

**THE PORTRAYAL OF THE DAUGHTERS IN THE *LITTLE*
WOMEN NOVEL AND ITS ADAPTED DRAMA SERIES: A
COMPARATIVE STUDY**

THESIS



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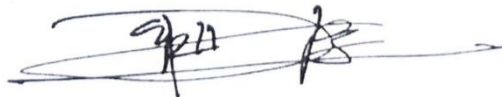
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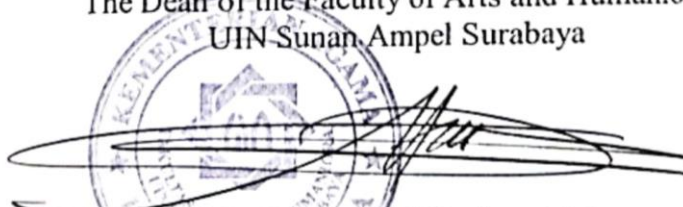
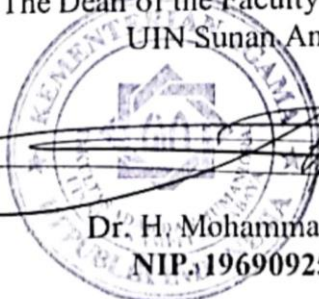
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ABSTRACT

Muzzaki, M. F., (2022). *The Portrayal of The Daughters in the Little Women Novel and Its Adapted Drama Series: A Comparative Study*, UIN Sunan Ampel Surabaya. Advisor: Dr. Wahju Kusumajanti, M. Hum.

Keywords: New Criticism, Comparative Study, *Little Women*

The researcher of this study examines the differences and similarities that appear in the novel *Little Women* by Louisa May Alcott and the adapted drama series with the same title by Chung Seo-Kyung. The researcher focuses on the character of the three-daughter appeared in both works. Therefore, this study focuses on describing the characterization of the three daughters who appear in both works.

The researcher uses a new criticism approach to collect the data based on the characterization of three-daughters in both works. Since the researcher analyzes a novel and its adaptation work in the form of drama series, the researcher uses a comparative study to analyze both works. In this study, the researcher uses a descriptive qualitative method to collect the data clearly and systematically.

The result of this study finds the differences and similarities between both works. Chung Seo-Kyung followed the outline of Alcott's work in describing the three daughter characters, such as having a good work ethic, care, and living in poverty. However, in the drama series, Chung Seo-Kyung added cultural differences such as naming rules, modernist settings, and behavioral activity in the three daughter characters. Besides, Chung Seo-Kyung added a more intense and suspenseful sense to her work.

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ABSTRAK

Muzzaki, M. F., (2022). *Penggambaran Putri dalam Novel Little Women dan Serial Drama Adaptasinya: Sebuah Studi Banding*, UIN Sunan Ampel Surabaya. Pembimbing: Dr. Wahyu Kusumajanti, M. Hum.

Kata Kunci: Kritik Baru, Studi Banding, Adaptasi Film, *Little Women*

Peneliti penelitian ini mengkaji tentang perbedaan dan persamaan yang muncul dalam novel *Little Women* karya Louisa May Alcott dan serial drama adaptasi berjudul sama karya Chung Seo-Kyung. Peneliti berfokus pada karakter ketiga putri yang muncul dalam kedua karya tersebut. Oleh karena itu, penelitian ini berfokus pada pendeskripsian karakterisasi ketiga putri yang muncul dalam kedua karya tersebut.

Peneliti menggunakan pendekatan kritik baru untuk mengumpulkan data berdasarkan karakterisasi tiga anak perempuan dalam kedua karya tersebut. Karena peneliti menganalisis sebuah novel dan karya adaptasinya dalam bentuk serial drama, peneliti menggunakan studi komparatif untuk menganalisis kedua karya tersebut. Dalam penelitian ini, peneliti menggunakan metode kualitatif deskriptif untuk mengumpulkan data secara jelas dan sistematis.

Hasil penelitian ini menemukan perbedaan dan persamaan antara kedua karya tersebut. Chung Seo-Kyung mengikuti garis besar karya Alcott dalam menggambarkan ketiga karakter putri tersebut, seperti memiliki etos kerja yang baik, peduli, dan hidup dalam kemiskinan. Namun, dalam serial drama tersebut, Chung Seo-Kyung menambahkan perbedaan budaya seperti aturan penamaan, setting modernis, dan aktivitas perilaku pada ketiga karakter putri tersebut. Selain itu, Chung Seo-Kyung menambahkan rasa yang lebih intens dan menegangkan pada pekerjaannya.

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CHAPTER I

INTRODUCTION

1.1. Background of the Study

A great number of authors draw inspiration for their writing from other authors' works or from events that have place in the past. Everything in literature is built on something else that came before it, whether it be a system, a code, a tradition, or anything else (Allen, 2000, p. 10). This is true regardless of the type of item that came before it. There is a cyclical nature to both the literary canon and the world of fashion. Because of this, it is not unusual to discover that the central theme of one piece of literature is comparable to the central theme of another piece of literature. This is due to the fact that the concept of literary works is continually being recycled and used as a source of inspiration for other works of current literature. This type of research is known as comparative study, and it examines the ways in which one literary work alludes to or refers to another.

A comparative study is an investigation that looks at the parallels and dissimilarities that exist between two or more things that belong to the same general category. This can be done with two or more different things, but they all fall under the same category. Comparative study can also be understood as an endeavor to compare two or more works by placing them next to one another and analyzing the differences and similarities between them. This is an additional way of looking at comparative literature. Things like comparative literature, general research, and literary analysis in relation to history or other scientific fields are all included under the umbrella term "literature," which covers a wide range of topics

(Wellek & Warren, 1948). In this, an attempt is made to draw connections between various works of literature, focusing on how these works influence one another, the things that can be taken from them, and the things that they offer.

In the field of comparative study, the focus is typically on the link between two pieces of literature that come from different cultures but share similarities in terms of both their structure and their subject matter. Comparative study, according to Francois Jost (1974, p. 9), focuses on the interactions and similarities between two or more national literatures, namely the differences of the authors and the special function in the transmission process, which can be seen from the point of view of literary techniques and doctrines. Comparative literature is the study of literature that is not limited to the boundaries of a single country, as well as the study of the connections between literature on the one hand and other fields of knowledge and belief, such as the arts (Block, 1964, p. 78). Comparative study requires carefulness in terms of context, text, literary spirit, literary theory, history and so on.

The cultural perspective that people hold across the nation ends up being the primary contributor to the differences and similarities that can be seen in the various works. In the world of screenwriting, something like this might have taken place. *Little Women*, which was originally published in 1868 and was written by Louisa May Alcott, is a good example of a work that is related to itself and another work. After that, the work was modified by a number of different directors and screenwriters into a form suitable for the movie. The previous research about *Little Women* mostly only discussed adapted work arranged by the

same background of the author, who are western authors (Simons, 2020; Stehnová, 2021; Tomanová, 2022). Then the researcher of this study tries to elaborate a new kind of study that is different from the study before, which discuss about the same title of *Little Women* but it is adapted by a Korean director and screenwriter.

The process of adaptation leads to several differences and similarities occurred in a literary work entitled *Little Women*. Louisa May Alcott is the author of the work that was first published in 1868. In the original work, Alcott's *Little Women* narrated about daughters that fell into poverty and fought against their flaws in life. Almost a century and a half later, in 2022, a Korean screenwriter, Chung Seo-Kyung, has her own adaptation style in transforming Alcott's *Little Women* novel into drama series. Chung Seo-Kyung was helped by Kim Hee-Won, the drama series director, to create a great combination of work. However, Chung Seo-Kyung's narration decided the whole thread of *Little Women* drama series. Seo-Kyung created the story from different views, such as a cultural point of view, naming rules of the characters, and a modernist setting, while she still added the same point of view of the characters, such as hard worker, care, and living in poverty.

The researcher decided to compare the novel and the series since there are aspects of both that are different and that are the same in the two mediums. By reading the novel first and then seeing the movie series, the researcher can have a greater knowledge of the differences and similarities that exist between the two

forms of media. Examining the motivations behind the screenwriter's decision to compose the script has also become an interesting subject to consider.

