



**AMY DUNNE AS THE REPRESENTATION OF *FEMME FATALE*
IN GILLIAN FLYNN'S NOVEL
*GONE GIRL***

A THESIS

**In Partial Fulfillment of the Requirements for
the Sarjana Degree Majoring Literature in English Department
Faculty of Humanities Diponegoro University**

Submitted by:

Irene Heni Indrasakti

13020114130064

**FACULTY OF HUMANITIES
DIPONEGORO UNIVERSITY
SEMARANG**

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PRONOUNCEMENT

The writer sincerely affirms that she compiles this thesis entitled ‘Amy Dunne as the Representation of *Femme Fatale* in *Gone Girl*’ by herself without taking any result from other researchers in S-1, S-2, S-3, and in diploma degree of any university. The writer also emphasizes that she does not quote any material from the existed someone’s journal or paper except from the references mentioned later.

Semarang, 9th July 2018

Irene Heni Indrasakti

MOTTO AND DEDICATION

Have I not commanded you? Be strong and courageous. Do not be afraid; do not be discouraged, for the Lord your God will be with you wherever you go.

Joshua 1:9

You should not be judgmental when it comes to write an academic writing or thesis. You have to stay neutral.

One of my honorable senior lecturers.

Life has its own excitement for everyone. Believe in your own time.

Irene Heni Indrasakti

This thesis is dedicated to my family and everyone who had encouraged me in accomplishing this thesis.

APPROVAL

**AMY DUNNE AS THE REPRESENTATION OF *FEMME FATALE*
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**Written by:
Irene Heni Indrasakti
NIM: 13020114130064**

is approved by Thesis Advisor
on July 9th, 2018

Thesis Advisor,

Ariya Jati, S.S., M.A.
NIP. 197802282005021001

The Head of English Departement,

Dr. Agus Subiyanto, M.A.
NIP. 196408141990011001

VALIDATION

Approved by
Strata 1 Thesis Examination Committee
Faculty of Humanities Diponegoro University
On August 9th , 2018

Chair Person,

First Member,

Dr. Ratna Asmarani, M.Ed., M.Hum.
NIP. 196102261987032001

Drs. Jumino, M.Lib., M.Hum.
NIP. 196207031990011001

Second Member,

Third Member,

Hadiyanto, S.S., M.Hum.
NIP. 197407252008011013

Mytha Candria, S.S., M.A., M.A.
NIP. 197701182009122001

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Semarang, 9th July 2018

Irene Heni Indrasakti

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ABSTRACT

In this paper, the object which had been analyzed is one of Gillian Flynn's novels, *Gone Girl*. The matter which had been analyzed is the representation of *femme fatale* figure and myth of woman. The aim of this paper is to give a deeper explanation about *femme fatale* figure in the novel. In analyzing this novel, the methods applied in the thesis are textual and contextual. While analyzing this novel, the writer found that Gillian Flynn implicitly wrote about how female writer deliver the idea regarding patriarchal society through a female character. In brief, this thesis is an explanation of how the *femme fatale* represents a figure who questions the patriarchal society.

Keywords: novel, *femme fatale*, patriarchal society, character and characterization, myth of women.

ABSTRAK

Dalam proposal ini, objek yang dianalisis adalah salah satu novel karya Gillian Flynn, Gone Girl. Perihal yang dianalisis adalah representasi figur femme fatale dan mitos mengenai wanita. Tujuan dari proposal ini adalah untuk memberikan pemahaman mendalam mengenai figur femme fatale di dalam novel. Dalam menganalisis novel terkait, metode yang digunakan adalah tekstual dan kontekstual. Temuan yang didapat oleh penulis dalam menganalisis novel ini yaitu Gillian Flynn menulis secara implisit mengenai bagaimana penulis wanita menyampaikan gagasan berkaitan dengan budaya patriarki melalui tokoh wanita. Skripsi ini merupakan penjelasan mengenai bagaimana femme fatale merepresentasikan figure yang mempertanyakan budaya patriarki.

Kata kunci: novel, femme fatale, budaya patriarki, tokoh dan penokohan, mitos wanita.

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Women have many characteristics within her which could make her stand out. Unfortunately, the impression of women's characteristics leads to the judgement from the society, whether it is good or bad. In general, there are two kinds of women according to de Beauvoir (1956: 206): 'the Good and the Evil'. The good one is commonly represented by some characters such as the angel, fairy, patient wife, the good daughter or the wise old woman. In contrast, the bad woman could be represented by some characters such as the cunning wife, the witch, or the *femme fatale*. In this case, the writer would like to focus on *femme fatale* that is considered as the bad woman. *Femme fatale* has appeared in many art and literature throughout the history. In literature, the writer found it in a novel entitled *Gone Girl*.

Gone Girl is a novel written by Gillian Flynn which implicitly speaks about how powerful a woman can be. In brief, the novel is about a woman, Amy Dunne, who is 'missing' and intentionally accuses her husband for her disappearance by leaving some clues. She can be considered as the bad woman for her purpose to destroy the male characters: Nick Dunne and Desi Collings.

There are many things which make the novel, *Gone Girl*, interesting and one of them is Flynn's uniqueness in writing from two perspective of the story (male and female's perspective). Also, the implicit way on how Flynn brings up the feminism issue in this novel is intriguing. The topic which is discussed is the figure of *femme fatale* in this novel. Regarding the topic, this figure cannot be separated from feminism. The writer provides feminism theory to support the main topic.

Regarding the matter above, the writer is interested in analyzing the figure of *femme fatale* in this novel. In addition, the writer would also discuss about women's myth in patriarchal society in the novel. The writer hopes that this paper later can help others to understand the *femme fatale* figure in this novel.

1.2 Research Questions

1.2.1 How is the figure of *femme fatale* represented by Amy Dunne?

1.2.2 How is the myth of woman in patriarchal society depicted in the novel?

1.2.3 How does the figure of *femme fatale* question the patriarchal society?

1.3 Objectives of the Study

The objectives of the study can be seen as the following matter below.

1.3.1 To elaborate the figure of *femme fatale* through the intrinsic element and *femme fatale* characteristics.

1.3.2 To show the description of women's myth in the novel.

1.3.3 To explain how the figure of *femme fatale* question the patriarchal society.

1.4 Methods of the Study

There are many methods which can be used for analyzing an object. There are two kinds of methods which are commonly used in writing the study; they are approach method and research method. To gather the data, the writer applied the library research method. According to George (2008: 6), library research comprises the act of 'identifying and locating' sources which shows 'factual information or personal/ expert opinion' regarding the related matter which is the essential component in every research method.

Regarding the approach method, the writer implements two theories: theory about the figure of *femme fatale* and feminism theory by Simone de Beauvoir. The writer focuses on myth of woman and woman in patriarchal society according a book written by Simone de Beauvoir, *The Second Sex*.

