

# Study of Amy's Female Consciousness in Alcott's *Little Women*

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**Abstract:** *Little Women* is a semi-autobiographical novel written by American woman writer Louisa May Alcott (1832-1888). Characters and stories in books are mostly based on real people and events. It shows us the awakening of female consciousness in the Victorian age and the growing process of four sisters in an ordinary American family in the 19th century with different love, ideal and destination. This paper will study and analyze the role of Amy from the perspective of female consciousness. The first part introduces the writing background and main content of *Little Women*. The second part describes the literature review of *Little Women* at home and abroad, and briefly introduces the breakthrough point and results of the current research on little women. The third part studies Amy's female consciousness from the perspectives of marriage, career and family, and analyzes it through language and behavior. The fourth part is the conclusion, which briefly summarizes the embodiment of Amy's female consciousness awakening and the imperfection influenced by what factors, lists the reasons for the existence of this phenomenon and its reference and progressive significance for the development of feminism in the future.

**Keywords:** Alcott, *Little Women*, Female consciousness.

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## 1. Introduction

Louisa May Alcott (Hereafter shortened to Alcott) (1832-1888) was an American woman writer. *Little Women* is a semi-autobiographical novel with female characters and feminist consciousness. Meg, Jo, Amy, Beth and Laurie are the five main characters throughout the novel. Throughout the whole text, the stories of these characters mainly express the awakening of female consciousness, promote the beautiful qualities of women, and challenge the traditional restraints on women.

Most of the previous studies on this novel focus on the conflict between Jo's female consciousness and traditional ideas. Most scholars pay attention to the process of Jo's awakening of female consciousness and struggle with reality. Because Jo has the shadow of Alcott himself, Alcott's attitude towards traditional ideas of marriage and love can be seen from it. However, Amy is also a figure with female consciousness, and the influence of traditional views on marriage and love and female consciousness makes Amy's behavior more significant for discussion.

This article will combine the writing background, to analyze Amy. The first part of this paper introduces the writing background and main content of *Little Women*. The second part describes the literature review of *Little Women* at home and abroad, and briefly introduces the breakthrough point and results of the current research on Little women. The third part studies the embodiment of feminism of Amy in *Little Women*, and analyzes the language and behavior of the characters from the perspectives of marriage, career and family. The fourth part is the conclusion, which mainly describes the embodiment of Amy's awakening of female consciousness and the imperfections that exist due to the limitations of times and ideas, and summarizes the reasons for the existence of this phenomenon as well as its reference and progressive significance for the development of feminism in the future.

Through the character analysis of Amy, this paper hopes to help readers better understand the awakening of female consciousness in Amy, the causes of incomplete awakening and the significance to the development of feminism. So as to provide some enlightenment for the interpretation of other literary works.

## 2. Literature Review

Since its publication, *Little Women* has aroused great interest among Western critics. Catherine Anthony (1939) argued that Alcott never wrote as an adult from a female point of view, so all her books were classified as children's books. Anne Hollander (1981) saw Alcott's *Little Women* as providing a model for little girls to learn how to grow up while maintaining their individuality and to learn how to deal with the problems of growing up female.

Then, with the discovery of Alcott's past anonymous adult thrillers, critics began to take a second look at *Little Women*. Angela Estes and Kathleen Margaret Lant (1989) discovered that beneath the surface narrative of women's progress lurks the dangers and uncertainties of female self-reliance, This is a technique Alcott often uses in her thrillers.

Given Alcott's complex life experience and thoughts, it is debatable whether *Little Women* is a work that advocates women's independent subjectivity to its readers. Eugenia Kaledin (1978) believed that *Little Women* was a work produced by Alcott to cater to the tastes of the middle class. The ideal female image depicted in the novel is the result of Alcott's violation of his own values. Like other American women writers in the 19th century, Alcott, on the one hand, was not satisfied with the dogma imposed on women by the tradition, on the other hand, she was still under the pressure of the patriarchal society. In the end, they had to compromise and let the female characters finally step into domestic life and find their value as wives and mothers.

