

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the conclusion of the finding of this study and provides some suggestions intended for further study.

5.1 Conclusion

The aim of this study is to investigate the construction of Laurie's character, specifically his masculinity, in two versions of *Little Women* film namely *Little Women* (Armstrong, 1994) and *Little Women* (Gerwig, 2019). Based on the analyses, Laurie's masculinity can be seen through his actions, the reaction from other characters, and the choice of his name along with the dialogues and his appearance. In analyzing the portrayal of Laurie's character, this research uses Boggs and Petrie's (2012) framework of characterization and Connell (2005) masculinity theory. Other than that, the two versions of *Little Women* film also use some cinematic aspects to strengthen the characterization of Laurie. Accordingly, the findings show that Laurie's character is constructed with the fluidity of masculinity. His masculinity can change depending on the situation and context of the two films. The difference is that in the 1994 version, the masculinity changes as Laurie character development follows the plot order. However, the switch of masculinity in the 2019 version of Laurie is unchronological. Nevertheless, the changes from hegemonic into complicit masculinity mostly happen when Laurie spends his moments with Jo on both versions of film.

The finding of this research suggests Laurie's character with his fluidity of masculinity. Firstly, in terms of external actions, the finding of this study indicates that Laurie in the 1994 version has a more complicit pattern than Laurie in the 2019 version. On one hand, the former version of Laurie appears as an awkward, caring, and obedient man from the beginning to the middle of the story. His hegemonic side can be seen from the middle to the end of the story when he interacts more with Meg, Amy, and other girls. On the other hand, Laurie in the latter version shows his complicit traits in some situations when Jo is around him. Secondly, in terms of

other characters' reactions, both versions of Laurie are portrayed with fluid masculinity. The March girl's assumptions, Marmee's opinion, and Amy's response reveal that Laurie has hegemonic and complicit traits at the same time. Thirdly, in terms of the choice of name, Laurie is depicted as complicit man as he firmly wants to be called 'Laurie', which is commonly used for girl in the 1860 era. Finally, in terms of cinematic elements, both versions of *Little Women* mostly use long shot, medium shot and close-up alternately. It helps to portray Laurie's masculinity by showing Laurie's appearance, gestures, and expressions in particular situations on the screen. Some scenes are also use high angle to indicate Laurie's non-dominant position in the story.

Summarily, the two versions of *Little Women* film suggest that a male character is not always portrayed as a dominant and hegemonic figure to make him masculine. Laurie's non-dominance traits are also categorized as one kind of masculinities. Besides that, the different periods of time also influence the different construction of Laurie's masculinity in both versions.

5.2 Suggestions

This study examines Laurie's masculinity from two different versions of film. During the research, the researcher encountered problems mainly in finding the related sources to support analyzing the kind of masculinities from the character, because the researcher often found the related sources written in foreign languages that are difficult to read. Moreover, this study focuses on the masculinity construction, specifically on hegemonic and complicit masculinity. Future research on this topic could identify more on the other type of masculinities that might expose new issues and deeper analysis.

Film studies and comparative literature are a fascinating area of analysis. The researcher suggests that future researchers should attempt to explore more diverse literary works; it can be the different adaptation versions or several literary works such as novels, plays, poems, et cetera. It might be helpful to compare and contrast the construction of the contexts.