1.5 Previous Study

There have been some journals and final projects which discuss about *Gone Girl* both the novel and the movie. There are seven studies that use *Gone Girl* as the object; three of them concern on the movie and four of them concern on the novel. To prove the originality of this study, the writer will show the study that had been written before regarding the object. However, the study which will be shown later is the study in regards of *Gone Girl* and the matter of *femme fatale*.

Sandra Widya Resti and Titien Diah Soelistyarini (2016) wrote an academic writing entitled *From Enchantress to Murderess; The Portrayal of Amy Dunne as 'Femme Fatale' in Gillian Flynn's Gone Girl*. In their writing, they focus on Amy Dunne as the *femme fatale* based on the theory of 'Other' written by de Beauvoir and the matter of pregnancy. Meanwhile, this thesis concerns on Amy Dunne's characteristics, motives and impacts as the *femme fatale*. In addition, this thesis also focuses more on the myth of women and Amy's character development. Thus, the study regarding the woman presentation has not been explored yet, especially as the figure of *femme fatale* who questions the patriarchal society which yet will be discussed. Therefore the writer decides to do a deeper analysis on this figure in the novel.

1.6 Organizations of the Study

The organizations of this study consist of the following chapters below.

CHAPTER I INTRODUCTION

This chapter comprises five chapters. They are background of study, research questions, objectives of the study, methods of the study and organizations of the study.

CHAPTER II LITERATURE REVIEW

This chapter consists of two parts: summary of the object which will be analyzed in the following chapter, *Gone Girl* and concept of theorists which will consist of the applied theory to analyze the object. The theory which will be discussed is divided into two grand categories that are intrinsic elements and extrinsic elements.

CHAPTER III RESEARCH METHODS

This chapter contains the method which will be used in order to get a deeper analysis of the object.

CHAPTER IV DISCUSSION

This chapter consists of the explanation of the female main character and characterization and conflict which later will

be followed by the explanation of the myth of woman and the figure of *femme fatale* in the novel.

CHAPTER V

CONCLUSION

This chapter will be a summary and conclusion of the entire thesis.

CHAPTER II

LITERATURE REVIEW

2. 1 Summary of *Gone Girl*

The novel is uniquely written in two points of view; the male's point of view and the female's point of view. It begins with the depiction of romantic rendezvous between Amy and Nick Dunne. They first meet in a writer party in which later, both of them find an interest in each other's personality. Nick Dunne, with his charming personality and humorous yet sarcastic jokes, succeeded in making Amy, who is smart and lovely, in love with him. Eight months later, they decide to get married.

Unfortunately, their happiness does not last long. On one snowy night, Amy finds out that Nick has an affair with one of his students. Thus, she feels like she has the right to 'teach' Nick some lesson.

On the day of their fifth wedding anniversary, Amy is reported to be missing. Leaving many odd clues, Amy is nowhere to be found. Because of that, Nick underwent several interrogations. Unluckily, the results is not on Nick's favor.

Nick is accused for being the prime suspect. Nick denies the accusation, insisting that he remains innocent; he has done nothing to hurt Amy.

Unfortunately, the news headline, the neighbors, and people in the city assume that Nick had had something to do with Amy's disappearance.

On the other side of the story, Amy is intentionally missing. She disappears from the world she lives in. In another side of the town, at the same time, she is driving somewhere else and planning for her 'mysterious disappearance'. Nevertheless, she keeps leaving clues for Nick and the police to find her. While she hides out from the world, Amy also meets Desi Collings, her male high school friend. She asks for help due to the fact that she runs out of money and has nowhere to go. Fortunately, he is generous enough to help Amy and provides her with a good shelter. Later, she lives in his lake house. Unluckily, Amy feels annoyed whenever Desi is around. Therefore, she decides to get rid of him. Later, she seduces him to make him having an intercourse with her because she knows that he has been obsessed with her. After that, she kills him and gets out of his house.

Amy returns after she has been mysteriously missing. Following her return, the public also pay attention to Amy's and Nick's life after all the rumors which spread around the public. However, in the end of the story, Amy becomes a female character who is weak but a bit intimidating for Nick, her husband. Their marriage would never be the same after her disappearance. In brief, her mysterious disappearance turns into something serious, personal and lethal for the characters close to her.

2.2 Concept of Theorists

2. 2. 1 Intrinsic Elements

2. 2. 1. 1 Characters and Characterization

Holman (1985: 74) states that characters are a concise descriptive depiction of someone who represent some 'definite quality'. The said 'definite quality' meant that each character is not created with personalized quality. For instance, the manipulative wife. It is a character which is common in literature. However, it could appear differently in each work of literature. Therefore, a good characterization is necessary in order to make a strong character.

Following the previous matter, Holman (1985: 75) also mentions that in fiction, the author makes the character of fictional person. The process of creating this fictional person should be able to persuade the reader that the character is real within the limits of fiction. Characterization shows how an author depicts certain qualities of the characters. Therefore, the author should use the 'show but not tell' technique in order to make the fiction more interesting. In this matter, referring to the previous instance on 'manipulative wife', the characterization can be endowed with such description as having cunning personality.

Character and characterization cannot be separated. In order to get a full understanding of the extrinsic elements, the explanation of character and characterization is highly essential.

2. 2. 1. 2 Conflicts

Conflict plays an important part in a plot. According to Holman (1985: 98), conflict is the attempt of two or more contrasting idea in a plot. Conflict is the start of problem rising between the characters in the story. It is also the peak of a plot. Conflict usually happens between the protagonist character and antagonist character.

Based on the *Handbook of Literature* by Holman (1985: 98) there are commonly four types of conflicts: ‘a struggle against the forces of nature’, ‘a struggle against another person’, ‘a struggle against society as a force’, and ‘a struggle for mastery by two elements within the person’.

2. 2. 2 Extrinsic Elements

2. 2. 2. 1 Myth of Women

There have been many myths regarding women throughout the history. Ironically, the said myths reflect based on how patriarchal society treats women. Patriarchal society forms such complex myths which are internalized by women themselves due to the fact that the myths are not completely misguided as said by de Beauvoir (1956: 260), “This idea is indisputable because it is beyond given; it is endowed with absolute truth.”

The first myth of woman regarding her existence is women never own herself. Before she gets married, she belongs to her family. After she is married, she belonged to her husband as de Beauvoir (1956: 419) said that there is more

disadvantage to a young girl that to a young man. In the society, there is an important social strata as the following below; in the work field, an unmarried woman is a pariah; she remains as a servant of her father or her brother in-law.

Regarding the myth of women in patriarchal society, De Beauvoir mentioned that woman being the Other has been internalized and socially accepted by the society as quoted in the quotation below,

“Woman to be the absolute Other, without reciprocity. This conviction is dear to the male, and every creation myth has expressed it, among others the legend of Genesis, which, through Christianity, has been kept alive in Western civilization.” (de Beauvoir, 1956: 161).