Although the meaning of *Little Women* is controversial, the

book reveals the possibility of female self-improvement, which is why scholars in modern society mostly study it from a feminist perspective. Jill P. May (1994) believes that *Little Women* is an important part of American women's writing. The four sisters in the novel, all women, are masters of their own lives and decide what they want to be. Delphine Laire (2009) explores sisters' pursuit of female individuality through their choice of marriage. In *Little Women*, Eka Desmawati (2020) discusses four types of feminism, including liberal feminism in which the characters try to support their own lives, Marxist feminism in which women seek equality and resist oppression, and existential feminism in which women pursue subjectivity and reject objectification. Radical feminism is manifested in the physical punishment of women and the treatment of women as objects of violence. Elizabeth Keyser (1982) believed that *Little Women* was a good guide for readers to get rid of the stumbling block of self-denial and provided a new way for women to create.

### 3. Amy's Female Consciousness in *Little Women*

#### 3.1. Amy's Female Consciousness Concerning Family and Friendship

Amy's feminine consciousness is fully reflected in her pursuit of equal status between husband and wife. In many Victorian families, women were always subordinate to men, and men were dominant and leading in the family. This is on full display in the March family. In the novel, whether during Bess's death or during the war, Mr. March is the pillar and hero of the family, influencing and affecting the emotions of everyone in the family. Mr. March's letters home to Mrs. March and the four sisters were the pillars of family faith. The expectations he writes in his letters can move and affect his family. For example, in his letter, he hoped that the children could be good children, do what they can realistically, fight bravely and conquer themselves. Feeling ashamed, Amy decided to correct her shortcomings and not let her father down.

When Mr. March is at home, he is the decision maker, the guide to the family mood. When dear Beth died, for example, it was not only the loss of his daughter that he had to bear, but the loss of every soul in the family. It can be seen that traditional women are always presented to us as weak, vulnerable and in need of male support and protection.

After her marriage, Amy did not show her weak attitude. Her role as a woman is no longer dependent on men. Family is no longer a place where women hide themselves and bury their talents and personalities, but a place where the couples respect, help and support each other. In their small family, Amy made many decisions, and Laurie, as a husband, was willing to let her do so.

... she does it so imperceptibly that I don't think I shall mind much. She is the sort of woman who knows how to rule well; in fact, I rather like it, for she winds one round her finger as softly and prettily as a skein of silk, and makes you feel as if she was doing you a favor all the while. (Alcott, 2021, p. 530)

He liked Amy to gently influence and control his actions. Such a way of getting along subverts the patriarchal society under the majority of families with the husband as the authority of the inherent model, women's family status has risen, the size of the family matters are not the husband's

words, but the result of the negotiation between the husband and wife.

In the process of getting along, Amy and Laurie respect each other and both husband and wife are on an equal footing. Many of the tasks that were supposed to be done by women were done by Amy and Laurie together, and they helped each other run the house together. In the family, Amy has done a good job of her own positioning, clear her own role in the family. She not only realized the value of her role as a wife in the family, but also realized her pursuit of equal status in the family as a woman.

In running a home, Amy is not confined to the home. She realizes her self-worth through charity and achieves female self-reliance and self-improvement, which reflects her awakening female consciousness. She not only broke the inherent mode of the status and responsibility of husband and wife in the family under the background of patriarchal system in the Victorian era, but also broke the shackles of women's thought and status in the Victorian era. This is something that many families fail to do, both in reality and in the books.

Amy had longed to be in high society before she knew what high society was. She likes to associate with people who have money, status, talent, and good manners because what they have is always to be envied. Amy instinctively gratified consciousness to know the right thing to say and do to the right people. This allowed her to get along with rich girls, ladies can talk very happy, not stage fright.

She cultivated her aristocratic temperament and sense of nobility, her manners and taste, so that she did not seem like a poor man's child. This behavior is more like an inferiority complex. Because the family is not rich enough, the class gap makes her naturally inferior to the rich girls. However, she did not want to be looked down upon. She always tried her best to establish a good relationship with acquaintances and strangers around every banquet and get-together, so that she could learn something or change something in various parties and get-togethers. For example, when the rich girls were invited to her house during the summer holidays, Amy had the best things for twelve, but only one came, as she had promised. Despite his failure, he soon got over his sorrow with the comfort of his family. When she and Jo returned to the neighborhood, Amy would dress herself up to the best of her ability and maintain a dignified image at all times. While Joe is chatting and playing with his peers, Joe is not willing to misbehave with money Mr. Tudor. Amy thought Jo should be polite to Mr Tudor even if he was not worth knowing. Joe, on the other hand, was polite and friendly to the grocer's son. Amy thought Jo should have the opposite attitude towards them. Amy has her own ideas about relationships

... Women should learn to be agreeable, particularly poor ones, for they have no other way of repaying the kindness they receive. If you'd remember that, and practice it, you'd better like than I am, because there is more of you. (Alcott, 2021, p. 346)

Maybe this concept of human contact is not entirely correct, but in Amy's circle of life, she is able to get along with everyone. Every boy fell for her charms, and every lady admired her and enjoyed her company. Amy builds a good interpersonal relationship through her charm and ability, which is the embodiment of self-initiative and self-value, namely the embodiment of female consciousness.