1.2. Problems of the Study

1. How is the eldest daughter portrayed in the novel and the drama series?
2. How is the second daughter portrayed in the novel and the drama series?
3. How is the youngest daughter portrayed in the novel and the drama series?
4. What are the similarities and differences appeared in adapted drama series that?

1.3. Significance of the Study

The researcher hopes this research gives a new perspective on the use of comparative study and new criticism in literary work, especially in May Alcott's *Little Women* and Chung Seo-Kyung's *Little Women*. It is expected that the findings of this study will have a positive impact on individuals who desire to compose a literary work or write a script that is inspired by the works of others. The researcher also has high expectations that the people who read this study may one day do their own research on any aspect of the subject matter that is linked to this study.

1.4. Scope and Limitation

The scope of this study is the novel and drama series entitled *Little Women*. The researcher focuses on the characterization of the three daughters in the *Little Women* novel by Louisa May Alcott, published in 1868 by Global Grey, and *Little Women* drama series by a Korean screenwriter, Chung Seo-kyung, and

directed by Kim Hee-won in 2022, which is acknowledge to be based on the novel. The three daughters in the novel are Margareth March, Josephine March, and Amy March, while the three daughters in the series are Oh In-Joo, Oh In-Kyung, and Oh In-Hye.

1.5. Research Methods

This study is a based research library. It is a base qualitative study where the data is described and analyzed using words and phrases.

1.5.1. Data Source

The main data resources for this study are taken from the *Little Women* novel by Louisa May Alcott, published in 1868 by Global Grey, and the Netflix drama series entitled *Little Women* written by Chung Seo-Kyung and directed by Kim Hee-Won. The researcher only focuses on characterizing the three daughters in the novel and drama series; the eldest daughter, the second daughter, and the youngest daughter.

The researcher also uses secondary data resources to conduct this study. The secondary resources mean to help the researcher elaborate and support this study in detail. The secondary resources used are books, journal articles, and internet sources.

1.5.2. Data Collection

The researcher did the following steps to collect data.

1. The researcher collects the data by highlighting sentences and paragraphs that characterize the characters of the eldest, second, and youngest daughters while reading the *novel Little Women*.
2. The researcher collects the data by taking notes on the script/subtitles of the drama series that characterize the characters of the eldest, second, and youngest daughters while watching the *Little Women* drama series.
3. The researcher classifies the data on characters' descriptions of the eldest, second, and youngest daughters in both *Little Women* works.

1.5.3. Data Analysis

After data collection, the researcher performs the analysis as outlined below.

1. The researcher highlights the difference in the number of characters in the *Little Women* novel and drama series using movie adaptation.
2. The researcher analyses the characters portrayed in the eldest daughter in the *Little Women* novel and the *Little Women* drama series using comparative and reader's response theory to find the author's perspective about the works.
3. The researcher analyses the characters portrayed in the second daughter in the *Little Women* novel and the *Little Women* drama series using comparative and reader's response theory to find the author's perspective about the works.
4. The researcher analyses the characters portrayed in the youngest daughter in the *Little Women* novel and the *Little Women* drama series using comparative and reader's response theory to find the author's perspective about the works.

5. The researcher concludes all the analysis about the differences and similarities appear in both works.



CHAPTER II

THEORETICAL FRAMEWORK

In this chapter, the researcher applies several theoretical frameworks to the process of carrying out this study. The researcher has determined that a comparative study and new criticism approach will be the best way to approach this research because it is about comparing a novel and a drama series. The researcher offers the following explanation for those interested in a more in-depth discussion regarding the theories.

2.1. Comparative Study

A comparative study is one that examines the similarities and differences between two or more entities that belong to the same category. An additional interpretation of comparative literature is that it is an attempt to compare two or more works side by side. Included in the category of literature are such things as comparative literature, general research, and literary analysis in relation to history or other scientific fields (Wellek & Warren, 1948). There is an attempt made in this to connect different pieces of literature with one another, how they influence one another, what can be taken from them, and what they offer.

A comparative study, according to (Basnett, 1993), is a cross-cultural study text that is characterized by interdisciplinary study and connected to the pattern of relationships in literature across space and time. Her viewpoint was that in order to conduct a study of comparative literature properly, there needed to be two different things to analyze and contrast. The second category of literature is

composed of works by authors from various cultural backgrounds. Differences in cultural backgrounds are, of course, also very prevalent in spatial and temporal dimensions. Therefore, the literary comparative came to the conclusion that comparing two works of literature does not matter whether it is the literature of the world, public literature, or literature of the universal the goal is to discover the differences, the quality, and the unity of the two literary works that are being compared.

In the field of comparative study, the focus is typically on the link between two pieces of literature that come from different cultures but share similarities in terms of both their structure and their subject matter. Comparative study, according to Francois Jost (1974, p. 9), focuses on the interactions and similarities between two or more national literatures, namely the differences of the authors and the special function in the transmission process, which can be seen from the point of view of literary techniques and doctrines. Jost (1974, p. 33-34) divides the topic into several smaller sections that make it possible for researchers to carry out their work. These sections are such follows: (1) (Source), which refers to the sources used by authors, sources that provide inspiration, such as in the form of books or other forms of sources that are used as the basis for writing; (2) (fortune), which refers to the response achieved by certain authors; and (3) (image or mirage), which refers to ideas concerning certain things that are detailed consideration of context, text, the literary spirit, literary theory, history, and other relevant factors is necessary for comparative literary analysis. Comparative study

requires carefulness in terms of context, text, literary spirit, literary theory, history and so on.

These early methods were primarily concerned with the study of foreign literatures, the universality of the human experience, the connection between linguistics and literature, and the analysis of myths and epics to determine a nation's purported literary ancestry. In light of recent critical interventions in cultural and postcolonial studies, comparative literature scholars have begun to rethink the field's traditional Eurocentric focus on primarily European and American literature, shifting the emphasis from national literatures to world literatures and promoting the study of literature along international and cross-cultural lines (Al-Hemeedawi, 2022). Comparative literature became an official field of study in France, the United States, and other European countries in the years after World War II. In comparative literature, different schools, methods, ideas, and ways of thinking were used. The American School of Comparative Literature is one of them. Henry Remak's definition (as cited in Block, 1964, p. 78) shows how Americans feel about the study of literature from different times and places. "Comparative Literature: What It Is and What It Does," Comparative literature, as defined by Henry H. Remak, is:

Comparative literature is the study of literature beyond the confines of one particular country, and the study of the relationships between literature on the one hand and other areas of knowledge and belief, such as the arts (e.g., painting, sculpture, an architecture, music), philosophy, history, the social sciences (e.g., politics, economics, sociology), the sciences, religion, etc., on the other. In brief, it is the comparison of one literature with another or others, and the comparison of literature with other spheres of human expression (as cited in Block, 1964, p. 78).

Remak's definition is about comparing one literary work to another or others, as well as comparing literature to other ways people express themselves. The French school of comparative literature and this definition are at odds with each other. The definition has become the guiding principle of the American school of comparative literature. Remak explains that his approach is neither historical nor general, but rather descriptive and synchronic (as cited in Block, 1964, p. 80). Remak thought that the French school was too narrow and put too much weight on facts. He said that studies of influence in the French tradition were not creative because they were based on facts. The French tried to limit what could and couldn't be studied in comparative literature. Remak and the American school of comparative literature, on the other hand, include anything that can be compared to anything else, even if it isn't literature.

Since Chung's drama series was influenced by the work of Alcott, which came from a different form of work, the researcher came to the conclusion that comparative study in the form of American School plays a part in Chung Seo-Kyung in the *Little Women* drama series. This finding was managed to reach by the researcher. The plot of the drama series created by Seo-Kyung, which takes place in the year 2022 and is based on the novel *Little Women* written by Louisa May Alcott and first published in the 1860s, is based on the novel. According to the concept of comparative study proposed by Jost, a single piece of work has the potential to be influenced by other works that are associated with a specific cultural perspective.