As a matter of fact, it has been rooted from the legend of Genesis. De Beauvoir (1956: 205) also claims that man has double demand which can make women suffer from the demand; man wants woman to be his and yet still remained as a ‘stranger’ to him. As well as de Beauvoir’s claim before, she (1956: 204) also adds that men will not easily admit all his desires. Unlike the first demand, the second demand is rather mischievous which he hides deeply in his heart. He hides it as the result of the fact that the said desire is against morality and society. It is vicious and rebellious like the Other, like the ‘bad woman’. Although de Beauvoir did not directly point out the term ‘bad woman’ as ‘against morality and society’, she wrote it as a comparison to man’s desire towards woman. Shortly, it can be concluded that the ‘bad woman’ is against morality and society.

Simone de Beauvoir takes five different myths of woman according to five authors: Montherlant, D.H. Lawrence, Clauden, Breton, and Stendhal which is seemed to be quite typical to her. In this case, the writer will focus on one myth

which is considered as the suitable one for the discussion later. The writer will use the myth of woman discovered by Montherlant.

”Montherlant approves the Oriental attitude of: as an object to be enjoyed, the weaker sex has a place in the world, humble no doubt... The ideal woman is perfectly stupid and perfectly submissive; she is always ready to accept the male and never make any demands upon him.” (de Beauvoir, 1956: 215)

Montherlant is a French writer who shows his misogynist side through many of his books. De Beauvoir pointed out of how Montherlant sees woman. He accepts the idea of woman’s existence but simply makes her as the ‘other human being’. According to de Beauvoir, Montherlant had made certain criteria that woman should be submissive and should never complain. Unfortunately, those criteria have been internalized for many years in the patriarchal society.

The unfortunate myth of woman had classified woman into the binary opposition of good and bad. This binary opposition is reflected in *Cultural Construction of Femme Fatale* as Simkin (2014: 6) states that the fact about the common binary of ‘the whore’ and ‘the virgin’ has been internalized for many years as an essential concept in describing female identity in Western culture. Commonly, the virgin is known as the type of woman who is femininely kind or the good one who possesses submissive attitude, weak, and obedience to man. Meanwhile the term of whore stands for woman who is known for bad reputation or the evil one; it could be caused by something she had done which against the social norm such as killing her husband or her children. Thus, there are many kinds of women in the whore type itself; one of them is the *femme fatale*.

Later, de Beauvoir (1956: 207) also adds, “Man is delighted by this very complexity of woman: a wonderful servant who is capable of dazzling him...Is she an angel or a demon? The uncertainty makes her a Sphinx”. De Beauvoir used the term ‘Sphinx’ to describe woman role’s complexity where she cannot be only a total devoted wife but also she can be someone who aims for her husband destruction. She probably used this term to depict woman’s bestiality or uncertainty of woman’s role.

In addition to de Beauvoir, Patrick Bade shows how painters in the earlier age depicted this figure. There are many way how painter described *femme fatale* through history. According to Patrick Bade in his book *Femme Fatale*, painters in the earlier age, often described the *femme fatale* as a half-human and half-beast body, “Hybrid-monsters – half animal, half woman – formed a special category of femme fatale” (1979: 8). He mentions that the depiction matched the ‘bestiality’ of a woman who aimed for the destruction of male figure. The depiction of the figure through painting and literature draws people’s assumption to certain description and myth about the figure.

2. 2. 2. 2 About *Femme Fatale*

To gain a deeper understanding regarding the figure of *femme fatale*, in this section the writer will elaborate the definition of *femme fatale*, the *femme fatale* characteristics, the motives behind the figure and also the impact caused by the figure.

According to Simkin (2014: 5), the figure of beautiful but dangerous woman or the *femme fatale* has a great history of being ‘a typical character described in certain way’. She is a familiar yet typical character in Western culture; starting from the early age of literature works until the movies in 1980s-90s.

Femme fatale has become a remarkable figure throughout the history, literature and art. Many painters depict her as a sexually appealing human being. In literature and movie, she is described as a beautiful but lethal woman. Even though in the quotation above she is described as ‘drawn that way’, she has certain characteristic, aim and motive.

In brief, *femme fatale* is a figure of woman known for bringing bad luck for the male. There are many characteristics of how woman can be categorized as the *femme fatale*: has an appealing appearance, manipulating, and being a traitor.

The first one is by having appealing appearance. Simkin (2014: 8) claims that the figure of *femme fatale* is a naturally beautiful woman who lures the male into dangerous situation by her seductive appearance. Woman can seduce the man by her looks, her beauty, and her appearance to have an intercourse with her which later will bring the man into his own destruction by being killed. History offers many *femme fatales* known for being a seductress. In Bible there was Jezebel who was known for being a murderer, prostitute and enemy of God. There was also Judith who decapitated Holofernes after they had an intercourse.

The second characteristic, the *femme fatale* is known by her dangerous words. She is clever and manipulative to make man does her order as Simkin (2014: 93) states that the papers explained a depiction of how Ruth Synder (a real life *femme fatale*) had casted a spell over Judd Gray, hypnotizing him to set a scheme of murdering her husband. The word ‘hypnotizing’ shows that woman can use her words to influence the man. From the quotation above, the writer can assume that woman can use her cleverness beside her sexual appeal to manipulate man. There was Eve for the example of this matter. She also persuaded Adam to eat the apple from The Tree of Knowledge and she made it as the first sin of the human history.

The last one, this figure is known for being a traitor. It means that she can betray the one who has been generous or good for her. For instance, Bade (1979: 7) explains that in the case of Delilah and Samson, she sabotaged the battle between Samson and his enemies by cutting his hair in which had become the source of his power. She can be exceptionally evil by betraying the male for something precious, in Delilah’s case is silver.

People often mistake the figure of *femme fatale* for her bad intention towards the male. According to Edwards (2010: 39) in her essay in *The Femme Fatale: Images, Histories, and Contexts*, the prejudice made in the Bible regarding Eve who gave the apple to Adam is important to be discussed. The logical reason was Eve thought that the apple was good for them; it would make its eater wise. Eve saw the good of the apple; she even thought carefully before she finally gave the apple to Adam. Although it was only a simple thought, history

has made it as the first sin ever made by man without properly taking into consideration regarding Eve's motive.

History had declared Eve as the first lethal woman. This fact unconsciously results in how people perceive the idea of *femme fatale*. Generally, people will easily link the idea that *femme fatale* is the bad women without considering the motive behind her act.

Women have various motives to be the figure of *femme fatale*. Jaber gives a proper illustration of *femme fatale*'s motives by using the female character in a novel entitled *Red Harvest*. Jaber (2015: 38) states that the figure of *femme fatale* in the novel is described as a 'money-mad' and 'greedy'. She takes every opportunity to earn money and power. Thus, the figure shows that women want to gain something from being the *femme fatale*. In addition to that, Jaber (2015: 16) also claimed "Greed, the pursuit of power, and participation in organized crime appear to be the main factors that drive women to criminality"; it shows that the motive of greed and power can lead woman to be the *femme fatale*. Furthermore, Blaser (1999) in his article said that the 'classic *femme fatale*' attempts the act of murder to gain freedom from a relationship with a man who wants to control her. In brief, behind the aim of the male's destruction, women have various motives such as money, power and freedom.