## 3.2. Amy's Female Consciousness Concerning Love and Marriage

### 3.2.1. The Traditional Concept of Money Worship

Amy's marriage concept includes two parts: traditional marriage concept and new marriage concept. Amy grew up in a traditional and poor family. The constraints of her family life could not satisfy her pursuit of jewelry and vintage furniture. The more you can't get, the more precious it is. This led to a unique and unbridled love of beautiful jewelry and artsy homes. Influenced by traditional concepts, most people believe that marrying into a rich family is the only purpose and destination for women when they grow up, so Amy has dreamed of marrying into a rich family since she was a child. Aunt March, who never married, felt the discrimination against women in this era more deeply than Mrs. March. She faced the criticism and accusations of the society as a single old woman. She understood that if a woman did not have enough wealth, she could not stand in society, and if she failed to marry, she would be criticized. Therefore, she earnestly exhorts the four sisters to marry a rich man, not to be fooled by love and give up the money they can control in their hands.

... Finding the child more docile and amiable than her sister, the old lady felt it her duty to try and counteract, as far as possible, the bad effects of home freedom and indulgence. So she took Amy in hand, and taught her as she herself had been taught sixty years ago..... (Alcott, 2021, p. 223)

In Aunt March's eyes, only money can change the poverty of the March family and make their life better. Short love or women's career cannot change their life. Therefore, when she found this "little treasure" of Amy, she began to teach her in person. Her thoughts and concepts also deepened Amy's desire to marry into a rich family to a certain extent, and made her more determined in addition to being sober and rational.

When Amy was in Europe, she met her childhood friend Fred. In the process of getting along with her, Fred fell in love with her with great personal charm. Before leaving, he expressed his good feelings to Amy and hinted that he wanted to spend his life with her. Amy was calm and sensible, and in her letter home she had a logical analysis of the advantages of marrying Fred.

... but I've made up my mind, and, if Fred asks me, I shall accept him, though I'm not madly in love. I like him, and we get on comfortably together... I've seen the plate, the family jewels, the old servants... And I'd rather have it than any title... I may be mercenary, but I hate poverty, and don't mean to bear it a minute longer than I can help. One of us must marry well; Meg didn't, Jo won't, Beth can't yet, so I shall, and make everything cozy all round. I wouldn't marry a man I hated or despised... (Alcott, 2021, pp. 373-374)

From Amy's point of view, although she did not love Fred, their relationship was very natural, which meant that they would not have much conflict and strife after marriage. Fred was young and handsome, had more money than Laurie, and could give Amy all the jewels and houses she had ever wanted, and could lift her out of poverty and fulfill the life of a rich lady she had hoped for. She even weighs the chances of her four sisters marrying into wealth, with her eldest sister Meg choosing love, Jo not compromising for money and Beth not yet old enough to marry. So only Amy has the chance to marry into a rich family and lighten the burden on the family. By this point, Amy had made up her mind to agree to Fred's proposal.

In the original, Amy is the most precocious female character of the four sisters. She was aware of her family's poverty at an early age. Even if she was deeply resentful, she did not resent her parents. She made the decision to marry into a rich family early on, taking this decision as her only future destination. Therefore, Amy is always able to weigh the advantages and disadvantages that different candidates can bring to her and her family from an outsider's point of view, consider the degree to which she realizes the maximum value, and finally decide whether she should get married. Traditional views of marriage and love lead her to make countless seemingly comprehensive decisions. She lives in this society soberly, striving for her own material needs and the life of her family, striving to realize the value and role that she can play as a woman in this era. This is not only the sorrow of a single woman in an ordinary family, but also the sorrow of all women of her time. Amy is the epitome of ordinary women in the contemporary context. But Amy reserves the right to choose her preferred spouse while conforming to the life trend of traditional women. She tries her best to find the one who is more suitable for her needs, rather than just conforming to the will of others.