2.2. New Criticism

New Criticism is a formalist literary theory movement that dominated American literary criticism in the mid-twentieth century. A few researchers believe that New Criticism is focused on close reading and the text itself. Carter (2006, p. 136) mentions that The New Criticism, as outlined in the narrative of literary criticism, is made up of a few critical formal elements within the text that, when taken as a whole, form the text's unity itself. Formal elements such as characters, backstory, themes, settings, points of view, visuals, symbols, and so on are all present at this stage. According to Tyson (2006, p. 135), the most important ideas in New Criticism revolve around the significance of using concrete, specific examples from the text itself to validate the interpretation. Selden (1997, p. 29) mentions that the goal of the New Criticism is to discover what makes a piece of literary work, and it rejects the spiritual laziness of late Romantic poetics in favor of a more in-depth and empirical approach to analysis. So, New Criticism is textual research in order to extract the necessary information without deviating from the narrative.

One of the common discussions in the new criticism is about the intrinsic element that talks about character and characterization (Mambrol, 2021). Using new criticism, any researcher can provide a more in-depth explanation of the characters in a work. The description includes the character's name or identity, including the manner in which the character's name is given; the character's physical condition, including whether the character is described as tall or short, beautiful or handsome, with short hair or long hair; and the character's traits, including care, lovers, enviousness, and so on.

Using New Criticism as the concept, the researcher examines the characters in both the novel and the television drama series in order to come to his conclusions. Therefore, the steps that the researcher took in order to implement the New Criticism in this study are to categorize and investigate the characters of the eldest, second, and youngest daughters that appear in the novel and drama series. These steps were taken in order to ensure that the New Criticism would be able to be successfully implemented.

2.3. Review to Related Literature

There are a number of earlier studies that served as references for the researcher while they were carrying out this research. Obviously, the researcher will find gaps in the coverage of previous research in order to discuss about topics that are more recent and applicable.

The first is from Tomanová (2022) about “*Women's Ambition in Four Movie Adaptations of Louisa M. Alcott's Little Women*” which provided a comparison of four film adaptations of Louisa May Alcott's domestic novel *Little Women*, which debuted in 1933, 1949, 1994, and 2019. When it comes to capturing the ambiguity that the original book's ambivalence generated by simultaneously encouraging and stifling the female character's ambition, each movie does a slightly different job than the last. The differences can be attributed to a number of factors, including the timing of each adaptation's publication, the desire of the adapters to reflect their own feminist viewpoints, and the gradual incorporation of Alcott's actual life experiences. However, the study only analyzes and contrasts the personality of Jo, the second daughter, and makes no mention of

any of the other characters. During his time here, the researcher plans to carry out a study that focuses specifically on three of the most important characters from both the book and the drama series.

Stehnová (2021), in "*Greta Gerwig's Movie Adaptation Little Women and Its Relevance to The Current Society*" concluded in her thesis that both Greta Gerwig and Louisa May Alcott produced works of art that supported women's independence. The fact that most of the lines in the movie are taken directly from Louis May Alcott's book is further evidence of how innovative and ahead of its time the author's work was. Gerwig did not alter the content or the structure of the dialogues; all she did was change the pacing of the exchanges. Gerwig was able to give the historical novel adaptation a contemporary spin with a theme that is relevant to today's society because she utilized these techniques. In her thesis, Stehnová talks about a movie that was turned into a western by a director from the west. The researcher of this study, on the other hand, is conducting research regarding an adaptation of May Alcott's *Little Women* written by an Asian screenwriter.

Simons (2020), mentioned in his research, which was published under the title "*The Afterlives of Louisa May Alcott: Greta Gerwig's Little Women*," focused solely on the reaction of Greta Gerwig to the aspects of Alcott's personality that were reflected in the work. The viewpoint that Greta held regarding Louisa May Alcott had a significant impact on the author's body of work. Also, as was mentioned in the study that came before this one, Greta Gerwig's *Little Women* is a piece of work written by a western author.

Therefore, in this most recent study, the researcher investigates an adaptation of May Alcott's *Little Women* that was written by an Asian screenwriter. According to what has been said so far, the investigation into the comparative study that exists between novels and television dramas has not been carried out as of yet. Therefore, this study brings something new to the table regarding the issue.



CHAPTER III

FINDING AND DISCUSSION

The researcher analyzes the characterization of each daughter character in the novel and in the series using new criticism. Then the researcher compares the characterization of the two works using a comparative study because both works are in different mediums.

The first piece of original work that will be discussed is a novel titled "*Little Women*," which was written by an American author named Louisa May Alcott in the year 1868. This classic novel was told from the perspective of four sisters who struggled to overcome their upbringing and their financial circumstances. In this work, the author pays a great deal of attention to the romantic aspects of family life during the classical era. Despite the fact that the story takes place during the time of the American Civil War, the author's focus is on the classical era. Alcott classified her work as a literary piece, despite the fact that it was written in the style of a novel.

Then the second adapted work being discuss is the *Little Women* drama series which wrote by a Korean screenwriter, Chung Seo-Kyung, in 2022. Chung Seo-Kyung told the story of three daughters who were forced to endure a life of poverty due to the absence of their loving parents in the work that was adapted from the original story. Each of the three possesses a dogged determination in the fight against the shortcomings that are uniquely theirs. In an interview with the South China Morning Post, Chung Seo-kyung admitted that a storyline created by

May Alcott inspired her (Conran, 2022). The works of May Alcott served as the inspiration for Chung Seo-kyung's attempt to recreate the beginning of the story. Then, she made some adjustments to her plot, which resulted in some additional development. Because of this, the adaptation results in some differences and similarities between the novel and the drama series, particularly with regard to the characters.

In regard to the matter discussed earlier, the reader will notice that the number of characters in the drama series and the novel are distinct from one another. In the novel, there are a total of four daughters, but in the drama series, there are only three daughters. Actually, there are four daughters in the series, but the third daughter is said to have passed away in episode 4 when she was just a baby. As a result, the series does not focus much on developing the personality of the third child. Then in the novel, the third daughter is also revealed to die when she was a teenager (Alcott, 1868, p. 455), but the readers can still find the characterization of the third daughter since the novel tells the character from kid until teenager. As a result of this, the researchers came to the conclusion that the discussion of this study should not include the third daughter character. The characters of the girls in the novel and drama series *Little Women* are depicted in ways that are strikingly different from one another, which is why the researchers decided to focus only on three of the daughters.

3.1. The First Daughter Portrayed in the Novel and the Series

3.1.1. In the Novel (Margaret March)

1. Given Name

The first daughter in the March family is names Margaret March. Meg was the name that everyone around her used to call her. Her given name is Meg, but her family name is March, which comes from her father's name, Robert March. Meg is her given name, and March is her family name. The naming of Meg is reflective of Western culture, in which each individual possesses at least one given name — also known as a first name, forename, or Christian name — in addition to a surname in the family name, which is also known as a surname (Room as cited in Zgusta, 1998, p. 193). Meg's name derives from this tradition. Not only in America but also in other countries in Europe give, the same naming rule, such as British and Spanish, which use the first name as the given name and the last name as the surname (Evason, 2021). The novel's setting is Concord, Massachusetts, so Meg's parents named Meg as a Western naming rule.

2. Physical Appearance

As the story begins, Meg is sixteen-years-old. Meg is considered an ideal of a beautiful woman in her family. Alcott (1868, p. 7) defined Meg's beauty as the following quotation "... very pretty, being plump and fair, with large eyes, plenty of soft brown hair, a sweet mouth, and white hands, of which she was rather vain". Meg's beauty appears from the perfect combination of her detailed appearances, such as her proportional eyes and physical weight.

She reached adulthood and matured into a truly lovely and lovely young woman as she progressed through her years of growth. On the day of her wedding,

she was said to have resembled a rose due to the fact that her face was so fair and tender, and that she exuded such a charming and endearing personality.