As a figure that brings 'bad luck' for the male, *femme fatale* simply becomes the representation of man's fear of woman. She can cause two types of destruction of male: the physical destruction and social image destruction.

Although in the past history offered the final aim was death, there were some particular conditions that also caused the social image destruction for the male.

To sum up, *femme fatale* as a figure of woman has grown in literature world throughout the years. With her distinct characteristics, she aims for something she has been longing for; it could be power, freedom or money. She is beautifully lethal and eagers to do anything to achieve her goals—it might include the act of killing the male.

2. 2. 2. 3 *Femme Fatale* in Patriarchal Society

Considered as one of the bad women according to the patriarchal society, the figure of *femme fatale* clearly refuses to bow down to patriarchy. Women perceive the idea that their choices are limited; to be the good one or to be the bad one. As a result, the figure of *femme fatale* appears in order to destroy the binary opposition made by the patriarchal society. She is neither of the opposition; she is not entirely bad, but she is also not entirely good.

The figure of *femme fatale* is socially constructed, caused by the patriarchal society. Unconsciously, she is the result of the patriarchal society. Her role in daily life remains as ambiguity. As de Beauvoir (1956: 264) mentions that woman is a mystery in which she cannot be easily understood. She exists behind the veils and yet beyond her appearance. De Beauvoir also adds that women's role is quite indefinable. Thus, this ambiguity leads to the conclusion that the figure of

femme fatale refuse to bow down to patriarchal society. She refuses to be classified into two main categories of women by the society.

CHAPTER III

RESEARCH METHODS

In this chapter, the writer would like to elaborate the research methods used in the thesis. The research method applied in the thesis is the contextual method. According to Beard (2001: 6), the term context is beyond the text itself. There are some ‘circumstances’ that have important role to the production process and the reception process. In addition, he also adds that context is addressed more to the matter which supports the text rather than to the matter endowed in the text. In other word, contextual method is a method which combines the intrinsic and extrinsic methods.

The intrinsic elements discussed in the thesis are the conflicts and character and characterization. To analyze the intrinsic elements, the writer applied psychological approach. The writer considers that the said elements are relevant to support the extrinsic elements.

According to Logan (2011: 634), to gain the psychological side of the characters, the narrative used in the novel must involve the characters’ feelings, perspectives, motivations, actions and the relation between their mind and body. By utilizing the said narrative above, the writer found out that the figure of *femme fatale* has certain internal and external motive. The relationship among the characters also affects the figure. Their subjective thoughts, feelings, memories and desires are essential in order to analyze a novel through psychological

approach. Thus, the writer elaborates the approach by applying the characteristics, motives and impacts of the *femme fatale* written by Steve Simkin

Meanwhile, in regards of extrinsic elements, the writer chose to analyze the myth of women and the *femme fatale* existence in patriarchal society discovered by Simone de Beauvoir.

To this stage, the writer finds that by analyzing the character through the psychological approach, the figure of *femme fatale* in this novel can be easily understood. In addition, the character development can clearly be shown; how the character perceives the idea of being a good housewife into a wife who is able to make her husband miserable.

Consequently, the writer would like to draw attention to the main character through the psychological approach by elaborating the character's behavior and words in the following chapter. It is also equally important to do a deeper analysis on how the character herself developed from the very beginning. Hence, the explanation between intrinsic and extrinsic elements is related from one to another.

CHAPTER IV

DISCUSSION

To begin with, the writer would like to propose the sequence in elaborating the discussion below. The first one is the character and characterization of Amy Dunne. The second one is the depiction of myth of women in the novel which later will be followed by conflicts which trigger the figure of *femme fatale*. The last one, the characteristics, motives, aims, and impacts of *femme fatale* presented in the novel will be explained.

4. 1 Character and Characterization

4. 1. 1. Amy Dunne as a Child

To begin with, the writer would like to focus on one main character that is Amy Elliot Dunne. She is the one and only child of Rand and Marybeth Elliot. Due to the said fact, she feels exceptionally special and proud, “As a child, I got a vibrant pleasure out of this: just me, just me, only me.” (Flyn, 2012: 298). Amy is the only child who has made it to the world. Unlike the previous seven miscarriages in which Amy’s parents refer them as ‘Hope’, she has managed to be born in the world. In consequence, she always senses the need of being the perfect one as mentioned in the quotation below,

“I’ve always been better than the Hopes. I was the one who made it. But I’ve always been jealous too, always—seven dead dancing princesses. They get to be perfect without even trying, without even facing one moment of existence, while I am stuck here on earth, and every day I must try, and every day is a chance to be less than perfect.” (Flynn, 2012: 299).

Amy tends to overwhelm herself to be the perfect one. She feels exhausted, living in a world which her parents unconsciously shaped for her. The perfect life shaped for Amy by her parents is presented in ‘Amazing Amy’, a book in which her parents write together. ‘Amazing Amy’ is a book about Amy. Ironically, the ‘Amazing Amy’ or according to the writer, she refers it to ‘the book version of Amy’, is written in passive-aggressive way. It is not written based on the real version of Amy, but rather the version of Amy in which her parents want her to be, “I’d never felt like a person, because I was always a product. Amazing Amy had to be brilliant, creative, kind, thoughtful, witty, and happy.” (Flynn, 2012: 302).

Similar to the matter which the writer pointed out in chapter two regarding the existence of the girl before marriage, Amy Dunne’s life as a child is unconsciously owned by her parents. Her parents have shaped such a life for Amy to grow in. In consequence, she feels anxious and quite unhappy about it.

In brief, Amy Dunne as a child is depicted as a perfectionist person due to the fact that her parents fantasize her as the ‘Amazing Amy’-- the version of Amy who is always better than the Real Amy. She encounters such uneasy feeling in making herself and her family proud. Later her characteristic as a perfectionist will support her plan in order to achieve her aim as the figure of *femme fatale*.

4. 1. 2. Amy Dunne as the Manipulative Wife of Nick Dunne

First and foremost, Amy is the wife of Nick Dunne. She is described as a smart, lovely and elegant person. From her appearance, she is extremely normal, her husband describes her as a great wife who does domestic chores as well as any other woman such as cooking, “Amy peered at the crepe sizzling in the pan and licked something off her wrist. She looked triumphant, wifely. If I took her in my arms, she would smell like berries and powdered sugar” (Flynn, 2012: 9).

