



## The Discourse Analysis of the Movie “Gone Girl” from the Perspective of the “Rashomon Effect”: the Ideological Analysis of Women’s Representation in American Culture

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### ABSTRACT

Analyzing music, movies, and trailers has been a favorite field to go through. Many movies have been analyzed in terms of their discourse analysis or ideological analysis that the researcher decides based on his interest, time limit, and many other relevant factors. This study dealt with the movie “Gone Girl” regarding its discourse analysis and ideological analysis. This movie has been one of the most popular instances of the Rashomon Effect which is about various conflicting opinions toward one single event. The Rashomon Effect started in 1950 with the movie “Rashomon”. The researcher tried to understand how the Rashomon Effect occurred in the movie by the characters who aimed to state what they have witnessed concerning their accusing Nick, the husband of the gone girl. Moreover, elaborating upon women’s representation in America was another domain that the researcher did deal with and finally, a final aspect was the wording power and the facial expression of the main role, Amy. The data collection procedure and tools were the movie itself, the full script of the movie, and many popular reviews of the movie during all these years from the time it was released. The research indicated that each character did make a story and then a justification to relate some factors to the husband and finally accuse him. The other point was that women were presented/assigned in various simultaneous roles since the context could be a leading factor to accepting one or refusing another like being a gossip girl or being a game-changer. One other relevant noticeable result is the respect of America toward pregnancy in this movie and other media. And finally, it showed how one character can convince others including their in-law’s family, her own family, the media, detectives, or even her husband by her wording and facial expression.

**Keywords:** gone girl, Rashomon Effect, discourse analysis, movie, character, review

### INTRODUCTION

Akira Kurosawa is a Japanese filmmaker who did try to revolutionize and coin a new terminology in cinematography. His movie Rashomon (1950), made what he was after. To clarify the terminology a summary of the movie is written as follows: a robber was accused of murdering a samurai and then raping the samurai’s wife. Some characters like; a priest, the robber, a woodcutter, and even the samurai’s ghost were summoned to the court for witnessing what they saw. Each provided a contradictory testimony and summary of what occurred there. Neither of the testimonies to the case was similar which made the case like a puzzle to reach a verdict. To intensify the case, the movie ends as ambiguously as possible since it did not offer a resolution/verdict to the case. The movie did not provide a single “true” story/storyline for its viewers which used to be common in the industry of cinema. The fields being affected by this are psychology, law, and cinema.

Despite the first usage of Kurosawa, Karl Heider was the very first user of the term for the Association for Social Anthropology in Oceania. Based on the happenings, he concluded that in

the period 1980 Rashomon was “a phrase whose anthropological time has come” (1988, p. 73). Another similar example in the case is journalist Valeria Alia who used the same terminology for journalism and ethics and truth-telling (Wikipedia, 2014). D.P. Martinez (2009) can be another instance as she used the terminology when she was an Anthropology student at the University of Chicago in 1982.

In the list of movies relevant to Rashomon, “Vantage Point (2008)” is found as well. A 23-minute event which is about the assassination of the U.S. president is scrutinized from 8 different angles by 8 different characters. To question the possibility of “truth” has been the key criterion to name this movie in the list of Rashomon Effect ones.

The movie “Gone Girl” is in the genre of a psychological thriller which is directed by David Fincher and screen played by Gillian Flynn. The whole story happens in Missouri where “the death penalty” is one law to be done on a specific crime. This law is a wish of one of the main roles of the movie, Amy.

The movie is in the hands of mass media as extremely as possible as the main role wishes to do so that she wished to depict her spouse as a murderer since the spouse did not satisfy the needs she was after additionally, it could punish him to be the desired “Perfect Couple/Marriage” she was endeavoring to prove and save. The mass media in the movie can impose many actions and reactions on the actors, Nick (Ben Affleck) had a smile in a photograph of the plea of a lady in the voluntary search movement for finding his wife by saying the word peach which made all media react as harshly as possible that even his sister censured him for the smile and the lady accompanying him.

On the other hand, many researchers believe that the movie has had the power to impact a large number of people with its fascinating planning and that is why many researchers have been interested in researching it. One study stated that “the relationship between film and society is always understood linearly” (Sikov, 2010) which means that movies always influence and shape societies based on the message they have. The other study offered that “The film always records the reality that grows and develops in society and then projects it onto the screen“(Bal, 2008). The final study which is going to be mentioned here is Anugerah (2017) that the types and origins of Amy’s fantasies are ignited by her childhood memories or even her parents. Those and the pains she was growing up with made her a little bit picky to find the best or actually “Perfect marriage or Couple” They coerce their to be an anxious character throughout the whole movie and she did try every minute aspect or a chance to save what she considered marriage (p.7).