3. A Luxury Lover

Meg is a character who is described as a luxury lover. The reason for Meg's love of luxury is she is the only daughter left with clear memories of the family's prosperity (Alcott, 1868, p. 3). Meg's family was well-off in the past, but their fortune was lost by Meg's father, Mr. March, when he tried to help a close friend out of a financial bind many years ago by gambling away his money. As a result, Meg's family is now living in absolute poverty. Meg frequently finds herself wishing she could return to those happier times. Her ideal circumstance would involve her regaining the same level of wealth as in the past. At this point, she may purchase the large mansion, complete with several staff and beautiful furnishings, then go to the party as she wants, read the novel at ease, don't need to go to work (Alcott, 1868, p. 36), that has long been her fantasy. However, the current situation says differently. The March family used to be a wealthy family in the past, but the current situation in the novel describes that they are getting into poverty.

4. Envious Nature

Meg's tendency to love luxury, as mentioned in point 3, contributes to her tendency to be envious of other people who have it. Meg suffers from a chronic case of envy for the good things that other people have, and she is extremely possessive of her own physical attractiveness. Meg has a constant case of envy for

the good things that other people have. Starting with Meg's perception that her housedress was not as good as other people's, her silk sac, which was not too fashionable, and the umbrella that her mother bought for her, which was not as good as Annie's silk umbrella, everything about Meg's appearance was inferior to that of other people, starting with her housedress and moving on to her silk sac (Alcott, 1868, p. 90). Then, however at moment, she has given in to this temptation, and she is allowing her wealthy friend, Annie Moffat, to dress her in a way that satisfies her vanity but is in direct opposition to who she is and what she believes in. Consequently, she is in a very precarious position (Alcott, 1868, p. 96). Meg does not seem to be the same person as she has been in the past; she has taken on a very different appearance. Her hair and clothing, particularly the expensive jewelry that Annie had lent her, gave off an impression that was daring and drew a lot of attention to her.

Those who are closest to Meg are able to recognize that she has changed in some way. Meg's best friend Laurie is of the opinion that Meg takes things to an extreme. Meg's actions are thought to be excessive by Laurie, who believes that she has always adhered to the same standards of modesty throughout her life. Laurie said, "I shall say I didn't know you, for you look so grown-up and unlike yourself, I'm quite afraid of you" (Alcott, 1868, p. 99). Then her younger sister, Jo, feels the same. Jo said, "No, I wouldn't, for the smart caps won't match the plain gowns without any trimming on them. Poor folks shouldn't rig," (Alcott, 1868, p. 90). Both of Meg's closest friends share the same sentiment at this time.

Meg is not suitable because she makes an appearance that is both too flashy and too pushy. She wears fancy clothes and jewelry.

Meg, feeling defeated by the jealousy she had experienced up to this point, gave up on the morals that her family had instilled in her from a young age. These morals had been instilled in her by her family from the time she was a child. Despite the fact that the March family had previously achieved great financial success, they instilled in their children an appreciation for the value of living a life that is as uncomplicated as possible. Meg, however, was overcome by the jealousy that she had been harboring inside of her.

5. Hard Worker

Meg has a standing for being a diligent worker. It begins in the same manner as what was described in point 3, in which Meg's family was a wealthy family in the past but is now sliding deeper into poverty as a result of their current circumstances. Since then, the family has had a difficult time making ends meet, and as a result, all of the girls are now expected to make a financial contribution.

Marmee March, Meg's mother, has always instilled in her daughters the importance of working ever more diligently by having them play a game called "pilgrims," in which they would act out scenes from John Bunyan's morality tale *The Pilgrim's Progress*. The players assume roles of responsibility and work toward the goal of reaching Celestial City in this game. There are a number of similarities between the narrative of the game and the Christian life that Bunyan describes in his book. Heaven stands in for the Celestial City, while hell is

symbolic of one's earthly responsibilities (Alcott, 1868, p. 11). That is why all daughters need to sacrifice in their life.

When Meg saw the situation her family was in, which was one of abject poverty, she could not remain silent. By becoming a nanny for a wealthy family and working very hard to achieve financial independence for herself, she ensured that none of her family members would have to endure the sufferings that she had endured. Meg despises her job because the kids under her care frequently provoke her to lose her temper (Alcott, 1868, p. 3). However, Meg must keep her good nature and perform her duties diligently to contribute to her family's financial well-being.

6. Caring Person

Meg demonstrates an extraordinary amount of sympathy and concern for her younger sisters. Meg, being the eldest daughter in the family, plays the role of a mother figure to her sisters, who are younger. Meg will frequently inquire about their day before going to bed. She asked, "Has anybody got anything to tell? It's been such a dismal day I'm really dying for some amusement" (Alcott, 1868, p. 43). Meg kicks off the conversation by revealing that she had a challenging day and was in dire need of some comedic value as they sat together sewing that night. After describing how she was feeling today, she waited for her younger sisters to do the same before continuing the conversation. Because of this, Meg and her sisters have always maintained a very strong bond.

Meg will frequently go to any lengths necessary in order to ensure the pleasure of her family. In addition, her father was absent from the home because

he was fulfilling his obligation to serve as a chaplain during the American Civil War. Meg, the eldest of the three daughters, feels that she carries a significant amount of responsibility toward both her younger siblings and their mother because of her position as the eldest daughter. It is clear that she cares for her mother because she spent her own money to buy the old, unsightly sandals that her mother wore (Alcott, 1868, p. 6). Meg is convinced about getting her mother a new pair of sandals, although her salary is not particularly high. Meg loves her family so much. This demonstrates that she took care of her mother.

3.1.2. In the Series (Oh In-Joo)

1. Given Name

Oh In-Joo is the name of the first daughter in the family. From the cultural point of view, it is totally different from the western, which uses surname in the last of their name. In Korea, the first name is the surname, while the second and third names are the individual's given names. An example is in the name Oh In-Joo which Oh is the surname. In Korean culture, a person's surname is passed down via the male lineage from their father to their sons and daughters (Evason, 2021). The series does not tell the name of Oh In-Joo's father, but her aunt's name gives a clue. Oh Hye-Seok is the name of In-Joo's aunt. Oh is the first syllable in her name, so it can be concluded that Oh is the exact family name, and In-Joo is her given name.

2. Physical Appearance

Oh In-Joo is the eldest of the Oh sisters. It is said that she is a woman who is currently 33 years old and works as a bookkeeper at a business in Seoul. The majority of Koreans have fair skin, brown hair that is curly, and average heights and statures, therefore it is not surprising that In-Joo possesses these same physical characteristics. Her eyes are not particularly large or little either. As the show goes on, In-facial Joo's expression becomes visibly sadder as a result of the pressures and problems that she is currently experiencing.

3. Caring Person

Oh In-Joo is described as a caring woman. As described as a woman born into a poor family, In-Joo grows up individually caring for her sisters. In Eps 1, as the oldest sister, Oh In-Joo told her younger sister, Oh In-Kyung, about her childhood condition. In the past, they were tough to provide daily necessities such as toiletries or even birthday cakes. Moreover, their late father's printing business went bankrupt. So on the birthday of her youngest sister, Oh In-Hye, In-Joo bought a birthday cake and gave money for In-Hye's school trip to Europe. As In-Joo said in EPS-1, "We live as well as everyone else now. Well enough to buy our little sister a cake on her birthday." In-Joo did it with her younger sister, In-Kyung. Unfortunately, their mother secretly took the money away, so In-Joo and In-Kyung had to go into debt to get money again.

As the oldest sibling, In-Joo always makes an effort to ensure that her younger sisters have no difficulties. However, her methods can be excessive at times. Episode 2 finds In-Joo suspicious of In-Hye, the youngest sister after she learns that In-Hye doesn't want to be picked up from school. In-Joo follows In-

Hye covertly out of concern for her safety, only to discover that her sister has gone to the mansion of a wealthy classmate named Hyo-Rin. This bothers In-Hye greatly because, now that she's an adult, she doesn't think she should constantly be under suspicion. In addition, in Episode 2, In-Joo learns that her younger sister, In-Kyung, has an alcohol dependency. In-Joo openly despises this, and it's because she frequently witnessed her father drunk as a child that she developed a strong antipathy toward alcoholics. In-Joo is very angry and throws the bottles of it. In-Joo is worried that her sister will give in to alcoholism.

It is clear that In-Joo worries for her younger sisters because she shows concern for them on a regular basis, as evidenced by the fact that she does so. In-Joo is of the belief that now that both of her parents have gone missing, she is someone who is compelled to be responsible for guaranteeing the health and happiness of her family. She believes this is because she is someone who is someone who is responsible for her family.