Behind her sweet personality, she is also known as an ambitious person. She constantly needs to be better than others. She tries to learn many things, as much as possible in order to make she feels better and also, to make her superior than others. It is suitable as said by Nick below,

“My wife had a brilliant, popping brain, a greedy curiosity. But her obsessions tended to be fueled by competition: She needed to dazzle men and jealous-ify women: Of course Amy can cook French cuisine and speak fluent Spanish and garden and knit and run marathons and day-trade stocks and fly a plane and look like a runway model doing it. She needed to be Amazing Amy, all the time” (Flynn, 2012: 41).

In addition to being ambitious, Amy also has extremely strong will—she is willing to do anything to achieve her aims no matter what. She always finds her way. The writer’s point by ‘to do anything’ is not just small and unnecessary thing but it could involve the act of killing, as quoted from the novel “I have enough to live on until I kill myself. I’m going to hide out long enough to watch Lance Nicholas Dunne become a worldwide pariah...” (Flynn, 2012: 331).

In the novel, Amy is described as a ‘planner’, “She’s a planner—she doesn’t you know, wing anything. She likes to make lists and check things off.

Get things done.” (Flynn, 2012: 67). She prefers to do anything neatly. Later, her habit as a planner helps her to maintain her ‘to do list’ as the figure of *femme fatale*.

In order to achieve her goals, she also plans it carefully. She prepares everything—including the money she needs for her hide-out. Ironically, she collects the money by asking Nick’s permission as mentioned in the quotation below,

“I mean, I filed the paperwork, but it was Amy’s idea. She insisted. I swear, I couldn’t care less, but Amy said—she said given the change in her income, it made her feel more secure or something, or it was a smart business decision.” (Flynn, 2012: 247).

From the quotation above, it is shown that Amy is clever. She asks for money deposit in her account under Nick’s name. It is sure a ‘smart business decision’ for Amy. It can be said that Amy also uses her words to manipulate other people to do something. Nick points out on how Amy asks him to file the paperwork, for her security. Amy is a great manipulator.

Although she seems fine—she is similar to any other woman out there, she has two sides of personality. The first side is the lovable, smart, elegant and organized person. The other side is the manipulative and over ambitious person which leads her to be the *femme fatale* for the male characters. Amy has become a character with almost complex characteristic to deceit other characters in the novel.

4. 1. 3. Amy Dunne as the Friend of Desi Collings

To begin with, in the novel, the character of Amy Dunne is also mentioned to be a male dear high school friend of Desi Collings. They have never lost contact although each of them already had their own life. Their relationship is quite complicated. While Amy considers him as a friend, in contrast, he thinks that Amy is his 'special girl'. Therefore, whenever Amy needs help, he will always be there. Amy entirely knows his weakness and habit. Unfortunately, understanding Desi's habit and weakness forces Amy to take advantages of it, as mentioned in the quotation below,

“How I had to disappear for my safety and the safety of my unborn child, and how I needed Desi's help. My savior. My story would satisfy Desi's craving for ruined women—I was now the most damaged of them all.” (Flynn, 2012: 434).

It can be concluded that Amy shows her cunning characteristic. She understands other's weakness, yet she takes advantages out of it for her own safety. Later, her characteristic which is considered as the *femme fatale* will emerge as the conflict starts to rise.

4. 2 Myth of Women

As stated on chapter two, myth of women in patriarchal society has been internalized since the early age. Furthermore, the myth of women which describes women as submissive and 'perfectly stupid' human beings become women's stereotype. The writer would like to show how the myth of women applied in the

novel although the term used in the novel is not entirely similar to the myth of woman based on *The Second Sex*.

In the middle of the story, Amy decides to live far away from Nick. In the novel, it is also told that Amy intends to be the ‘Cool Girl’. Although, Amy is not the type of ‘Cool Girl’, she feels challenged to be the ‘Cool Girl’ for her husband in their first year of marriage. According to the novel, most men think that ‘Cool Girl’ is a positive term for a girl who is always be everything that men want.

“Men always say that as the defining compliment, don’t they? She’s a cool girl. Being the Cool Girl means I am hot, brilliant, funny woman who adores football, poker, dirty jokes, and burping, who plays video games, drink cheap beer,...., because Cool Girls are above all hot” (Flynn, 2012: 299-300).

The description of ‘Cool Girl’ might be slightly different from the description regarding the myth of women in patriarchal society in the early age. However, the writer would like to point out some similar aspects between the term ‘Cool Girl’ and myth of woman in patriarchal society. There are two aspects that the writer concerns on; the submissive attitude and the fact that it had been internalized since the early age.

In the earlier age, a submissive woman is often described as a woman who does the cooking at home, taking care of the children and taking care of the husband—the obedience to the man is an important concern. There is not much different in the present time, submissive woman is not only taking care of domestic things but she is also described, “Cool Girls never get angry; they only

smile in a chagrined, loving manner and let their men do whatever they want” (Flynn, 2012: 300).

Similar to the matter that the writer stated in chapter two, this term of ‘Cool Girl’ had become a standard of woman—it had become the man’s dream in patriarchal society. The quotation from the novel below proves the existence of woman standardization nowadays, “Pretty soon, Cool Girl became the standard girl. Men believed she existed—she wasn’t dream girl one in a million. Every girl should be this girl...” (Flynn, 2012: 301).

In contrast to the term of ‘Cool Girl’, Amy has entirely different characteristics. The writer already discussed earlier related to Amy’s characteristics; that Amy has different view about the term ‘Cool Girl.’ In fact, she feels disgusted about it. She loathes that type of girl as quoted from the novel, “For a long time Cool Girl offended me. I used to see men—friends, coworkers, strangers—giddy over these awful pretender women...” (Flynn, 2012: 300).

She feels certain annoyance regarding the term. Furthermore, she thinks that term had become the first cause of her failed marriage. In the first year of their marriage, Amy pretended to be one of those ‘Cool Girls’ because she knew that Nick idolizes that ‘Cool Girl’ type, “But it’s tempting to be Cool Girl. For someone like me, who likes to win, it’s tempting to want to be the girl. When I met Nick... I guess I was willing to try” (Flynn, 2012: 301). She feels challenged to pretend to be the ‘Cool Amy’.

To sum up, her hatred toward Nick who idolizes that kind of girl leads her to frame her husband for her disappearance. Later, her decision to destroy her husband makes her one of those bad women; in this case especially, the *femme fatale*.

4. 3 Conflicts which Trigger the Figure of *Femme Fatale*

As the starter, the conflict that will be discussed happens between Nick Dunne, Amy's husband and Desi Collings, Amy's high school friend. The main conflict is between Nick Dunne and Amy Dunne as a married couple. The conflicts which will be discussed below can be considered as the trigger behind her act as the *femme fatale*.

4. 3. 1 Conflict: A Struggle against Another Person

4. 3. 1. 1 A Struggle against Nick Dunne

The first trigger is the love affair between Nick and a girl named Andie. Amy knows it all by herself; on one snowy night, she caught her husband cheating on her. Amy feels disgusted by it.