### 3.2.2. A New Concept of the Supremacy of Love

*Little Women* describes a new view of marriage and love, which is different from the traditional view of marriage and love. The traditional view of marriage is based on property and money. This view of marriage and love is based on the love of both sides. In the original novel, Mrs. March expresses this new view of marriage and love to her daughter:

Not to have you make a dash in the world, which are not homes because love is wanting. Money is a needful and precious thing, and when well used, a noble thing, but I never want you to think it is the first or only prize to strive for. I'd rather see you poor men's wives, if you were happy, beloved, contented, than queens on thrones, without self-respect and peace. (Alcott, 2021, p. 113)

This view of marriage has deeply influenced her four children, and Mrs. March tries to make her daughters see the triangle of marriage, love and money in this way. As the youngest child of the March family, she is more in favor of the money-oriented marriage concept advocated by Aunt March. However, at the same time, the love-oriented marriage concept advocated by Mrs. March also left a seed of expectation and yearning in Amy's heart.

After Amy had decided to marry Fred, she met Laurie in France. If Amy's seed of love could germinate, Laurie would be the one to water and fertilize it. In front of the man Amy had loved since childhood, she tried to show Laurie the elegant, beautiful side of herself after her baptism, but she still felt uneasy and uneasy about the "illusion" tulle she had chosen so carefully — because it was her own dress made from worthless fabric.

As an image, tulle firstly represents Amy's full longing for beautiful dresses. She longs for beautiful dresses, so she uses her artistic ability to make unique and beautiful clothes with cheap fabrics. Secondly, this dress represents Amy's economic embarrassment, her social status and class, as well as her crumbling self-esteem in front of her beloved.

Laurie was still in the throes of Jo's rejection. The listless Laurie made Amy feel sore and strange. She satirized Laurie, pointedly dissected Laurie's decadence, and tried to cheer him up in this way. At this critical juncture, Fred proposed to Amy. But the seed of love in Amy's heart, watered by Laurie the florist, broke impatiently. She finally realized that love was

really something more important than money or possessions. Love begets worry, love begets fear. She had declared her determination to marry a rich man to Laurie numerous times. Now she was afraid that anything she said without a word would make Laurie think she was a worldly woman. In front of the person you love, you always want to be perfect and impeccable.

When Amy received the news of her sister's death, long after the funeral, she could not go back to see her sister for the last time, so she had to stay abroad. Amy and Laurie, who were also lonely and had no one to talk to, brought each other warmth and comfort through letters, which brought them closer together. Amy was fond of Laurie, and her frequent correspondence made her depend on him as one letter after another accumulated, and Laurie's affection for Amy grew stronger and stronger.

... The moment he read it, he packed his knapsack, bade adieu to his fellow pedestrians, and was off to keep his promise, with a heart full of joy and sorrow, hope and suspense... as soon as the boat touched the little quay, he hurried along the shore to La Tour... If monsieur would give himself the pain of sitting down, a flash of time should present her. But monsieur could not wait even "a flash of time," and in the middle of the speech departed to find mademoiselle himself. (Alcott, 2021, pp. 505-506)

The underlined words showed Laurie hurrying to see Amy after receiving her letter. It showed how much Laurie cared about Amy, how eager he was to see her, and how he could not even wait. Laurie packed his things immediately after reading the letter, and set out to find Amy. She was in such a hurry all the way, that when she reached Amy's place, she did not even want to wait for her to come back from the garden into the house, and go and look for her in the garden, where she was relieving herself of her pain. As can be seen from this passage, Laurie had unconsciously developed feelings. Amy was no longer a common childhood sweetheart to him, but Laurie did not realize this at the moment. The bold words reflected Laurie's mixed feelings at this moment, joy at seeing Amy, whom he had not seen for a long time, pain at the death of Amy's sister and childhood friend, Beth. Laurie wished he could see Amy soon, and was worried about her unknown condition.

He stood a minute, looking at her with new eyes, seeing what no one had ever seen before—the tender side of Amy's character. Everything about her mutely suggested love and sorrow—the blotted letters in her lap, the black ribbon that tied up her hair, the womanly pain and patience in her face ... she ran to him, exclaiming, in a tone of unmistakable love and longing. "Oh, Laurie, Laurie, I knew you'd come to me!"... Amy felt that no one could comfort and sustain her so well as Laurie... (Alcott, 2021, pp. 504-506)

Laurie felt Amy's soft side when he saw her. The blurred letters on her knees must have been wet with Amy's tears. Wearing a black ribbon represents the death of a family member. Even though Beth has been buried for a long time, Amy, who feels great pain, still wears a black ribbon for her sister, which shows the pain of Amy at this time. The expression of pain and tenacity showed that Amy was now enduring the great grief of losing her loved one. Amy was pleasantly surprised and happy when she saw Laurie, and found that he had really come to see her as promised. The bold words expressed Amy's joy in seeing Laurie again, and her desperate need to be comforted.