4. Wealth Lover

In-Joo loves wealth and luxurious things so much. In-Joo, who was born into a family of limited means, has a preoccupation with accumulating possessions that she has never had before. When EPS-1 began, In-Joo was given the invitation to have dinner at a luxurious restaurant with a coworker named Jin Hwa-young. This is where everything got started. Hwa-young offers In-Joo her own vacancy heels and jacket because she believes that In-Joo is poorly dressed. In-Joo said, "They're gorgeous and super comfortable" after she wore Hwa-young's Bruno Zumino heels, a fictional Italian brand in the drama series. Hwa-

young's actions impress In-Joo, especially since she's never felt that before. In-Joo frequently shares with Hwa-Young her desire to someday own a luxury apartment similar to the one they saw when they were in Singapore. When it comes to In-Joo's life in the future, luxury will make things easier for her.

Trouble arises when In-Joo's friend, Hwa-young, is found to have committed suicide and mysteriously left two million won earmarked for In-Joo. Concerns about whether or not to keep the money and whether or not to report it to the police loom over In-Joo. On the other hand, In-Joo believes that a sum of money of that magnitude would be able to improve the circumstances facing her family. Because when In-Joo was younger, she witnessed the situation in which her sister passed away as a result of an illness and was unable to receive the best possible care. The inability of In-joo's family to make ends meet is the primary factor. As a result, In-Joo believed that she needed to set some of the money aside in order to improve her family's current situation, particularly for the sake of her younger sisters. In addition, Hwa-young indicated in a note that the money was intended for In-Joo.

As time went on, many people became suspicious of the late Hwa-young's embezzlement of money. In order to prevent being accused of stealing money, In-Joo urges her coworker Choi Do-ill to devise a plan by which the two of them may take the cash and then divide it between themselves. She has faith that Do-ill will be able to assist her in bringing the situation into focus. On the other hand, as time passes, In-Joo becomes embroiled in a more major case, which ultimately leads to her being taken to court.

The story comes to a close by bringing In-Joo's situation into the spotlight in a gradual manner. It has been decided that In-Joo is not responsible for the accusations that were brought against her in the past. This comes as good news for everyone involved. In addition, In-Joo is aware of the fact that, as of right now, the presence of one's loved ones and sisters is something that cannot be acquired by the use of monetary resources.

5. Envious Nature

In the series, the character of In-Joo is portrayed as having a strong and envious nature. In-Joo has always felt that what she wears is not much better than what others wear. Whenever she sees other people wearing luxury items, In-Joo can't help but feel envious. After it became public that Hwa-young had passed away, In-Joo began frequently donning the expensive belongings that Hwa-young had left behind. However, due to the unfortunate fact that many people are aware that In-Joo is a poor person, many individuals view the actions that In-Joo is taking as being suspect as well as uncomfortable. Due to the fact that she is poor, she is looked down upon both in her social life and at her place of employment.

In the past, her misery was partially caused by In-Joo's jealousy of others. In the past, she felt jealousy toward her colleagues who were able to marry wealthy guys. That is, until the day finally arrived when In-Joo was able to marry the affluent guy of her dreams. On the other hand, it turned out that In-Joo's spouse was a fraudster. It turned out that the man had made up the narrative of having a lot of money, but he gave the impression that he did. In spite of the fact that she has expressed her disappointment, In-Joo continues to harbor the belief

that she will, one day, be able to marry a wealthy man, as her sister In-Kyung reminded her in episode 3. In-Kyung makes fun of her because she is unwilling to improve herself and gain wisdom from her previous actions and experiences.

3.2. The Second Daughter Portrayed in the Novel and in the Series

3.2.1. In the Novel (Josephine March)

1. Given Name

The second daughter in the *Little Women* novel is Josephine March. Josephine is her given name, while March is her family name which is taken from her father's name, Robert March. However, she hates to be called Josephine. She prefers to be called Jo. It irritates Jo when her classmates call her Josephine since she feels the name is too feminine (Alcott, 1868, p. 29). Jo, a name that portrays a masculine name, not even feminine, as she is a girl. No wonder Jo seemed to be a tomboyish and fiery girl. Jo's naming is related to Western culture in that every person has at least one given name, also known as a first name, forename, or Christian name, in addition to a surname in the last name, also known as a family name (Room as cited in Zgusta, 1998, p. 193). As the reader knows, the setting of the novel is in Concord, Massachusetts, so no wonder that Meg's parent named Meg as Western naming rule.

2. Physical Appearance

Jo is the tallest girl among her sisters. She is skinny with a tan. Alcott (1868, p. 5) described Jo as like “.... and reminded one of a colt, for she never seemed to know what to do with her long limbs, which were very much in her

way”. It is evident from the way that Jo walks, which can be obstructive at times and has a striking appearance. It seems that she is quite tall. The only thing that makes her beautiful is her thick mane of brown hair, which can occasionally be tied up in a way that looks a little messy (Alcott, 1868, p. 5). If Jo were to cut her hair short, she would most likely take on the appearance of a boy. It seemed as though Jo was more of a boyish girl than a girl. Jo is a young girl of fifteen when the story first begins.

3. Against the Gender Norm

Jo is different from other girls which more feminine. Josephine is a feminine given name; however, most people shorten her name to Jo, which has a more masculine ring to it. Josephine is a female given name. The fact that Jo's classmates sometimes call her Josephine is bothersome to her because she considers the name to be excessively girly (Alcott, 1868, p. 29). Even Laurie was shocked by Jo's honest refusal to present herself in any way that could be construed as feminine. It is impossible to deny that Jo is a woman with feelings, despite the fact that the masculine side of Jo is more prominent.

Jo is a very active person who clearly hates being forced to take a passive role or watch from the sidelines. She has been driven completely insane by the realization that she will not be able to accompany her father onto the battlefield of the Civil War because he has enlisted to serve as a chaplain in the Union Army (Alcott, 1868, p. 9). Instead, Jo is relegated to her domestic responsibilities, and she finds it challenging to conform to the expectations that were placed on women within the home during the 19th century.

4. Having Emotional Problem

Jo struggles to maintain control of her emotions, particularly her temper, which can quickly escalate into a dangerous and disruptive state. Jo comes to the realization that her sister Amy has destroyed a book that she has been writing as a form of retaliation for an earlier act of unkindness that Jo committed. In the Alcott (1868, p. 80), Jo angrily said to Amy, “What! My little book I was so fond of, and worked over, and meant to finish before Father got home? Have you really burned it?”. Jo’s feeling is full of temper and she declares that she hates Amy so much.

Jo and Amy are embroiled in an endless cycle of conflict. Each sister’s resulting act of retribution is more horrific than the one before it, to the point where Amy is put in imminent danger of losing her life. Amy came dangerously close to drowning in the thin layer of ice because Jo purposefully left Amy far behind while ice skating (Alcott, 1868, p. 83). It is such a difficult challenge for Jo to choose love and forgiveness in the face of her fiery temper and love for her own creative work. This part is particularly important because of how difficult it is for her to do so. Jo is forced to learn a lesson that is both difficult and long-lasting because of her inability to control her temper, which nearly leads to a disastrous outcome.

Lucky for Jo, she has a mother who is always there to act as an advisor for her. There is an overwhelming feeling of guilt for everything that Jo has done to her sister, Amy. The advice that Jo’s mother gave her was to always keep a watchful eye and pray, to never give up no matter how hard things got, and to never believe that it was impossible to overcome her flaw (Alcott, 1868, p. 84).

After that, Jo makes an effort to become a better person, but she finds that she needs more struggle to accomplish this. Whatever Amy may have done in the past, she tries to forgive her.

5. Hard Worker

Jo is described as a hard worker in the novel. The value of hard work was instilled in Jo by her mother, Marmee, from an early age on. As a result, Jo's diligence is a direct result of her mother's upbringing. This is clear from the lessons that are learned from *The Pilgrim's Progress*, in which the sisters are shown to have to go through challenges and difficulties throughout their lives in order to reach happiness in their later periods (Alcott, 1868b). No wonder Jo would do anything to help her family to have a better live.