“I got there just in time to see him leaving with her. I was in the goddamn parking lot, twenty feet behind him, and he didn't even register me, I was a ghost. He didn't have his hands on her, not yet, but I knew. I could tell...and suddenly, he pressed her up against a tree—in the middle of town—and kissed her. Nick is cheating...” (Flynn, 2012: 316).

Still related to Nick, the second trigger is the way how Nick makes Amy feel in their relationship. For some time in their first year of marriage, Amy

pretends to be someone else—to be the type of person she personally does not prefer. She feels uneasy about being a woman who should always do what her man wants; the woman who should be sweet and submissive. She feels annoyed and discouraged. She thinks it has to stop, but Nick starts to show his distaste towards Amy when Amy shows her real side.

“So it had to stop. Committing to Nick..., made me realize that there was a Real Amy in there, and was so much better, more interesting and complicated and challenging, than Cool Amy. Nick wanted Cool Amy anyway. Can you imagine, finally showing your true self to your spouse, your soul mate, and having him not like you? So that’s how the hating first began. I’ve thought about this a lot, and that’s where it started, I think” (Flynn, 2012: 303-304).

To this stage, it appoints that the conflict between Amy and her husband has become the initial cause behind her act as the *femme fatale*. The initial cause is the primary cause that later will inflict other causes.

4. 3. 1. 2 A Struggle against Amy’s Parents

There is a problematic matter between Amy and her parents. Highlighting to the matter which the writer has explained regarding the one and only child, Amy realizes that the life she is living in is not entirely hers. She constantly needs to prove many things. Amy always wants to do better than the others. As a result, she feels superior than the other due to the fact the she is willing to do anything to achieve her goals.

Amy secretly blames her parents for the way she behaves—for the way she lives. It can be said that Amy accuses her parents of making her a ‘despot’.

‘Despot’ is a way of how Amy describes herself. She realizes that the way she perceives the idea of living as the flawless one has made her equal to a ‘tyrant’ or ‘torturer’—a torturer who is drunk with power and is willing to do anything to achieve her goals. She thinks that her parents are responsible for it. Thus, she does not feel any empathy towards her parents, as quoted from the novel below,

“I wished my parents weren’t getting such special treatment, though... I know I should feel sorry for them, but I don’t. I’ve never been more to them than a symbol anyway, the walking ideal.... There is an unfair responsibility that comes with being an only child—you growing up knowing you aren’t allowed to disappoint, you’re not even allowed to die... It makes you desperate to be flawless, and it also makes you drunk with the power. In such ways are despots made.” (Flynn, 2012: 348).

In brief, Amy’s dissatisfaction and complaint towards her parents designate the subsequent cause of her act as the *femme fatale*. The writer consider this matter as the subsequent cause due to the fact that Amy’s dissatisfaction emerge after her conflict with Nick Dunne.

4. 3. 1. 3 A Struggle against Desi Collings

The following conflicts which will be discussed are related to Desi Collings. They were good friends back then in high school. They often communicate through letters till the present days. Frankly, it can be said that he has been obsessed with Amy since they were in high school. There is no doubt that he will actually come if Amy needs him around.

To begin with, the conflict starts when Amy does not feel comfortable when he is around. Although he has provided Amy with shelter and daily needs,

she feels annoyed. She hates that Desi always follows her wherever she goes in the house; the kitchen, living room and everywhere, “I want to watch alone but Desi hovers around all day, floating in and out of whatever room I retreat to, like a sudden patch of bad weather, unavoidable” (Flynn, 2012: 465).

The conflict rises as Amy feels a kind of distaste towards Desi. Amy needs privacy to do her own thing—she needs to plan what she has to do next that now she is penniless. Unfortunately, he does not let Amy to do her own thing alone; she cannot really go anywhere and he does not give her adequate amount of money that she needs. She feels like she is imprisoned, “He says I’m safe and loved even though he won’t let me leave, which doesn’t make me feel safe and loved. He’s left me no car keys. Nor house neither keys nor the gate security code. I am literally a prisoner--...” (Flynn, 2012: 481).

The writer sees that coming for Desi Collings does not resolve Amy’s problem. Amy’s main problem is the private space. She left her husband—her own household to have time for herself. Unluckily, Amy considers this matter as a new problem that she has to take care of.

4. 4 About the *Femme Fatale* in *Gone Girl*

In this section, the writer would like to discuss the matter of Amy as the figure of *femme fatale* in the novel. There are some concerns that will be elaborated: the reasons behind her figure as the *femme fatale*, the *femme fatale*

characteristics, her purpose of being the *femme fatale*, and the impact of her figure as the *femme fatale*.

To begin with, the writer would like to point out the reasons behind Amy's act as the *femme fatale*. Referring to the conflict section, Amy has her own reasons for being the *femme fatale*. The first reason is related to Nick. She finds out that Nick has an affair with another girl and she hates the fact that Nick idolizes the 'Cool Girl' type, while Amy is not qualified enough for him as that type of woman. The second reason is related to Desi. Amy restrained to do anything, she does not feel free when she depends too much on Desi, and he does not let her to be free. In brief, Amy simply does not keen of Desi's existence around her. The third reason is related to Amy's parents in which she has some sort of dissatisfaction towards her parents.

Following the matter above, the writer would like to concern on the *femme fatale* characteristic which can be found in Amy Dunne's characterization. In chapter two, the writer had mentioned characteristics of *femme fatale* that is having appealing appearance, manipulative and being a traitor. Amy Dunne certainly possesses those characteristics.

4. 4. 1 Amy as the *Femme Fatale* Figure for Nick Dunne

The conflict between Nick and Amy leads her decision to destroy Nick. Amy finally decides to plan something big, the revenge for Nick. The plan is Amy pretends to be gone and dead. She wants her disappearance to be Nick's fault. She

is faking her disappearance. It can be shown from the quotation, “So I began to think of a different story, a better story that would destroy Nick for doing this to me. A story that would restore my perfection. It would make me the hero, flawless and adored. Because everyone loves the Dead Girl” (Flynn, 2012: 316). From the previous quotation it can be shown that Amy wants to avoid people’s opinion that might be ruined her image as a woman and a wife. People’s opinion about how bad is her marriage life and how unsuccessful she is in doing her duty as a wife scares her the most. Therefore, she alters people’s opinion by picturing her as the victim in the marriage. She wants people to fall for her deceitful mind play.

She makes to do list, writes a fake diary and soon she intends to kill herself to gain people’s trust. In addition, she also fakes her pregnancy. Referring to literature review, one characteristic of *femme fatale* which is quite prominent is cleverness. She is clever and cunning at the same time. Thus, her cleverness is applied in her act as the *femme fatale* which can be much told by faking her pregnancy. Apparently, her cunningness is shown in the quotation below

“It started with my vacant-brained friend Noelle... I knew I needed a pliant friend for my plan, someone I could load up with awful stories about Nick, someone who would become overly attached to me, someone who’d be easy to manipulate,...” (Flynn, 2012: 346)

Following the quotation above, Amy takes advantages from her neighbor, Noelle. She needs Noelle as her companion to tell her fake story. Knowing that Noelle is pregnant, she invited her for lemonade. Lemonade can cause excessive amount of urine. Later, she takes the urine and claims it as hers in order to flesh

out her fake story as a pregnant missing woman, “Perfect. Nick gets another motive. I get to be sweet missing pregnant lady,…” (Flynn, 2012: 347).