The following questions are supposed to be sought in this research:

1. How each character tries to find fault with Nick and accuses him of murder by the perspectives and justifications (s)he provides?
2. How women are presented in American culture?
3. How the main role, Amy, wishes to deceive others through some stereotype depictions, her planning power, and her wording?

## Methodology



A basic interpretative qualitative study was chosen to collect and analyze the characters' wordings and opinion-sharing with the detective and the mass media. The reason behind such selection is that it could seek to understand the questions as thoroughly as possible. Plus to deliver the project on time the researcher adopted the method of going through the transcript and watching the movie times and times again for having an upper-hand point of view to read between the lines. This study focused on bold scenes which had the leading roles in answering the questions of the research and it tried to use some reviews from tested-and-trusted websites like IMDB and rotten tomato.

### Data Collection and Procedures

The first step in this analysis was character analysis and then going through transcripts. **Nick Dunne** is the husband of Amy. He is originally from a working-class family who tolerated many difficulties like having a father who is both mentally and physically disabled to support and be next to. Furthermore, he tried as hard as possible to demonstrate himself as a pitch-perfect person since he was next to the Amazing Amy. Ignorance and passiveness of his character are also so vivid throughout the whole movie that even he wanted to make his wife take the first step toward getting divorced which ended in a disaster on the fourth year of the anniversary. **Amy, The Amazing**. She was amazing and even her series of books proved the issue as well. A girl who is raised by a rich family tried to look perfect like the moon. Unlike the common picture, she does blame her parents for abusing her in terms of forcing her to be the person she does not like. Even she stated in the movie that her parents owe her a life of success. She tried so hard to be the cool girl who is defined by her like this, "A girl who becomes what the partner wishes to be." The following sentence by her proves/clarifies what she meant by "Nick loved a girl who doesn't exist. I was pretending, the way I often did, pretending to have a personality." She defined who to be an artist for revenge as she planned as impeccably as possible throughout the movie. **The detective**, who first wanted to accuse him of murder; while she changed hers due to finding out more about Amy. She was present at the investigation session after she appeared all of a sudden to prove she is not the person she was pretending but she could not succeed. **Margo Dunne** who was Nick's sister. She was dubious as well at the beginning but she could find out more and more who is right but still denounced her brother and her daughter-in-law. **Noelle Hawthorne**, a pregnant friend who was a tool to get successful for Amy's vicious plans to fake a pregnancy.

I went through the transcripts and the movie to get to the answers fairly enough to state.

### Results

The first part of the results deals with the first question of this study under the title of various conversations/texts which are written below from a website that is available in the reference section for accusing Nick of murder. There would be the second part which seeks to find out how women are conventionalized/presented in American culture throughout the movie, and finally, the last part of the results seeks to answer the second question of the study which is about the amazing Amy's power over various skills, especially her wordings.

### Various Conversations/Texts for Accusing Nick

The text below shows how the detective is trying indirectly convey the message that 'your wife is a special case due to her fame and especially the scene my colleague and I witnessed today



morning at your home.’ She did it perfectly as she wanted to take the most out of his reaction to leaving the house immediately without informing him in advance.

*BONEY: And now it’s done. Crossed off the list. Steve leaves. Nick watches his samples going out the door. GG - Blue Draft - 8/29/13 20. BONEY (CONT’D) Now, normally, we wouldn’t treat this as a missing-person case so quickly. We’d tell you to call back in 24 hours. But given the scene in the house and given our spike in violent crime of late, we’re going to take this very, very seriously. NICK: OK. Good. BONEY: So: place. Did you get somewhere to stay? NICK: My sister’s. BONEY: Good. We’re tracking Amy’s phone, and credit cards. We’ll organize searches, and put up flyers.*

The next part deals with the other trick by the detective to get an immediate reaction for a conference and following that she tells the word “unfortunately” on purpose. The series ‘Law and Order’ is almost completely about ‘rapes’ and her word for refusing the type of sarcasm Nick used means her seriousness and indirect accusing of rape:

*BONEY: We’ll hold a press conference tomorrow. NICK: A press conference?! BONEY: Want to get the word out, right? An officer comes in with two styrofoam cups of coffee and slaps a manila envelope on the table. NICK smiles. BONEY frowns. NICK: Sorry. I felt like I was in a Law and Order episode for a second. Bum— \* BUM. \* BONEY: You’re not, unfortunately. \* She stares at NICK, aggressively PONDERING. BONEY (CONT’D)*

There is another catchy moment at the police station which is about Amy’s loneliness at home and the whole city. The detective wishes to get how it is possible to be alone always and she gets more and more curious about the mysterious couple. To make the case clearer in terms of proving how intolerable it is for people especially women and even more specifically successful and trendy women to be alone at home where there could not be anyone soulmate or partner to hang out with, some specific studies can be referred to. Many qualitative studies have been done to demonstrate how depression and loneliness are experienced. One of these studies shows that “people facing depression endure considerable discomfort in living with the tensions of thought.” (Crona et al., 2017). Another one also proves the claims “They feel a loss of dignity” (Danielson & Rosberg, 2015), “Intense sadness and yearning for joy in life” (Crona et al., 2017), and even “A false and fading self that causes them to hide, isolate themselves and fear openness” (Ahlström et al., 1997; Danielson & Rosberg, 2015; Ridge & Ziebland, 2006).

*BONEY: No kids? NICK: No kids. BONEY: So what does ~my do, most days? A woman with all those degrees, what does she do? NICK: She stays busy. BONEY: Doing what? Nick attempts a mental inventory. Fails. NICK: She’s a big reader. This lands as lamely as it sounds—and everyone notes it. BONEY: Days can get long. I know a few housewives, and that evening glass of wine starts coming at noon. Or prescription pills. BONEY: Amy got friends we can talk to? GG - Yellow Revisions 9/27/13 22. NICK: Not really. No. BONEY: No friends. In this whole town.*

The following conversation has the word “**complicated**” which is referred to by Nick’s sister as a code for “bitch” to which I will refer later. The detective does not react harshly, though she got shocked by the word ‘complicated’ by a husband in an investigation meeting to find his wife. She kept on the fellow of the conversation to look cool by her words to intensify the husband’s strange word selection and let the stream go as far as it can.



BONEY: So your wife has no friends here. Is she kinda. . .stand-offish?...Ivy League? Nick is visibly uncomfortable. He squeaks at the styrofoam. BONEY (CONT'D) Rub people the wrong way? NICK: Well, she's complicated. She has high expectations. Boney puts her hand on his to get him to stop the squeaking. BONEY: Type A. That can drive you crazy if you're not like that. You seem laid back. Type B. Speaking of which: ~my's blood type? GG - Yellow Revisions 9/27/13 23. NICK: Don't know. BONEY: You don't know if she has friends, \*you don't know how she spends her days, and you don't know her blood type? GILPIN: Sure you guys are married? NICK: Maybe O?

The final scene is still a trick that is common in many police investigations worldwide to accuse more and more of finding a resolution that Nick could be the cause of missing. Even though the detective kept asking and asking and did not give him any time to Nick to call or to do anything else, she complained about her carelessness. It has been assumed that “A family member defendant is almost always the very first target of the crime-related schemas due to likely motives for the crime.” (e.g., Davis & Follette, 2002, 2003; Vanous & Davis, 2002). On the other hand, there have a growing number of false-confession strategies in forensic science all around the world ([Kassin et al., 2010](#); Lassiter & Meissner, 2010).

BONEY: Her folks still in New York? NICK: Yes. BONEY: Can they get here in time for the press conference tomorrow? NICK: I haven't called them yet. BONEY: You haven't called your wife's parents? NICK: I've been talking with you~ BONEY: Call them please, Nick. Now. NICK leaves— BONEY cocks an eyebrow at GILPIN. Door shuts.

This extract of the screenplay shows how Nick blew up as his sister told a code word that most Americans refer to for calling one a ‘bitch’ indirectly. She even amplified her voice for uttering that word so that she wanted to prove he did not pass a normal one and started accusing him as calmly as to show her support.

GO: Did they ask you about personal stuff? About Amy? GG - Blue Draft - 8/29/13 30. NICK: They asked why she has no friends here. GO: What'd you say? NICK: I just said she was complicated. GO: Nick, everyone knows “complicated” \*is code for bitch.

The following conversation and the type of look exchanged between the detective and her colleague meant a lot since Nick claimed that she had no friend but all of a sudden a friend turns up.