Jo is offered the chance to work at Aunt March's home as a helper. Jo accepted the offer without giving it much thought in order to be of some support to her family in terms of their financial situation. Jo gained her independence by working at her Aunt March's house, despite the fact that she had to put up with sass and gripe from her Aunt March, which she had to listen to every day while she was at work (Alcott, 1868, p. 39). Jo knew that she would not be suitable to work there because she was aware that her Aunt March was an irritable old woman who was never satisfied.

6. Ambitious Woman

Jo is a voracious reader and has a profound respect for any and all forms of written and read literature. She writes short stories and plays, some of which

are eventually published, and her sisters are the ones who perform the plays that she writes. She aspires to write like Dickens, Shakespeare, and Scott, and when she's not doing chores, she curls up in a ball in her room, in a nook of the attic, or outside and gets completely engrossed in a good book (Alcott, 1868, p. 108). She uses these authors' works as models for her own writing, imitating their style. Jo has ingrained in her mind the hope that she will one day accomplish great things in her life. She is working toward the objective of obtaining a higher education in another nation while also authoring a novel in her spare time as part of her long-term plan.

Time goes by, and Jo finally composes a sensational story that is full of slayings and passionate love affairs entitled *Weekly Volcano*. Her story was sent to the newspaper and got a door price for being the most favorite story made (Alcott, 1868, p. 300). The editor of the newspaper penned a letter that was extremely complimentary of her abilities and sent it to her. At that precise moment, another another letter arrived in the mail along with a check for one hundred dollars. Jo was pleased to learn that the time and effort she invested in creating novels had paid off and delivered measurable results.

7. Hates Romance

Jo's perception of the idea of married is different from other girls. Her personal distaste for it seems to stem from her perception that married women are beholden to their husbands, and as a result, romantic love goes against Jo's values. Jo does not have a particularly comprehensive understanding of romantic love, and her personal distaste for it. Through the course of the novel, Jo comes to

realize that she can uphold her principles and be independent without completely shutting the door on romantic love (Alcott, 1868, p. 230). This realization is an integral part of Jo's growth as a person. Jo must also come to terms with the fact that romantic love and love for one's family are inextricably linked. For instance, the March family was founded on the romantic love that existed between Marmee and Mr. March. Therefore, Jo's attitude toward her family and love is characterized by this quote as being naive but nonetheless well-intentioned.

3.2.2. In the Series (Oh In-Kyung)

1. Given Name

Oh In-Kyung is the name of the second daughter in the family. From a cultural standpoint, it is very different from western countries, most of which put their surnames as the very last part of their names. The individual's second and third names are considered their given names, while the first name is considered to be their surname in Korea. For instance, the name Oh In-Kyung, in which Oh is the family name, is given as an example. It is customary for a person's surname to be passed down through their male lineage, beginning with their father and continuing on to their sons and daughters (Evason, 2021). The name of Oh In-Kyung's aunt provides a hint as to the identity of her biological father, even though the drama series does not reveal his name. Aunt Oh Hye-Seok is the person's name that In-Kyung refers to as her. Because the first syllable in her name is an Oh, one can deduce that Oh is the correct family name and that In-Kyung is the name she was given at birth.

2. Physical Appearance

The character of Oh In-Kyung serves as the second daughter in the drama series. According to the details that have been provided, In-Kyung is a female reporter who lives in Seoul and has reached the age of 29 at this point. She is employed by a reputable news organization. The qualities of authority and imposingness that can be seen on the surface of In-kyung's appearance are clear to see. Her eldest sister, In-Joo, who is also of medium height, is roughly the same height as she is, but her body is more shapely than In- Joo's. In-Kyung has the typical facial characteristics of a Korean, such as her light skin and dark hair, and she speaks fluent Korean.

3. Caring Person

The Eps-1 gives the impression that the Oh family is one that struggles financially. Oh In-older Kyung's sister, Oh In-Joo, remembers to her about the difficult circumstances that they had grown up in one evening. It was difficult to provide day-to-day necessities like toiletries or even birthday cakes to the employees. Moreover, the printing business that their late father owned was unsuccessful. On the day that her younger sister, Oh In-Hye, celebrated her birthday, her older sisters, In-Joo and In-Kyung, did their best to purchase a birthday cake and save money for their sister's upcoming school trip to Europe. But since their mother had stolen the money in a sneaky manner, In-Joo and In-Kyung had no choice but to take out loans in order to replenish their financial resources.

In-Kyung is the kind of person who genuinely cares about the well-being of her sisters. In-Kyung makes it abundantly clear that she disapproves of the action after learning that In-Joo has purposefully hidden two million won at home. According to In-Kyung, the action is immoral and goes against her moral values. In-Kyung is worried that her sister will soon become involved in a critical situation, and she has good reason to be.

The first person to have doubts about In-relationship Joo's to Choi Do-ill was In-Kyung. He had a feeling that something wasn't quite right. Since Do-ill and In-Joo discovered the company's black money case, which was then given to the late Hwa-young, they have grown very close to one another. Do-ill is particularly fond of In-Joo. Do-ill has high hopes that In-Joo will be able to contribute to the successful resolution of the case that has brought the two of them much closer together. In-Kyung has a nagging feeling that Do-ill doesn't really have In-best Joo's interests at heart when it comes to their relationship.

Then, when her youngest sister, In-Hye, suddenly left the house and found herself at the home of the daughter of a candidate for mayor of Seoul, Park Jae-sang, In-Kyung strongly defended her sister, telling her not to go there all the time and to leave the house more often than she did. In-Kyung comes to the conclusion that Park Jae-sang's family has a great deal of mistrust for him due to his connection to a heinous crime that occurred in the past. In-Kyung is concerned that her sister will become too close to Jae-sang's troubled family. She does not want this to happen.

4. Ambitious Woman

In-Kyung is a fearless reporter who has aspirations of becoming one of the world's most famous reporters. Since In-Kyung began her career as a reporter, she has been involved in a number of controversial situations, one of which involves a candidate for mayor of Seoul by the name of Park Jae-sang. Because she was involved in a case of money embezzlement, her eldest sister, In-Joo, was also dragged through the mud by the case. The following can be credited with contributing to the fruitful outcome of the laborious work that was put in to collect facts from a variety of people involved in the situation: The crimes that Park Jae-sang attempted to cover up are currently in the process of becoming known to the public. At the end of the story, In-aspiration Kyung's to advance her education in order to work as a professional reporter develops into a shared objective not only with her closest friend, but also with her boyfriend, Jong-ho.

5. Emotional Problem

The emotions that In-Kyung experiences are difficult for her to control. Being a good reporter can be difficult when you have an excessive amount of empathy because it can cloud your judgment. Once, when In-Kyung was reporting the news about a murder victim, she suddenly burst into tears in front of the camera because she felt sorry for the victim's condition. As a result of this condition, In-Kyung develops an addiction to alcohol. When In-health kyung's is in a precarious state, she mixes alcohol with her mouthwash and then gargles it as if she were drinking it. Because of this dependence, In-position kyung's as a journalist at the news agency is in danger.

3.3. The Last Daughter Portrayed in the Novel and in the Series

3.3.1. In the Novel (Amy Curtis March)

1. Given Name

Amy Curtis March is the last sister in the March sisters. People typically just refer to her by her given name, Amy, but her full name is Amy Curtis March. Her given name is followed by a surname because she is an American. Her family has always used the surname March, which comes from her father's given name, Robert March. In Western culture, each individual is expected to have at least one given name, which may also be referred to as a first name, forename, or Christian name, in addition to a surname in the family name, which may also be referred to as a family name. This is how Amy was given her name (Room as cited in Zgusta, 1998, p. 193). As the reader knows, the setting of the novel is in Concord, Massachusetts, so no wonder that Amy's parent named Amy as Western naming rule.

2. Physical Appearance

Amy is described as a beautiful woman, even she is not as beautiful as her eldest sister, Meg. However, Amy has a beautiful and modest figure. In the novel, (Alcott, 1868b) described Amy as “A regular snow maiden”, a woman character in Russian folklore that represent a beauty and simplicity (McDermott, 2015). Amy has beautiful blue eyes and golden hair that is curled at the ends. She is quite tall for her age. She is ethereal in appearance, with a delicate frame and a demeanor that is consistent with that of a young lady. Amy is twelve years old when the events of the story first take place.