Amy aims for revenge. She wants public to believe that Nick is responsible for her disappearance. Although Amy aims for physical destruction, she thinks it will take a long time. Instead of killing him, she is framing her husband for her fake disappearance so that the social judgement can haunt Nick for the rest of his life as quoted from the novel, “The Public must turn against Nick. It’s as much a part of his punishment as a prison, for Darling Nicky—…” (Flynn, 2012: 329). In this matter, the *femme fatale* characteristic of being a traitor is proved.

The purpose behind Amy’s *femme fatale* figure is the social destruction of Nick Dunne. Amy succeeds in making the public to believe that he is responsible for Amy’s disappearance. The impact is not only experienced by Nick, but also by the people in Nick’s circle. As the public believes that he is guilty, his sister also gets the impact. Her bar, The Bar, becomes duller—people rarely visit the bar. Knowing that she had succeeded in destroying Nick’s social image, she does not feel guilty at all. She thinks Nick deserved that.

Amy as the *femme fatale* brings certain dread to him meaning that it confirms that Nick is fully aware and conscious about Amy being a figure who can harm him. It can be shown by the question below “Whatever the hell this diary was, it was going to ruin me. I could already see the cover of true-crime

novel...” (Flynn, 2012: 457). Nick fully understands; he knows that Amy is trying to turn against him.

4. 4. 2 Amy Dunne as the *Femme Fatale* Figure for Desi Collings

In this section, the writer would like to focus on the *femme fatale* figure towards Desi Collings, the male high school friend of Amy Dunne. There are some differences between the *femme fatale* figure for Desi and Nick: Amy’s motive as the *femme fatale* and the impact caused by this figure.

“I’ve called devoted Desi to my aid (abet). Desi, with whom I’ve never entirely lost touch,... Desi, another man along the Mississippi. I always knew he might come in handy. It’s good to have at least one man you can use for anything. Desi is a white-knight type. He loves troubled women” (Flynn, 2012: 433).

The *femme fatale* side of Amy is appeared when Amy is in critical situation. There is one scene in the novel which tells the readers that Amy is robbed—she is penniless and she has nowhere to go. She decides to ask Desi for help. From the quotation above, it can be seen that she clearly uses him for her own good. She knows that he will never refuse to help her. She lies to Desi by making up stories as quoted from the novel, “I tell a Gothic tale of possessiveness and rage... barefoot pregnancy, animalistic dominance... My story will would satisfy Desi’s craving for ruined woman—I was now the most damaged of them all.” (Flynn, 2012: 434). It can be concluded that Amy uses her cleverness, in this case especially, her deceitful words. She knows his weakness about woman, yet she takes advantage from it.

Following the previous case, Amy as the *femme fatale* figure can be seen by the way she is planning for something. Referring to the conflict section, Amy's distaste towards Desi first appears when he does not give Amy privacy. Thus, Amy plans to dump Desi. Motivated by the urge to be free, she uses her beauty to overpower him. She knows Desi's weakness and desire—she knows that he had been obsessed with her. She seduces Desi to have an intercourse with her; she lures him to his own destruction. First, she 'arrays' herself based on Desi's woman preference as well as the quotation from the novel below,

“I am ready. Discipline. This will take discipline and focus. I am up to the task. I array myself in Desi's favorite look: delicate flower. My hair in loose waves, perfumed. My skin has paled after a month inside.” (Flynn, 2012: 486).

Using her cleverness, she had planned it carefully. She plans to seduce him and kill him after they have the intercourse. She plans to make him powerless; therefore, she makes him to have a drink which contains sleeping pills. Her plans run smoothly, “Soon he is sleepy, and after that he is snoring. And I can begin” (Flynn, 2012: 489).

The final act is to kill Desi. Amy needs to kill Desi. Surprisingly, after she has killed Desi, she goes to the police station and instead of surrendering herself for murder, she accuses Desi of raping and torturing her. The explanation above can be seen by the following quotation, “I still have Desi's semen inside me from the last time he raped me, so the medical examination goes fine. My rope-wreathed wrists, my damaged vagina, my bruises--- the body I present them is a textbook” (Flynn, 2012: 500)

In contrast with Amy's report, Desi is actually stabbed by Amy, but the police are easily deceived. The police goes to Desi's house and finds the crime scene, "Police have been dispatched to Desi's home, where they'll find him naked and drained, a stunned look, on his face, a few strands of my hair in his clothes, the bed soaked in blood. The knife I used on him... will be nearby on the floor" (Flynn, 2012: 500).

The act of killing and deceiving others makes Amy one of the *femme fatales*. From the explanation above, it can be concluded that Amy shows one more characteristic as the *femme fatale*, being a traitor. Desi provides Amy with comfortable shelter—he never let her starving and feeling insecure. Instead of being thankful, Amy accuses Desi for raping her. She is willing to do everything, including the act of killing and having an intercourse without having any feeling towards the partner.

4. 4. 3 Impacts Caused by Amy Dunne as the *Femme Fatale*

Amy Dunne as the figure of *femme fatale* certainly brings several impacts to the other characters. Addressing to the literature review, the writer has mentioned that the figure of *femme fatale* brings two kinds of destruction to the male. However, in the story, the impacts are not experienced only by the male characters, but also by Amy's parents, Rand and Marybeth Elliot.

The impact experienced by Amy's parents is neither the social nor physical destruction. It affects on the psychological side of her parents as quoted from the novel,

“I watch them on the news coverage, my mom thin and reedy, the cords in her neck like spindly tree branches, always flexed. I see my dad grown ruddy with fear, the eyes a little too wide, the smile squared. He's a handsome man, usually, but he's beginning to look like a caricature, a possessed clown doll. “ (Flynn, 2012: 348).

From the quotation above, it can be shown that although Amy does not want to torture or hurt her parents figuratively in physical way, her parents' sorrow is apparently noticeable. Amy never thinks that her disappearance would make her parents miserable.

To this stage, the writer can see that the impact experienced by the characters is quite various. Thus, the act of being the *femme fatale* can be categorized into two groups: the purposeful act and the unintentional act. The purposeful act is addressed to Nick Dunne and Desi Collings. Amy's motives are distinct towards the two male characters. On the contrary, her act as the *femme fatale* towards her parents is not as obvious as the other characters'. The writer considers it as an unintentional act due to the fact that Amy never thinks to hurt her parents. However, her act as the *femme fatale* is not purely without reason—she experiences such difficult life to live because of her parents.

