AN INTERTEXTUAL STUDY OF THE YOUNG PROTAGONISTS’ SELF-RELIANCE IN BEATRIX POTTER’S THE TALE OF PETER RABBIT AND NANCY FARMER’S THE HOUSE OF THE SCORPION
Beryl Septiani Adjii
Ruma Saraswati

BACK TO AFRICA MOVEMENT: A NEW HISTORICIST READING OF LORRAINE HANSBERRY’S DRAMA A RAISIN IN THE SUN
Bayu Prakasa
Titien Diah Soeldistyarini

NOBODY LIKES A WORRYWART: HY珀TEXTUALITY IN GRIMM BROTHER’S ‘THE WORN-OUT DANCING SHOES’
AND JULIET MARILLIER’S WILDWOOD DANCING
Alberta Natasya Adjii
Christinawati

SOCIETY’S IGNORANCE TOWARDS ADDICTS’ PREDICAMENT IN J. K. ROWLING’S THE CASUAL VACANCY: A DYNAMIC STRUCTURALISM STUDY
Palmar Siuda
Christinawati

Nurri Uliska Kunthe Permata
Dedung Jono Mulikono

FROM ENCHANTRESS TO MURDERESS: THE PORTRAYAL OF AMY DUNNE AS ‘FEMME FATALE’ IN GILLIAN FLYNN’S GONE GIRL
Sandria Widya Resti
Titien Diah Soeldistyarini

AUDIENCE RESPONSE TOWARD LARA CROFT IN TOMB RAIDER 2013: A STUDY ON HETEROSEXUAL MALE GAMERS
Diah Ayu Oktiyani
Lasiko Endi Rahmantyo

THE REPRESENTATION OF MASCULINITY IN SOUTH KOREAN REALITY SHOW “THE RETURN OF SUPERMAN”
Tamri Prayitika
Cesang Manggala Nugraha Putra

THE REPRESENTATION OF MASCULINITY IN ZWITSA! AMAZING SOFTNESS COMMERCIAL
Zeardiratna Megaputri Bingang Pamungkas
Dedong Jono Mulikono

MAN’S BODY ON THE LINE: MALE OBJECTIFICATION IN MAGIC MIKE (2012)
Agnes Leonca
Diah Ariani Arimbi

THE REPRESENTATION OF MASCULINITY IN G-DRAGON’S CRAYON MOVIE VIDEO
Nur Fitri Sari
Nufi Wulian

FALSE CONSCIOUSNESS IN GOOGLE’S WORKING CLASS SOCIETY IN LEVY’S THE INTERNSHIP FILM (2013)
Mutiana Rizky Arisandy
Cesang Manggala Nugraha Putra

DECONSTRUCTING HUMAN BEING’S NATURE IN LOIS LOWRY’S THE GIVER
Judith
Dewi Meyrayayati

THE REPRESENTATION OF INDONESIA IN AN AUSTRALIAN NEWSPAPER SYDNEY MORNING HERALD ONLINE 2015 COVERING THE CASE OF ANDREW CHAN AND MYURAN SUKUMARAN’S DEATH PENALTY: A CRITICAL DISCOURSE ANALYSIS
Idhubayu
Nurul Fitri Hapsari
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>An Intertextual Study of the Young Protagonists' Self-Reliance in Beatrix Potterâ€™s The Tale of Peter Rabbit and Nancy Farmerâ€™s The House of the Scorpion</td>
<td>88 - 95</td>
</tr>
<tr>
<td>2</td>
<td>Back to Africa Movement: A New Historicist Reading of Lorraine Hansberryâ€™s Drama A Raisin in the Sun</td>
<td>96 - 103</td>
</tr>
<tr>
<td>3</td>
<td>Nobody Likes a Worrywart: Hypertextuality in Grimm Brothers â€™ The Worn-Out Dancing Shoes and Juliet Marillierâ€™s Wildwood Dancing</td>
<td>104 - 110</td>
</tr>
<tr>
<td>4</td>
<td>Societyâ€™s Ignorance towards Addictsâ€™ Predicament in J. K. Rowlingâ€™s The Casual Vacancy: A Dynamic Structuralism Study</td>
<td>111 - 117</td>
</tr>
<tr>
<td>5</td>
<td>False Womenâ€™s Empowerment: The Representation of Femininity And Financial Subordination of Women To Men In The OLX Indonesia Commercials â€œRumah Tanggaâ€• Version (2014-2015)</td>
<td>118 - 133</td>
</tr>
<tr>
<td>6</td>
<td>From Enchantress to Murderess: The Portrayal of Amy Dunne as â€œFemme Fataleâ€™ in Gillian Flynnâ€™s Gone Girl</td>
<td>134 - 140</td>
</tr>
<tr>
<td>7</td>
<td>Audience Response toward Lara Croft in Tomb Raider 2013: A Study on Heterosexual Male Gamers</td>
<td>141 - 154</td>
</tr>
<tr>
<td>8</td>
<td>The Representation of Masculinity in South Korean Reality Show â€œThe Return of Supermanâ€•</td>
<td>155 - 172</td>
</tr>
<tr>
<td>9</td>
<td>The Representation of Masculinity in Zwitsal Amazing Softness Commercial</td>
<td>173 - 190</td>
</tr>
<tr>
<td>11</td>
<td>The Representation of Masculinity in G-Dragonâ€™s Crayon Movie Video</td>
<td>200 - 213</td>
</tr>
<tr>
<td>12</td>
<td>False Consciousness in Googleâ€™s Working Class Society in Levyâ€™s The Internship Film (2013)</td>
<td>214 - 222</td>
</tr>
<tr>
<td>13</td>
<td>Deconstructing Human Beingâ€™s Nature in Lois Lowryâ€™s The Giver</td>
<td>223 - 230</td>
</tr>
<tr>
<td>14</td>
<td>The Representation of Indonesia in an Australian Newspaper Sydney Morning Herald Online 2015 Covering the Case of Andrew Chan and Myuran Sukumaranâ€™s Death Penalty: A Critical Discourse Analysis</td>
<td>231 - 240</td>
</tr>
</tbody>
</table>
From Enchantress to Murderess: The Portrayal of Amy Dunne as "Femme Fatale™ in Gillian Flynn™s Gone Girl

1. Sandra Widya Resti --> Mahasiswa Fakultas Ilmu Budaya
2. Titien Diah Soelistyarini --> Dosen Fakultas Ilmu Budaya

Abstract

The portrayal of femme fatale can be traced back to ancient mythology, fairy tales, and classic literature. In contemporary literature, femme fatale is revived through Gillian Flynn’s Gone Girl whose story revolves around a married woman plotting revenge against her own husband. This study aims to reveal the portrayal of femme fatale through the main character of this novel, Amy Dunne, and whether such portrayal reinforces or resists patriarchy. Applying feminist literary criticism, this study utilizes Beauvoir’s concept of ‘Other’, marriage, and the myth of woman to examine the connection between femme fatale and feminism. This study reveals that Amy Dunne shows the quality of femme fatale through her rejection against traditional gender roles, ‘Other’, and patriarchy. However, in the end it is revealed that the portrayal of femme fatale does not necessarily reinforce the spirit of feminism, rather, it disempowers feminism and upholds patriarchy. Hence, this study concludes that the femme fatale character in the novel is a form of anti-feminist, patriarchy-centred, and misogynistic representation.

Keyword : feminism, femme, fatale, Other, patriarchy, traditional, gender, roles,

Daftar Pustaka :