



**THE OBJECTIFICATION OF CAMILLA MACAULAY IN
DONNA TARTT'S *THE SECRET HISTORY* (1992)**

A THESIS

In Partial Fulfilment of the Requirements

For S-1 Degree Majoring in Literature in the English Department,

Faculty of Humanities Diponegoro University

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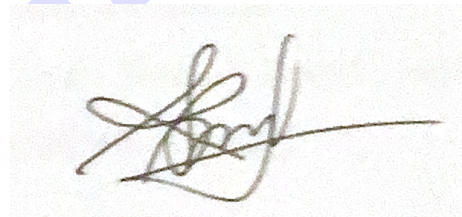
**FACULTY OF HUMANITIES
DIPONEGORO UNIVERSITY
SEMARANG**

2026

PRONOUNCEMENT

I honestly declare that this thesis, entitled “The Objectification of Camilla Macaulay in Donna Tartt’s *The Secret History* (1992),” is written by me and does not include any work from other researchers at any university, in diploma, S-1, S-2, or S-3 degrees. I also confirm that I do not use any material from other publications or from anyone’s work, except for the references mentioned.

Semarang, April 30th, 2026

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Sherenita Widya Rahmi Harahap

MOTTO AND DEDICATION

“After all, we are nothing more or less than we choose to reveal.”

Sylvia Plath

“When candles burn out, and the record is faded down, I know you’ve got people to turn to.”

Slow Dance - Clairo

“Acceptance is the key to everything.”

My therapist

This thesis is dedicated to all people who suffered quietly

and those whom I love the most

APPROVAL

MALE GAZE AND THE OBJECTIFICATION OF CAMILLA MACAULAY IN DONNA TARTT'S *THE SECRET HISTORY* (1992)

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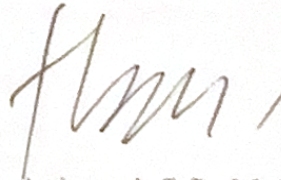
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VALIDATION

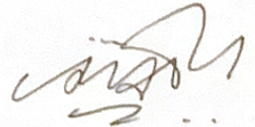
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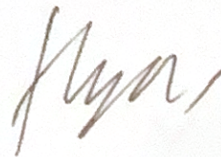
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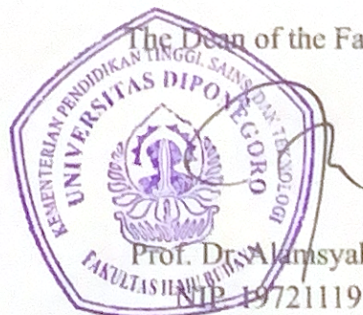


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This thesis, of course, still needs improvement, as I realize it is far from perfect. Thus, any recommendations and constructive suggestions would always be welcome

and appreciated. Finally, I hope this thesis will be helpful to those who want to learn about the male gaze, objectification, or related fields in general.

Semarang, April 30th, 2026

A handwritten signature in black ink, appearing to be 'Sherenita', written on a light-colored rectangular background.

Sherenita Widya Rahmi Harahap

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