4.5 Amy's Character Development

First and foremost, Amy Dunne as the main character of the novel can be categorized as a dynamic character. The characterization of Amy Dunne has been changing through the entire story. Her characterization is changed as a result of the outside trigger/ pressure.

In the beginning of the story, it is clearly shown that Amy is a normal housewife who lives in a normal neighborhood and comes from a healthy family. Neither of her father nor her mother has a problem with mental health. Her parents are child psychologists in which people normally take into consideration that her parents would fully understand how to raise a child well.

Amy's parents think it would be best to raise a child the way they raise Amy. According to her parents, Amy should be a perfect child. They educate Amy to be flawless and resourceful. Unfortunately, Amy does not think the way her parents think. Instead of being happy of herself, she feels overwhelmed and angry. She feels so much anger in herself.

The writer would like to point out that Amy's life is full of irony. She is shaped to be the perfect one in order to reflect her parents' desire. Her life is also shaped to be adventurous and exciting. On the other hand, Amy's life is not as exciting and beautiful as *Amazing Amy*. The Real Amy is lack of many things.

Regarding Amy's characterization, from her normal housewife quality who are submissive, loyal, smart, and lovely, she turns into someone who is quite

confusing and unbelievable. Caused by the hatred against her parents, Amy is triggered to do the *femme fatale* act.

Amy Dunne is a dynamic character. Things change around her, so does within her. At the beginning, Amy Dunne is described as a normal housewife. She is endowed with perfect personality: smart, beautiful and faithful. She is afraid of her husband. However, in the middle of the novel, a conflict rises and triggers to show her real personality. The said characterization such as smart turns into cunning and manipulative. In the end of the story, she turns into a woman with full of stories and lies. She becomes weak and a bit intimidating to Nick, her husband.

4. 6 The *Femme Fatale* as a Figure to Question Patriarchal Society

In *Gone Girl*, the author creates such a complex character, that is Amy Dunne. Referring to her characterization in which mentioned as lovely, clever, ambitious and yet manipulative, Gillian Flynn makes Amy as a character who is quite hard to understand. Amy Dunne is complicated; she is lovely and clever, however, at the same time, she has become a man's specter of bad woman.

Amy Dunne is a character who commonly can be mistaken as the dangerous woman. Ironically, it is neither entirely false nor true. Referring to what de Beauvoir mentioned in *The Second Sex* regarding the myth of women and the reality of it, the women's role remains as an ambiguity. It can be said that

Amy Dunne is an ideal woman. Besides doing domestic chores quite well, she is also a writer. Amy is endowed with extremely normal qualities in which every woman could have. In other word, Amy follows the stereotype of woman: submissive, obedience to man, and doing domestic jobs. She even follows the myth that woman should bring happiness to her man by not demanding anything from her man, as quoted from the novel, “I am happy not to be in that club. I don’t partake, I don’t get off emotional coercion, on forcing Nick to play some happy-bubby role—...” (Flynn, 2012: 75).

Amy unquestionably follows the stereotype of women. In other words, she unconsciously accepts that women are being objectified by the patriarchal society. However, at some point, she loathes such an unfair system in which women are being classified into which has been explained in the ‘Myth of Women’ section. This hatred grows within herself.

It is obvious that Amy’s hatred will turn into something dangerous. Her hatred turns into a figure of *femme fatale*. In other words, the figure of *femme fatale* can be seen as a figure who questions the patriarchy. Unconsciously, Amy Dunne refuses to bow down to patriarchy by being the figure of *femme fatale*. She is aware of women’s stereotype in patriarchal society, nevertheless, in the beginning of the story, she follows the stereotype and later she finds herself disagree regarding the stereotype.

Following the matter above, the writer would like to point out to Amy Dunne as the *femme fatale* for Desi Collings. After she is penniless and she has

nowhere to go, she asks Desi for help. She plays herself a role of damsel in distress. Damsel in distress is a term used to describe women who are constantly needs to be 'rescued' or 'helped' by the men. Unluckily, the term can be addressed that women are weak; they are powerless without the men. The using of 'damsel in distress' here can mean two things, according to the writer. The writer considers that by picturing herself as 'damsel in distress', Amy wants to prove that she can overpower man. She perfectly understands that man loves his pride as someone who is responsible to protect woman. Thus, she uses it to deceive the man. The second one, the writer also considers that Amy applies the term in order to mock the patriarchal society in which has created such stereotype.

The *femme fatale* qualities endowed in Amy Dunne characterization emphasizes the impact of stereotype of woman in patriarchal society. The unfair system of how men see women had made women question the patriarchal society. Due to this matter, the *femme fatale* figure is created to show the readers how a woman can be powerful and yet, mean, especially towards the male characters. The figure could be considered as woman's freedom, breaking the patriarchal rules of an ideal woman.

After all, the bridge of norm can bring consequence to both men and women. People want it to be equal, both for men and women. Although the patriarchal society seems to incriminate the male side, both the male and women have to respect each other. In contrary, instead of respecting each other as a marriage couple in the end of the story, Amy Dunne has become someone who is ultimately strange and eerie for Nick Dunne.

CHAPTER V

CONCLUSION

Gone Girl is a novel book which reveals three psychological traits of a *femme fatale*. The female character, Amy Dunne, is a main character created with such complex details—a normal housewife turns into a dangerous woman. The writer's focus is the matter of the *femme fatale* in the novel.

The traits start off with the description of Amy as a normal house wife in which the author creates such great irony. As early as her childhood, Amy is shaped to be the perfect one as a child. She feels uneasy regarding the matter. The characterization of being manipulative and cunning is also represented in a way of how Amy interacts with Nick Dunne who is her husband and Desi Collings, her high school friend.

Hence, her act as the *femme fatale* is provoked by the conflicts occurred between the characters which drive Amy to show her real characteristic of *femme fatale*. The initial cause which triggers Amy's act as the *femme fatale* is the conflict occurs between Amy and Nick as a married couple—she finds out that her husband is cheating on her. Thus, her conflict between other characters keeps happening which makes the following conflicts as the subsequent causes. As a result, she becomes a figure who threatens the other characters, particularly Nick Dunne and Desi Collings. In regard of Nick Dunne's matter, the impact in which he accepts is the social judgment of being a careless husband in their marriage.

Meanwhile, in regard of Desi Collings' matter, the effect is death—he is dead and Amy is playing victim.

In other word, Amy as the *femme fatale* figure has made a big question: does the figure of *femme fatale* in the novel try to question the patriarchal society? The writer elaborates that by existing the figure of *femme fatale*, the author wants to deliver that this figure is a satire to patriarchal society. Amy follows the stereotype of women, nonetheless, she loathes it. She follows the stereotype to trick the other characters into their own destruction.

In brief, Amy Dunne is a complicated character with such interesting traits. She is smart and at the same time she is also cunning. Her characteristics suit the *femme fatale* figure. She has her own motives which can be considered as the reasonable ones.

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