NOELLE: Detective, Detective Noelle catches up. An air of annoying self-importance. In the background, we can see cops scouring the neighborhood. NOELLE (CONT'D) I'm Noelle Hawthorne. I'm Amy's best friend. Do Boney and Gilpin exchange a look: A friend?! GG — Yellow Revisions 9/27/13 31. BONEY: Wow, great. Where do you live, Noelle? NOELLE: Five doors down, 1022.

The scene below with the conversation is after the voluntary investigation party by Amy's parents when an acquaintance comes forward to take a photo with Nick that one reaction to Nick made her scared and angry and finally she did feel and told him he is the cause of the loss. One important reaction to this scene is that the mass media starts pointing at Nick as a person who is involved in something. The photo is strange by itself, but the smile makes the case worse since they were supposed to be absolute strangers to each other.

Without context (and even with), the photo is wildly inappropriate, and a little sleazy. NICK: Oh. You know what? That's-please deletes that, would you? SHAWNA: It's a nice photo. NICK: It's just not appropriate. Do me \*the favor, would you? SHAWNA debates. NICK (CONT'D) \*I'm



*asking you nicely: Please \*delete that photo. \*NICK tries to lean past her and hit delete. She holds the \*cell away from him—hey!—he tries to grab it. SHAWNA: What is wrong with you? NICK grabs her arm. It's the first time he seems dangerous.*

The sister is getting sure enough by her words that she did the wrong job by having a relationship with a girl who is in her twenties or something. She did insist that Nick had a problem by adding the word “asshole and idiot” to find fault with him but now more confident. The sister even told that “You’re a liar and a cheater just like dad.” to refer to the similar case of the son and the dad for all problems of their lives especially, the current criminal case. Even though most men who cheat on their wives are looking for sexual desires, (Smith 2007a, 2008)’s study showed that many other aspirations are involved, “The performance of social class or the enactment of socially rewarded masculinity for male peers.

*THREE DAYS GONE: GO (CONT'D). You fucking asshole. You are a liar. You fucking lied to my fucking face. NICK: Go. I'm sorry, I— GO: How old is she? NICK: Twenty. GO: God, it's so fucking small. You're a liar and a cheat. Just like Dad.*

The following piece is a long conversation between a TV presenter and an attorney that this one shows the big fact that somehow all men in the movie and culture try to keep Nick’s back to be with him even his father-in-law and in this scene which is a true for-and-against debate, the attorney tells that “innocent until proven guilty” to defend Nick more and more. It goes on further that the attorney has the conception of “a snapshot” cannot reveal anything except two faces and that’s it; while the female TV presenter disagrees with and supports her claim by the phrase “A picture is worth a thousand words”, and even a tag question is followed to get what she is after. These all still have one single conception that in the whole movie which has the context of America, most men support each other and on the other hand, most women defend the lady who is involved in these cases unless they have a kind of a connection to them. This might make them change their minds. Nick did confess that he is getting torn apart by omens around to show such conception as well.

*ELLEN: Cute pic, huh? You know, most men if their wives are missing, \*look for them. On the show today, \*we have defense attorney Tanner \*Bolt, patron saint to wife killers everywhere. Tanner Bolt, would you consider defending Nick Dunne? TANNER: Thank you, Ellen, as always, for such a warm welcome. And of course, I'd defend Nick Dunne. Look, just because the guy isn't weeping, doesn't mean he's not hurting. ELLEN: Tanner! The hallmark of a sociopath is a lack of empathy. ELLEN: Excuse me, excuse me, excuse me, Tanner. Are you trying to tell me that this photo is remotely in the realm of acceptable behavior? TANNER: You are making an awfully big deal about one snapshot—ELLEN: A picture is worth a thousand words, Tanner Bolt. Ever heard that \*phrase? \* TANNER: Innocent until proven guilty, \*Ellen. Heard that one? \*NICK hits pause, just as Ellen opens her giant, spewing MAW. NICK: I'm so sick of being picked apart by women.*

### How Women Are Presented in an American Culture

This section checks the second question of the study about the way women are conventionalized/depicted in the U.S. by providing some conversations and analyses of them. The very first scene of the movie where an actress appears is the sister, Margo Dunne, or as Nick



calls him, Go, is one of those moments in that women have some traditional roles and characters as follows: the one who had gossip go through as the screenplays say,  
GO: What's up, Jitters? He shrugs. She tries to wait him out. Fails. GO (CONT'D) If you don't talk, I'll fill the silence with: by Margo Dunne. He smiles. This is an old, reliable routine. GO (CONT'D) I could tell you about my customer—service experience while changing Internet providers. \*NICK: I do like that one. GO: Or the time I saw a woman who looked exactly like my friend Monica but it wasn't Monica, it was a stranger—.

