

Representasi tokoh wanita tangguh dalam "The Girl with the Dragon Tattoo" dan "Gone Girl" karya David Fincher = Representation of strong female characters in David Fincher's "The Girl with the Dragon Tattoo" and "Gone Girl"

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Abstrak

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Pada abad 21, jumlah penampilan tokoh wanita yang kuat atau tangguh di film-film Hollywood mengalami kenaikan. Terdapat sejumlah jalan cerita di mana tokoh wanita berperan sebagai pahlawan atau sosok yang kuat atau tangguh menghadapi tokoh-tokoh lainnya di film-film Hollywood. Menganalisa "The Girl with the Dragon Tattoo" dan "Gone Girl" karya David Fincher, jurnal ini menyampaikan argumen bahwa representasi tokoh wanita di kedua film tersebut hanya sampai pada titik tertentu. Memberikan sejumlah analisis mengenai hubungan antara karakter pria dan wanita di kedua film tersebut, jurnal ini menunjukkan bahwa representasi tokoh wanita kuat atau tangguh di "The Girl with the Dragon Tattoo" dan "Gone Girl" karya David Fincher sangat berkaitan dengan terjadinya ketidakseimbangan kekuasaan atau power imbalance di dalam hubungan, dan hanya jatuh pada konsep binary opposition, di mana tokoh wanita dilihat sebagai sosok yang kuat atau tangguh hanya di saat mereka mengalami pembalikan kekuasaan atau reversal of power di dalam hubungan.

ABSTRACT
In the 21st century, the number of appearances of strong female characters in Hollywood movies is increasing. There are a lot of circumstances in which female characters play as heroines or are powerful over other characters in Hollywood movies. Examining David Fincher's "The Girl with the Dragon Tattoo" and "Gone Girl", this paper argues that the portrayal of strong female characters in the two films is only to a particular extent. By presenting a number of analyses of how relationships go between male and female characters in the two films, the paper shows that the representation of strong female characters in David Fincher's "The Girl with the Dragon Tattoo" and "Gone Girl" is strongly related with the occurrence of power imbalance in relationships yet only falls under the concept of binary opposition, in which female characters are seen as strong or powerful only when they undergo

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