

**FROM ENCHANTRESS TO MURDERESS:  
A FEMINIST STUDY ON THE CHARACTER OF AMY DUNNE AS  
A 'FEMME FATALE' IN GILLIAN FLYNN'S *GONE GIRL***

**A THESIS**



**BY:**

**SANDRA WIDYA RESTI**  
**NIM 121211231039**

**ENGLISH DEPARTMENT  
FACULTY OF HUMANITIES  
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SURABAYA**

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Submitted in Partial Fulfillment of the Requirements for the Bachelor’s Degree of  
English Department, Faculty of Humanities, Universitas Airlangga

Surabaya

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## DECLARATION

This thesis is submitted as a partial fulfilment of the degree Sarjana Humaniora (S.Hum.) of the English Department, Faculty of Humanities, Universitas Airlangga. Hereby, I confirm the following points:

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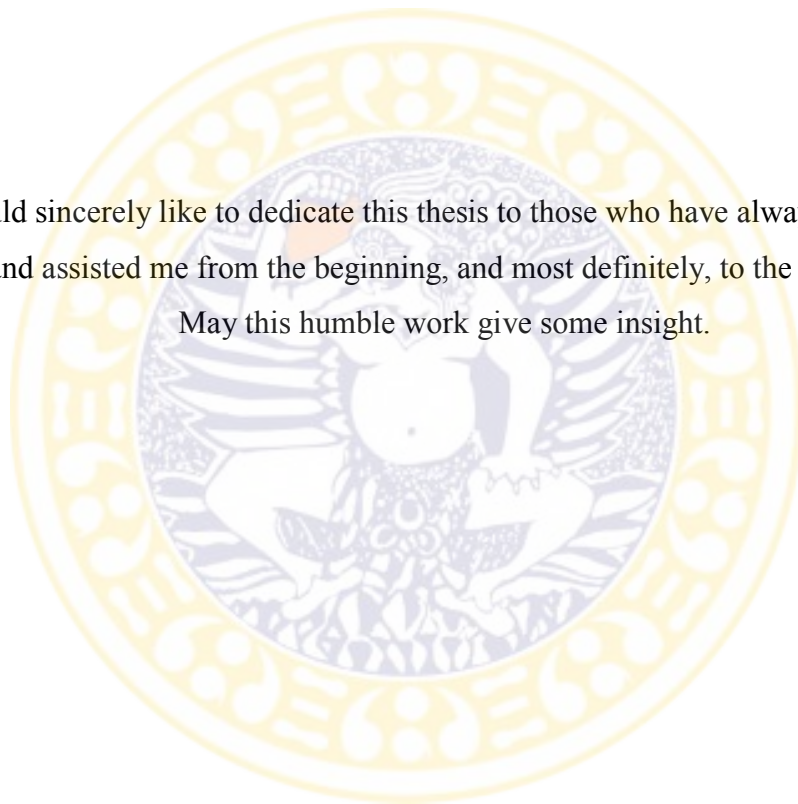
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I would sincerely like to dedicate this thesis to those who have always supported and assisted me from the beginning, and most definitely, to the readers.

May this humble work give some insight.




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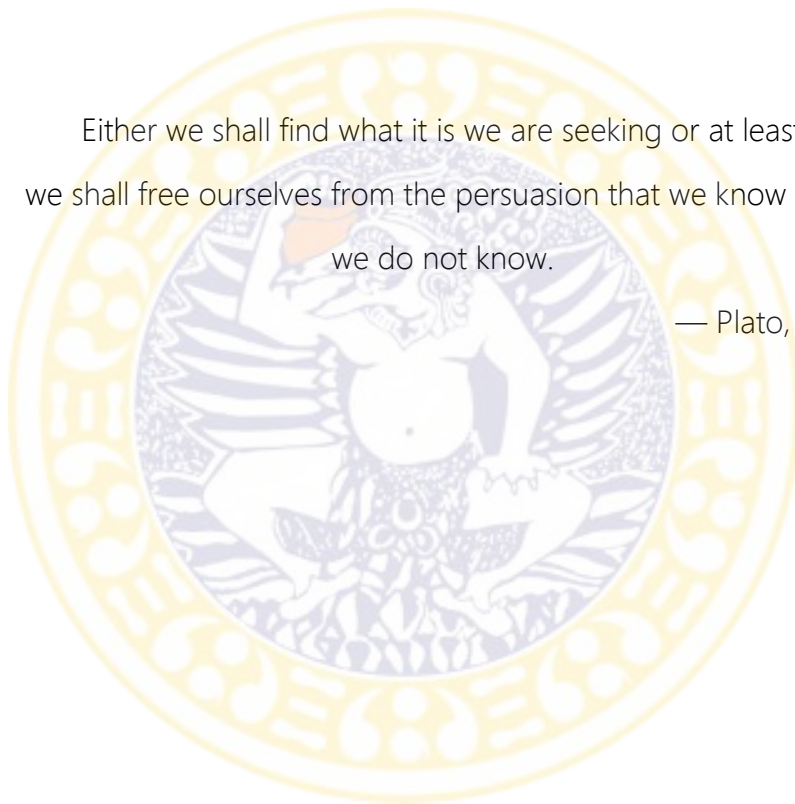
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Either we shall find what it is we are seeking or at least  
we shall free ourselves from the persuasion that we know what  
we do not know.

— Plato, *The Republic*



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**From Enchantress to Murderess:**

**A Feminist Study on the Character of Amy Dunne as a ‘Femme Fatale’ in**

**Gillian Flynn’s *Gone Girl***

**Sandra Widya Resti**

**Abstract**

The portrayal of *femme fatale* can be traced in ancient mythology, fairy tales, classic literature, and not to mention contemporary literary work such as Gillian Flynn’s *Gone Girl* whose story revolves around a married woman plotting revenge against her own husband. Through this study, the writer intends to reveal how the main character can be the prominent portrayal of a *femme fatale* and whether such portrayal reinforces or resists feminism and patriarchy. The writer examines the problem using Beauvoir’s theory of ‘Other’, marriage, and the myth of woman to trace the connection between the idea of *femme fatale* and feminism. This study reveals that the main character shows the quality of *femme fatale* through her rejection against traditional gender roles, ‘Other’, and patriarchy. However, relating to the novel’s ending, it is revealed that the portrayal of *femme fatale* does not reinforce the spirit of feminism, rather, it disempowers feminism and upholds patriarchy. Thus, this study concludes that the *femme fatale* character in the novel is a form of anti-feminist, patriarchy-centred, and misogynistic representation.

*Keywords: feminism, femme fatale, ‘Other’, patriarchy, traditional gender roles*