The top piece of knowledge is supported by the belief that “Gossipers boost or protect their reputation by making implicit social comparisons between themselves and targets.”(Wert & Salovey, 2004). There would be another point in case that “Negative gossip is a source of informal power” (Kurland & Pelled, 2000) which means the power which many people seek to display in their datings can be transferred by the same token.

The following piece of conversation proves another common feature that women try to depict themselves as knowledgeable as possible by the words they select and their power for recognizing various characters that Amy does the action there. Plus she shows a picture of a powerful woman who is successful in her life right at the beginning of her speech.

NICK: So tell me, Amy. Who are you? AMY: A. I am an award-winning scrimshander. B. I am a moderately influential warlord. C. I write personality quizzes for magazines. NICK: (taking her hand) A. Your fingers are far too \*delicate for real scrimshaw work. B. I am a charter subscriber to \*Middling Warlord Weekly—I'm sure I'd recognize you. So: C. \*

The conversation below shows a picture that women or both sexes even try to exclude negative thoughts and include positive thoughts as much as possible. For instance, when people perceive a close match between their partner preferences and their actual romantic partner, relationship satisfaction is higher, frequency of separation is lower, and there are fewer attempts to modify the partner (Fletcher et al., 1999, 2000b; Overall, Fletcher, & Simpson, 2006).

AMY (V.O.) Everyone told us—and told us and told us—marriage is hard work. 38 EXT. NEW YORK BOOKSTORE - ESTABLISHING - DAY 38 39 INT. NEW YORK BOOKSTORE - STACKS - DAY 39 Nick is wearing a backpack, holding an Amy-blue CLUE as he makes his way; Amy follows, all grins. AMY (V.O.) And compromise...and more work. Abandon all hope, ye who enter. Nick is going past Z, past T, past O, and past H. AMY (V.O.) Well it's not true. Not for me and Nick. With us, two years—it's just good.

### **Amazing Amy's special power of Wording to Convince Others**

The first piece is selected from the first argument upon money that the Amazing Amy wanted to lend almost all of her funds but she spoke like she preplanned everything before by saying, “We have each other, everything else is background noise.” She did it on purpose to convey the message that what I do with the money is not important and is enough to have the “Perfect marriage” or the “Perfect Couple”. To support the idea it can be referred to as the idea of using the language ideologically. In other words, “a meaningful talk is temporally constituted” (e.g. Dent-Read, 1990, p. 694; Hodges, 2014; Rączaszek-Leonardi, 2016). To clarify the statement, what is currently being said is dependent on future/past utterances, beliefs, and purposes. Furthermore, there is another terminology “accumulative transformations” Charles Goodwin's view (2012, 2018). It means that what is currently used by one speaker is intentionally emerging the same/similar conceptions for use in the flow of the conversation to build new meaning based on what was said before.



*AMY: (shrugging it off) We're in a recession. If it \*happens, we'll deal with it. We have each other—everything else is background noise. A huge weight comes off Nick. NICK: You are... (don't say "amazing"... ) exceptional. AMY: You are exceptional. \*He brushes his fingers over her lips and kisses her, same as their FIRST KISS. A RITUAL. AMY (CONT'D) My turn. My parents' publisher dropped them. They're in debt up to their ears. NICK: Oh no, that's awful. AMY: They need to borrow from my trust fund. NICK: (skeptical) How much? AMY: Almost a million. NICK: That's almost all. AMY: This is where you say, "Everything else is background noise."*

The following short piece of note about "America loves pregnant women" was used by Amy to show how successful she could be in her plans and their consequences. As a matter of fact, in every scene of the movie after uttering this sentence, people react as harshly as possible since "America loves pregnant women" Even the documentary "Pregnancy in America" proves this fact that even though the couple in the documentary does something unique being out of normal conditions, the researchers and specialists believe that to be pregnant and to carry life is very precious. Moreover, she shows a flawless plan to fake pregnancy she wanted to show as amazingly as possible that she is pregnant to receive more and more attention from the public.