3. Having Artistic Soul

Since she was a young girl, Amy has consistently demonstrated a keen interest in the arts. It firstly seen when Amy went to Laurie's magnificent house and while she was there, she viewed a painting that was very intriguing (Alcott, 1868, p. 162). A significant interest in works of art is indicated by Amy's profound appreciation for those works. Amy has high hopes that one day she will be able to create art on par with the beauty of this painting.

It appears that Amy is becoming more serious about her efforts to develop her artistic abilities, which is encouraging. Amy is able to participate in activities that are typically reserved for girls from wealthy families, most notably art classes. It was because she grew up in close proximity to Aunt March that she was given opportunities, and this is where everything began for her. Everything is proven when Amy demonstrates such taste and skill that her graceful handiwork proves to be both delightful and profitable. This is the moment when everything comes into clear focus. This is the point at which everything starts falling into place.

4. Having Insecurities

Amy has insecurity on her appearance. Despite the fact that, she possesses a physically attractive appearance that is still quite stunning. Amy's only complaint is that she has quite a bit of a snub nose as opposed to a pointy nose (Alcott, 1868, p. 3). This is the only feature of her appearance that she dislikes. It is possible to argue that if Amy had lived during the time when plastic surgery

was available, she would have gotten a nose job. Because of the way things are, she has no choice but to attempt to reshape her nose on her own by placing a clothespin on it while she sleeps. It is rather too much to do something that could hurt herself. But Amy just a kid who wants to look in outstanding way.

However, Amy's preoccupation with her nose is just the beginning of her obsessive focus on all things associated with the upper-class. Amy's highest aspiration in life is to one day become a lady. She makes an effort to get the most out of her wardrobe and accessories, works on improving her manners and politeness, and maintains a social life by visiting the family's wealthy friends and neighbors (Alcott, 1868, p. 287). In addition to that, she has a good deal of success doing it. Amy's interest in high society may be superficial, but her generous heart is meaningful, and people admire the refined way in which she conducts herself.

5. Vulnerable Personality

As the last child in the family, Amy tends to have a vulnerable personality. She is frequently treated kindly and spoiled. On the other hand, it was found out that as a consequence of this conduct, Amy became a person who is easily emotionally unstable. When Amy was a student, she was never subjected to any form of disciplinary action at school. Lime consumption is prohibited at the school, thus Amy gets in problems with the teacher when the teacher discovers that she has some limes in her possession. The teacher gave her a heavy slap on the hand, and as a punishment, she has to stay in front of the class till the break is through. Because of what happened, Amy is in a terrible state of depression and

feels a tremendous amount of shame about herself. Twelve years have passed since she first moved in with her parents, and in all that time, all she has known is the unconditional love and steadfast support of her relatives.

3.3.2. In the Series (Oh In-Hye)

1. Given Name

Oh In-Hye is the name of the last daughter in the family. From a cultural perspective, it is extremely dissimilar to western practices, which involve giving one's surname as the final part of their given name. In the Korean culture, the first name is considered to be the surname, while the second and third names are considered to be the individual's given names. For instance, the name Oh In-Hye, in which Oh is the family name, is a good example. The tradition that dictates how a person's surname is passed down from father to sons and daughters in Korean culture is rooted in patrilineal descent (Evason, 2021). The name of Oh In-Kyung's aunt provides a hint as to who Oh In-biological Kyung's father might be, even though the show never reveals his identity. Aunt Oh Hye-Seok is the person's name that In-Kyung refers to as her. Because the first syllable in her name is an Oh, one can deduce that Oh is the precise family name, and that In-Hye is the name she was given at birth.

2. Physical Appearance

Oh In-Hye is the third and last child character to be introduced throughout the *Little Women* series. In-Hye is a senior in high school and she is 17 years old. There is a sizeable gap between the ages of her sisters due to the passage of a

significant amount of time. As the youngest of three children, In-Hye is noticeably more petite than both of her older siblings. This is due to the fact that she is the youngest of three children. In-Hye has an oval face, fair skin, and straight, dark brown hair, which are all characteristics that are typical of people from Korea.

3. A girl with an Insecurity

Oh In-Hye develops alongside the prevailing insecurity around her. She feels insecure because her presence in her family seems pointless. Moreover, her mother does not acknowledge her daughter's artistic talent. Her mother believed that painting wouldn't make her wealthy. Then, with regard to school, In-Hye's entry into a prestigious high school in Seoul is not regarded as the result of her own hard work, rather, her mother and sisters believe that In-Hye's entry was facilitated by financial means. In-Hye believes that her unattractive nose and imperfect physique contribute to her feeling unattractive. She really wanted to get plastic surgery but financial problems hindered that desire. All of those things make In-Hye less confident.

4. Having Artistic Soul

Oh In-Hye has had a strong appreciation for art, even since she was a child. She frequently paints landscapes, paintings of humans, abstract paintings, and a variety of other subjects, among others. Sadly, In-Hye's mother does not recognize or appreciate her daughter's abilities as a performer. Her mother held the opinion that the household income would not increase significantly if she

pursued a career as a painter. The only thing that ever crossed In-Hye's mother's mind was money, and she has a very materialistic outlook on life.

Then In-Hye feels lucky when she meets her classmate named Park Hyo-rin. In-Hye feels her skills are appreciated when Hyo-Rin's mother asks her to paint. However, In-Hye's arrival at Hyo-Rin's family could actually be disastrous for her. The existence of In-Hye in the Hyo-Rin family, who is the daughter of a candidate for mayor of Seoul named Park Jae-Sang, is actually only used. Even though it was against Hyo-Rin's will, In-Hye's painting skills were put to use by Hyo-Rin's family in order to advance the political agenda of Hyo-Rin's father and garner more public support for their cause.

5. Having Realistic Thought

In-Hye always has realistic thoughts running through her head because of her family's financial situation. Often In-Hye doesn't want to burden her older sisters and parents. Because In-Hye's mother does not have enough money for the trip, the fact that she will not be able to go on a school trip to Europe is something that the student is well aware of. On the other hand, it has been brought to her attention that on her birthday, she received money from her sisters; however, she chooses not to accept it.

The fact that In-Hye frequently refuses to accept assistance from other people because she doesn't want to be pitied all the time might disappoint the viewers. She seems like an ungrateful girl. Thus, In-Hye was extremely delighted when Hyo-mother Rin's instructed her to paint and promised her a reward for her efforts. In-Hye believes that she does not need to rely on her financially struggling

family because she is capable of attempting things on her own with the resources that she possesses.

3.4. The Comparison of the Daughters in the Novel and the Drama Series

3.4.1. The Comparison of the Eldest Daughter

Chung Seo-kyung, the screenwriter of the series, interprets the eldest daughter in May Alcott's *Little Women* as the same exact eldest daughter who is a hard worker and cares for their sisters. Meg and In-Joo believe that as the eldest daughter they have to be a good role model for their sisters. Both of them are described as having worked hard to provide for their family, particularly their younger sisters. Meg has a caring mother who takes good care of her daughters, whereas In-Joo has an uncaring mother who does not set an excellent example for her daughters. Therefore, Chung Seo-kyung's portrayal of In-Joo shows that while she is a loving and dedicated individual, she also has a darker side and harbors some resentment toward the fact that she does not have a perfect mother figure.

Meg and In-Joo's characters are described as having a love for luxury. Chung Seo-kyung follows a bit of the thread in May Alcott's original about the first sister's love of luxury. May Alcott describes the figure of Meg, who is easily jealous of the luxurious things her friends have without any terrible impressions created. But unlike Seo-Kyung, she adds a bit of gripping conflict to In-Joo's character. Apart from fighting her desire for luxury, In-Joo also has to battle against a money embezzlement case that he is involved in. The appearance of an unpredictable character like Choi Do-ill also influences the actions taken by In-

Joo. So the thing that Seo-Kyung adds a little bit is the terrible impression that surrounds In-Joo's character along with the case she experienced.

