. Patriarchal ideologies encourage the idea that women should play roles that are often associated with femininity, such as being dependent, nurturing, and devoted to family. Jo's sister persisted in verbally abusing her and pressuring her to stick to the patriarchal norms and ideologies of that time. Jo finds it challenging to express herself since she does not fit into traditional gender norms. She is restricted by societal norms arising from gender stereotypes, which prevents her from fully realizing her abilities.

Jo March challenges another type of oppression in Louisa May Alcott's novel *Little Women* (2018) namely social oppression. Jo March challenges social oppression when she opposes her sister because she is told to conform to traditional gender norms. Based on Tong & Botts (2018: 11), "Patriarchal system is characterized by hierarchy, power, and dominance".

The dispute between Jo and her sister shows how patriarchal ideology affects social relationships and how people from the same family can adopt and reinforce oppressive regulations. Based on the findings, Jo is pressured to conform with social norms, such as being instructed to take care to her looks in order to avoid resembling a guy. Jo is also required to wear a glove, which is an essential component of attending the party. Until at that point, she is not permitted to purchase luxury items. All of this social oppression is experienced by Jo because she is in a family that strongly adhered to traditional norms and is also caused by her family's economy which is not in accordance with Jo's stance, which does not want to be bound by traditional norms and wants to achieve glory for her family with her beliefs.

## B. The Struggle of Jo March Represents Radical-libertarian Feminism

This section of the study discusses about the struggle of Jo March against oppression depicts radical-libertarian feminism in Louisa May Alcott's *Little Women* (2018). The focus of the discussion is radical-libertarian feminism of Jo March as the female protagonist in the novel *Little Women* (2018). The data that have been discussed is further explained using Tong and Botts' theory of radical-libertarian feminism (2018) and also analyzed using theory from Freeman (2020) about characteristics of bitch namely personality, physical, and orientation.

The first topic of this discussion based on *Little Women* novel is struggle for idea of Jo March, based on the data in the previous section. The dialogue carried out by Jo March and her other sisters in Louisa May Alcott's *Little Women* (2018) represents a portrayal of struggle for idea. Jo's response shows that they are struggling with the idea since she wants to enjoy herself and think she has earned the right to do so.

Based on the findings of Jo March's effort to achieve whatever she wants, to follow her ambition of becoming a writer, and to sell her hair in Louisa May Alcott's novel *Little Women* (2018), this theory from Tong and Botts has resemblance with these issues. Tong and Botts idea that, "The androgynous women accepts as part of their gender identity any characteristics that

allow them to live life on their own terms rather than limiting themselves to serving as a charming girls with a sense of little authority" (Tong & Botts, 2018: 38). It is supported by previous study that used the same theory on radical-libertarian feminism. The previous study, "Radical-Libertarian Feminism of the Main Character in Kate Chopin's The Awakening," is conducted by Yeremia (2018). The same theory is still used in both the previous and current studies on radical-libertarian feminism, despite the differences in the data source. The previous study discusses radical-libertarian feminism in Kate Chopin's The Wakening protagonist. The previous study mostly focuses on the protagonist's acts, which demonstrate her radical-libertarian feminist spirit.

Jo March defies social norms for women of the era by aiming to be a writer, a career generally associated with men during that time. This is in line with (Djundjung & Yong, 2022) who said that gender roles and sexuality are shaped by dominant beliefs, which places women in a marginalized position, making them politically disadvantaged and vulnerable. Her determination wants to live a life on her own terms rather than following the traditional norms of women. Jo challenges the idea that women should only be charming and dependent by pursuing a job and independence.

The act of selling her hair to earn income highlights Jo's commitment to follow her own path. Sacrificing her long hair, a sign of traditional femininity, represents her rejection of society norms that limit women's appearances and activities. Instead, she emphasizes her freedom and independence, which is consistent with the idea that androgynous women accept capabilities that allow them to live their lives on their terms.

The last type of struggle in *Little Women* novel (2018) by Louisa May Alcott shows the struggle for androgynous woman experience by Jo March. According to Freeman "A Bitch's androgynous character, which combines aspects of herself that are often linked with both 'femininity' and 'masculinity' is what makes her so unbearable." (Fahs, 2020: 290).

Her rejection of traditional gender stereotypes and willingness to accomplish her goals demonstrate her desire for the androgynous woman. Jo's character embodies a combination of characteristics traditionally associated with both masculinity and femininity within the novel's time period. Her unwillingness to adapt to purely feminine traits, as well as her goal, challenge her society's established norms. Jo's independence, confidence, and ambition are perceived as threatening or uncomfortable by people who conform to traditional gender norms.