... If my memory serves me, you once thought it your duty to make a rich match...I'd have married you if you hadn't a penny, and I sometimes wish you were poor that I might show how much I love you... when you refused a richer man for me, and won't let me give you half I want to now, when I have the right? Girls do it every day, poor things, and are taught to think it is their only salvation...a (Alcott, 2021, pp. 542)

Laurie knew that Amy had thought it her duty to marry a rich man. And Amy realized that love is the foundation of marriage, only to see how wrong she was. To Laurie's teasing, Amy proved her change, saying that she would have married Laurie even if he had been poor. Laurie understood that Amy gave up marrying a rich man and would not accept the money and material Laurie was willing to give her, because Amy really realized the error of her own ideas, truly understood and recognized Mrs. March's teachings to the four March sisters, and made changes at the same time. Laurie, who was opposed to the prevailing idea among girls that marrying rich was the only way out, was genuinely happy for Amy in her transformation.

This new view of marriage and love is actually the author's attitude towards marriage and love. In her opinion, money should not be the criterion for deciding whether to get married. Love should be the cornerstone of all marriages. Amy's awakening of the concept of love and marriage with the color of female consciousness is what the author expects and advocates. Amy's struggle in money and love is a rebellion against the social bondage to women, and also the author's dissatisfaction and resistance to the concept of marriage and love under the background of the time. In the process of getting along with the one she doesn't love and the one she loves, Amy slowly finds out the marriage she expects, and relies on her own efforts to win the chance to spend the whole life with her lover. And with Laurie's support, she also successfully broke the traditional pattern of women after marriage. This is a kind of female self-conscious spiritual experience and great publicity.

### 3.2.3. Amy's Female Consciousness Concerning Artistic Hobby and Career

Amy's interest in art was not difficult to develop, thanks to the help of a noble person. In her native family, her parents did not have enough financial resources to support her study of painting. Her firm character allows her to keep her love for painting and original intention for a long time in adversity.

... for mistaking enthusiasm for inspiration, she attempted every branch of art with youthful audacity ... and she devoted herself to the finest pen-and-ink drawing ... for a bold attempt at poker sketching... From fire to oil was a natural transition for burned fingers, and Amy fell to painting with undiminished ardor... Charcoal portraits came next... for picturesque studies. (Alcott, 2021, pp. 289-300)

As can be seen from the underlined sections, she tried pen and pencil drawing, pyrography, oil painting, charcoal drawing and sketching. Even though she was interrupted by an injury, she did not give up the hobby which took her time and energy. Her dedication to painting helped her grasp the olive branch offered by Aunt March. This led her to study in Paris. Michelangelo believed that "talent is perseverance", and Amy believed it. No difficulty or obstacle could defeat her. She firmly believes that enough effort can create excellent works. Therefore, she constantly explored and explored her talent and potential in painting, trying to become a great artist in art.

... Rainy days I spend in the Louvre, reveling in pictures... I'm cultivating eye and taste as fast as I can... I've seen her Napoleon's cocked hat and gray coat, his baby's cradle and his old toothbrush; also Marie Antoinette's little shoe, the ring of Saint Denis, Charlemagne's sword, and many other interesting things... The Palais Royale is a heavenly place—so full of *bijouterie* and lovely things that I'm nearly distracted because I can't buy them. (Alcott, 2021, pp. 370-371)

Immersed in the cultural atmosphere of Europe, Amy is like a duck in water, free and happy. She seized every opportunity to learn, fascinated by the paintings of the great masters in the Louvre, crazy about the jewels in the palace, even the garden with ancient rhyme and the cemetery of the priest would let her study for half a day. Every inch of artistic atmosphere and unique culture in the city is like oxygen, providing vitality for the development of art for Amy. She hoped that art would allow her to break through the limitations of her gender, and that being a woman would shatter the social stereotypes that women should not work. She hopes that art can help her realize her self-worth, and she is not willing to be confined to a square called family like traditional women.