In addition to incorporating her own ideas of suspense and terrifying impressions into the drama series, Chung Seo-Kyung also incorporated differences in the form of culture. In her role as a screenwriter in Korea, Seo-Kyung gave the character of In-Joo the appearance of an adult Korean woman. The cultural perspective can be seen in In-Joo's character, such as in the naming rule, which followed the Korean surname rule; her physical appearance, which represented Asian race; and her behavioral activity, which was typical of eastern culture.

3.4.2. The Comparison of the Second Daughter

The character of second sister in the novel and series also have a high work ethic, independent, and also loves their sisters. Poverty is one of the reasons why both of them work hard and care a lot about all their sisters. In contrast to Alcott's work, Chung Seo-kyung's adaptation features a few distinguishing characteristics all its own. The character of In-Kyung has a more feminine appearance than the character of Jo, but In-Kyung is not inferior to Jo in terms of her work ethic or her bravery. Seo-Kyung makes In-character Kyung's seem stronger and more confident no matter what she faces.

Jo and In-Kyung are two characters who struggle to control their emotions. Despite this, they're both dealing with very different emotional issues. When Jo gets into an argument with her siblings, especially Amy, she has a hard time keeping her calm. Unlike In-Kyung, she struggles to keep her emotions in check

when she is in charge of delivering news, especially bad news. In point of fact, the emotional issues that they both struggle with have the potential to have a negative effect on their lives. However, by the time the story comes to a close, Jo and In-Kyung are able to gain advantage over these challenges.

Jo and In-Kyung have a lot in common because they are both driven and ambitious. According to the original text by Alcott, the protagonist Jo wishes to one day become a well-known author. Jo's writings were eventually published and were very profitable for her. In contrast, In-kyung, a character with journalistic aspirations, is modified throughout the series with current events like the Seoul mayoral election and the Korean presidential election by the series' screenwriter, Seo-kyung. While working as a reporter, In-Kyung is confronted with a case involving a controversial candidate for Seoul mayor. In-Kyung was able to solve the mystery up until the very end of the story, and her career as a reporter advanced very quickly as a result.

In describing the second daughter characters, Chung Seo-Kyung followed Alcott's work only in general view, not in the specific ways. Jo and In-Kyung is describe as having the same work ethic, passionate ambition, and emotional problem. However, Chung Seo-Kyung made a new point of view in describing In-Kyung. Seo-Kyung added cultural point of view in In-Kyung characters such as naming rule which followed Korean surname rule, facing a controversial issue which refers to the current situation in Korea, and having different case in facing emotional problem that related to In-Kyung's job as reporter.

3.4.3. The Comparison of the Youngest Daughter

The character of the last sister in the novel and series some in common. It would appear that Seo-Kyung is continuing to adapt to Alcott's original work. Both Amy and In-Hye experience feelings of insecurity within themselves at times. The feeling of being the last child who did not receive recognition from her older sisters and parents enveloped the two of them. The most striking thing is both Amy and In-lack Hye's of confidence in their physical appearance. This lack of confidence is particularly noticeable in Amy. Amy would frequently press her nose in an effort to make it appear more pointed. In the meantime, In-Hye, who lives in the modern era, has a strong desire to reshape the appearance of her nose through plastic surgery, but her lack of financial resources prevents her from doing so.

Regarding the last child character's artistic ability, Seo-Kyung also carries on some of Alcott's thread. Amy, who had a passion for painting but found it difficult to develop her talent, finally had the opportunity to do so when her aunt offered to pay for Amy's further education. Amy was able to pursue her dream of becoming a painter. On the other hand, In-Hye is a little bit unique. In point of fact, she experiences a surge of gratitude when her close friend Hyo-Rin extends an invitation to her to paint at her residence. On the other hand, Hyo-Rin's parents may actually harbor some ill will toward their daughter. It would appear that Seo-Kyung wants to heighten the dramatic quality of the situation in the hopes that this will make the audience feel more sympathetic towards her.

Chung Seo-Kyung portrayed the character In-Hye with some differences from May Alcott's original work. Broadly speaking, In-character Hye's is indeed

similar to Amy, who both have a sense of insecurity within themselves, have the same interest in the arts, and feel the need for recognition from the people around them. On the other hand, Chung Seo-Kyung shaped an interpretation of In-Hye that was influenced by Korean cultural norms. The naming of the character In-Hye is done in accordance with traditional Korean naming conventions. After that comes the manifestation of insecurity that is seen in contemporary culture, such as In-Hye's desire to have plastic surgery and the desire to be recognized for her skills.



UIN SUNAN AMPEL
S U R A B A Y A

CHAPTER IV

CONCLUSION

Chung Seo-kyung, as the screenwriter of the series, follows some of the outlines of May Alcott's original story, but she also provides slight differences in her screenwork. Like the number of characterizations in the story, Seo-Kyung only features three daughters. She reduced the character of the third daughter as appeared in the original work by May Alcott. Indeed, in the *Little Women* series there are actually four daughters, but the third daughter is told to have died in the story so that the depiction of this third child character is not told much. Meanwhile, May Alcott has four daughters who are told from the beginning. But in the middle of the storyline, the third daughter character is told to die because of illness.

The first daughter in the original novel is Margaret March, while in the series named Oh In-Joo. Both of them, Meg and In-Joo, are described as having worked hard to provide for their family, particularly their younger sisters. Besides that, Meg and In-Joo's characters are described the same, as having a love for luxury. The poverty is the reason of both, Meg and In-Joo, have high work ethic and love to luxurious things. The stark difference Seo-Kyung wants to make is a darker impression on In-Joo's character. Despite In-Joo is a loving and dedicated individual, she also has a darker side and harbors some resentment toward the fact that she does not have a perfect mother figure. In-Joo does good because her mother doesn't care about her children, so In-Joo thinks that she should play the

role of mother in her family. Apart from fighting her desire for luxury, In-Joo also has to battle against a money embezzlement case that she is involved in which endanger her life.

The character of second daughter in the novel is Josephine March, while in the series is Oh In-Kyung. Both of them are almost the same, who have a high work ethic, independent, and also loves their sisters. Their struggle is reasoned by the poverty they experience. Jo and In-Kyung are two characters who struggle to control their emotions. Despite this, they're both dealing with very different emotional issues. Jo with her temper, while In-Kyung with her excessive compassion. Jo and In-Kyung's characters are equally ambitious. Jo wants to become a reliable novelist, which in the end, this wish comes true and she gets a lot of money. As for In-Kyung, her career as a reporter becomes successful after successfully taking part in solving controversial cases, and she manages to fulfill her dream of further studying abroad. The character of In-Kyung has a more feminine appearance than the character of Jo, but In-Kyung is not inferior to Jo in terms of her work ethic or her bravery. Seo-Kyung makes In-character Kyung's seem stronger and more confident no matter what she faces. Seo-Kyung also added several issues that had recently occurred in Korea, such as the Seoul mayoral election and the Korean presidential election which were the background of the story.

The last sister name in the novel is Amy March, while in the series named Oh In-Hye. The character of the last sister in the novel and series some in common, but Seo-Kyung tries to make a bit different in her work. It would appear

that Seo-Kyung is continuing to adapt to Alcott's original work. Both Amy and In-Hye experience feelings of insecurity within themselves at times. Amy, who had a passion for painting but struggled to develop her talent, finally had an opportunity to do so when her aunt offered to pay for Amy's further education. But In-Hye is a little bit different. In fact, she feels very appreciated when she gets an offer to paint at the home of her friend, Hyo-Rin. However, in reality, Hyo-Rin's parents have some hidden malicious intent. It seems as though Seo-Kyung wants to accentuate the dramatic nature of the situation so that the audience will feel more sympathetic.

In writing the story series *Little Women*, Chung Seo-Kyung tries a lot to add her own interpretation on *Little Women*. Such as adding more tense and dark impression. The three characters that Seo-Kyung describes are indeed tense and there is a lot of tension experienced by the characters. Beside put her own idea of tensions and dark impression in the drama series, Chung Seo-Kyung put the differences in the form of culture in the drama series. The three daughters portrayed its own cultural point of view.

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