AMY: America loves pregnant women. As if \*it's so hard to spread your legs. \*You know what's hard? Faking a pregnancy. 132 INT. AMY OFFICE - DAY 132. Amy is following the steps on youtube: HOW to DRAIN a TOILET. AMY (V.O.) First drain your toilet. 135 INT. DUNNE LIVING ROOM - DAY 135 \*A pitcher of LEMONADE with two large glasses sits on the \*table. NOELLE, embarrassed, is peering out of the bathroom. \* AMY \*Invite pregnant idiot for lemonade. \*136 INT. DUNNE DOWNSTAIRS BATHROOM - NIGHT 136 \*Amy, hands in dish gloves, dips a LADLE into the toilet. \*AMY (V.O.) Steal pregnant idiot's urine. 137 INT. DOC OFFICE BATHROOM - DAY 137. Amy pours URINE from the jar into the SPECIMEN cup. AMY (V.O.) Voila. Pregnancy is now part of your legal medical record.

The last piece of script is about Amy's wording and facial expression to look naive, humiliated, and innocent. She faked many stories, especially the way she treated the boy who wanted to get close to her for harassment purposes. She did those all wordings as carefully as possible like, "I encouraged him." To show she wanted to be nice to that guy and had no intention of just saving herself and not making him angry. The hat FBI says right after her report shows how skillfully she could go through the issue.

*AMY: That morning, the doorbell rang. So normal. I opened the door. Does so strange. Since high school. . .he won't ever go away. I always try to \*be nice to him. Answer his letters. Keep him calm. God, I encouraged \*him- She begins tearing up. An FBI agent hands her a TISSUE. FBI: (firmly) Don't blame yourself.*

## Discussion

This study aimed to shed light on some specific issues like; the critical discourse analysis of the movie "Gone Girl" by the key perspective of the Rashomon Effect, the representation of women in American culture, and the wording plus planning power of the main role of the movie, Amy, the amazing. On account of the first analysis, Rashomon Effect was found to a noticeable extent in that each character first decided to go through details by herself so that she could reach the desired destination, accusing the husband, Nick. Surprisingly all characters started changing their opinions step by step as the story and the character of Amy got revealed more and more.

Noticeably, even the detective stated that your wife is smart in that she planned all details in a way that she could present you the gift she was waiting for, the death penalty, by knowing that the state of Missouri has such a punishment for such crimes. Despite deceiving all circles and parties, the FBI was still on her side to show she was so innocent and kind to be the plan for all these false claims by the detective. Upon the second analysis, women can be successful, gossip girls; and an important part of the American culture since the two leading and close female characters to Nick who were his sister and spouse were both successful, gossip girls and simultaneously could be regarded even more important if they were pregnant. It shows that American culture assigns various features to women based on the position and scenario they are involved in. And finally, the third part goes for the leading role, Amy. She made plans, abandoned plans, shelved plans, and finally changed plans as skillfully as possible to prove she is the amazing Amy as people or more specifically her parents named her and people know her. She wanted to be under the spotlight almost always even after marriage that she felt she is losing more and more by her own words, she got abused in that her husband took her pride, power, and money which these all takings mean murder.

### **Conclusion**

This study sought 3 different answers to the movie “Gone Girl”. It tried to demonstrate how different roles wished to get involved and solve the case by their justifications and logic. The website which provided the script of the whole movie plus its details about what to wear or how to look enriched the discussions and purposes behind it. In this study, the movie and a website have been the references to check and find more and more. It is noteworthy that the movie has passed the passage of paper to screen which means after some adaptations, the novel by Gillian Flynn was transferred to screens for film-making. One implication is that the more exactly the analysis is done over characters, the more details are revealed like the conversations between Amy’s parents and Nick which has some sophisticated notes and points to cover. As far as the script was available, the examination got deeper and richer in terms of decoding the conversations.

The other final implication is that ideological analysis in movies needs a comprehensive knowledge base either online or first-hand experience to decode more logically and justifiably. As many pieces of research were available for the researcher in this field, it made the case clearer whether how women are treated in this movie is similar to many other movies or real cases in the context of America and the final notes confirmed the findings. In other words, women have simultaneous roles based on the contexts they are in. and there is one important finding that the American culture respects and supports a pregnant woman this shows the social support behind the pregnancy culture in the U.S.

It is noteworthy that further studies could be done on this movie from other perspectives of discourse analysis like speech acts which have a key place in this movie.

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