However, Rome finally destroyed Amy's vanity. When Amy finally got close to the master's works, those countless artistic achievements finally let her realize her level in front of these masters like ants. She clearly realized that no amount of talent or energy would make her a great painter. At this moment, Amy had a truly objective cognition of her own ability. She could never realize and give full play to her maximum value in art, and she could never leave her own traces in the history of art. But reality also reminds her that in this era, women who want to achieve in the art world will only be a joke. The only place for women to end up as adults is to find the right family to marry and have children. Women dream of marrying into the rich in order to have better family conditions to avoid poverty, or to change the poor living conditions of their mothers. No one thinks that women should and could make a career in society. The Times do not allow, the society does not allow. This society has not created and considered suitable positions for women. The only recognized position was that of lady of a family, or wife of a man, or wedded daughter of a family. In this era, women can only be the husband's attachment, the family member, but not the representative of the family. Under such circumstances, Amy never allowed herself to drift with the tide. She could not feel her worth in such a life. It goes against what she wanted. Amy, who always wanted to do the best in everything she did, firmly gave up her career in art, which could not be carried forward. She made a determined choice to seek out and hone her other talents, to find new ways to realize her own worth and achieve her career as a woman.

Amy is a sober and kind girl. With Aunt March's help, Amy realized her wish to learn painting. Even if she did not become a great talent in painting, Amy was very grateful to Aunt March. This gratitude and the twists and turns of her learning experience made her realize that there were many other children like her who could not afford the ideal expenses due to their poor families. More because of her own experience, so she understands that every ideal girl to this effort is ordinary people can not understand. They are always stuck in the quagmire of The Times' view of women and the inadequate economic conditions of their families. These kids are like the Amy they used to be. So whenever she thought of the countless girls who still struggled in reality for their ideals,

Amy wished she could help them.

She had said to Joe that if she could not become an artist herself, she wanted to help others who would have the opportunity in the future. Once Amy could not afford to be generous, but married Amy has enough financial strength and a quietly supportive husband Laurie, which allows her to fulfill the voice she used to vent to Jo.

It is a joy to help these children. Amy gives these children a chance to change their future, and it also gives these children's families a chance to have a better future. And Amy's money helps these poor children solve the problem of funds, so that they can go more smoothly on the road to pursue their dreams. She realizes her own value by helping others, and helps other children realize and complete their dreams, which makes Amy happy and satisfied psychologically. The sense of achievement and happiness she has gained is facilitated by love, which keeps her thinking of others like her all the time, and also keeps her committed to charity work to help more people.

It can be seen from Amy's behavior that even though Amy married into a rich family according to the worldly view like other traditional women, she did not allow herself to become a rich lady with empty skin, who wrapped herself with jewelry and money all day long, cared for her husband and children every day, obeyed her husband, and acted as a vase in the circle of high society so as not to let her husband feel lost face. Amy is confident and independent and always has her own ideas and opinions. Can simply decide for their own career, strong purpose and direction, can efficiently realize the transformation of the focus of the career, not muddily. The characteristic of being sober and rational all the time enables her to realize the value of life correctly and warm others with her love for the world. These are the concrete expressions of Amy's feminine consciousness.

## 4. Conclusion

Amy is a brave, sober, and sensible girl. She dares to pursue her own ideal and develop her own career. She also has an objective cognition of her own ability and a sense of affirmation of her own value. She bravely expressed her will to marry into a rich family to change the family status quo, and bravely gave up her art career after realizing her own insignificance. Be braver and offer help to those equally ambitious children after marriage. In the maintenance of family relations also strive to achieve equality between husband and wife, let oneself have the right to speak. In the maintenance of family relations also strive to achieve equality between husband and wife, let oneself have the right to speak. Amy has been trying to realize her own value in her own way, she proves to everyone the value of women, and by doing so, she warms others.

As a traditional woman, she chose Laurie between Fred and Laurie, who represent material and love, breaking her obsession with money and material to some extent. But at the same time, the awakening of female consciousness of Amy is still deeply trapped in the traditional female "to marry the rich" cage. Choose between two people, actually is also the choice of two rich families. The choice Amy had made was to choose between two rich families, Laurie, who could satisfy her need for both money and love. Her awakening of female consciousness is a personal awakening, to a certain extent. Louisa gives the new woman Amy an image of awakening female consciousness when shaping the character role. While

breaking the life pattern of traditional women, she was also restricted by The Times and social factors. To some extent, this reflects the status quo that Luisa women were restricted by the society after their consciousness awakening. This shows that the power of women's consciousness awakening is too weak to shake the influence of money worship in the Victorian era on the society, nor is it enough to completely break the social restrictions on women's thoughts and status.

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