The writer concludes that this study aligns with the theory of oppression in feminism and struggle that reflects radical-libertarian feminism by Tong and Botts (2018) and Freeman (2020) in *Little Women* novel (2018) by Louisa May Alcott. It focused on the oppression of Jo March as the female protagonist. However, this study also focuses on the struggle of the female protagonist namely Jo March in the novel *Little Women* (2018).

## CONCLUSION

According to the analysis of the data, there are two points in this study. The first point is the writer finds out the result of the oppression of Jo March as the female character in the novel *Little Women* (2018) after the writer reads and analyzes the novel. The writer finds data from conversations of Jo March in the novel with other characters that contain oppression using oppression elaborated in Tong and Botts' book (2018). The types of oppression experienced by

Jo March as androgynous woman are mental oppression, verbal oppression, and social oppression.

The second point is the writer finds data on the struggle of Jo March against oppression that represents radical-libertarian feminism. There are two types of Jo March's struggle. First is the struggle for the idea. The last is the struggle for an androgynous woman. Two types of struggles are using theory from Tong and Botts (2018) namely radical-libertarian feminism and the characteristics of bitch from Freeman in Fahs' book (2022).

Louisa May Alcott's *Little Women* (2018) analysis may be a beneficial and pleasant work. Examining the novel's observations on historic events like transcendentalism, the Civil War, and the women's suffrage movement might be intriguing, given how the plot and characters are impacted by these factors. Furthermore, examining Alcott's narrative strategies and writing style—including her use of themes, symbolism, and foreshadowing—may provide light on how her decisions contribute to the main concepts and messages of *Little Women* (2018).

## REFERENCES

Alcott, L. M. (2018). *Little Women*. Global Grey. [globalgreybooks.com](http://globalgreybooks.com/little-women-global-grey.htm)

Amiliyah, N. F. (2016). The Social Discrimination Represented in J.K Rowling's Harry Potter and The Half-Blood Prince and Harry Potter and The Deathly Hallow. In *Digital Repository Universitas Jember*.

Asnani, T. W. (2020). Radical Feminism in Eka Kurniawan's Novel Beauty is a Wound. *Journal of Language*, 2(1), 9–16. <https://doi.org/10.30743/jol.v2i1.2477>

Djundjung, J. M., & Yong, Y. B. (2022). Feminist Perspective of Cross-Gender Power Relation in Caryl Churchill's Top Girls. *K@Ta*, 4(2), 160–178. <http://puslit2.petra.ac.id/ejournal/index.php/ing/article/view/15492>

Fahs, B. (2020). Burn It Down! : Feminist Manifestos for the Revolution. In *Verso*.

Lathifah, N.N., & Nurhidayat, N. (2024). Independent Woman in The Korean Drama The World of The Married: Feminism Theory. *Jurnal Onoma: Pendidikan, Bahasa, Dan Sastra*, 10(1), 36–42. <https://doi.org/10.30605/onoma.v10i1.3058>

McAfee, N. (2018). Feminist Philosophy. In *The Stanford Encyclopedia of Philosophy* (Fall 2018). Edward N. Zalta. Accessed on January 19th, 2025. <https://plato.stanford.edu/archives/fall2018/entries/feminist-philosophy>

Nabila, A. (2020). *The Oppression Towards Woman as Reflected in Charlotte Perkins Gilman's The Yellow Wallpaper*. Diponegoro University.

Ranjan, R. (2019). International Journal of English Language & Translation Studies. *International Journal of English Language, Literature and Translation Studies (IJELR)*, 6(4). <https://doi.org/10.33329/ijelr.64.120>

Saputra, M. D., & Al-Hafzh, M. (2023). Subaltern Women in the Novel Sing, Unburied, Sing by Jesmyn Ward. *E-Journal of English Language and Literature*, 12(3). <http://ejournal.unp.ac.id/index.php/jell>

Saputri, Y. D. (2018). A Feminist Analysis on Women's Struggles in Breaking Gender Inequality as Seen in Nevil Shute's a Town Like Alice. *English Language & Literature Journal*, VII(3), 312–323.

Taylor, S. J., Bogdan, R., & DeVault, M. J. (2016). *Introduction to Qualitative Research Methods* (4th ed.). John Wiley & Sons.

Tong, R., & Botts, T. F. (2018). *Feminist Thought: A More Comprehensive Introduction* (5th ed.). Routledge.

Widyaswara, N. M. (2022). Black Feminism in Selected Poems by Audre Lorde and Lucille Clifton. *Ilmu Budaya: Jurnal Bahasa, Sastra, Seni Dan Budaya*, 6, 129–136. <https://ejournals.unmul.ac.id/index.php/JBSSB/article/view/5205>