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**A Postmodernist Reading of Gillian Flynn's *Gone Girl* Through Lacanian
Psychoanalysis**

**A Dissertation Submitted in Partial Fulfillment of the Requirements for the
Master Degree in English: Literature & Civilisation**

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Dedications

I dedicate my dissertation work to my family. A special feeling of gratitude I give to my loving parents, Ahmed and Rime whose words of encouragement and push for tenacity ring in my ears. Aymen and Nesrine have never left my side and are very special. I also dedicate this dissertation to my friends who I consider them as a second family who have supported me throughout the process. I will always appreciate all they have done. I dedicate this work and give special thanks To everyone.

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Abstract

This research is an attempt to provide a psychoanalytical investigation into the American writer Gillian Flynn's novel *Gone Girl* (2012) within a postmodernist frame. The novel portrayed different controversial themes such as mystery and crime. *Gone Girl* is indeed a contentious work because it boldly reveals the chaotic nature of societies at different levels including economic crises, failure of the marriage relationships and mental illnesses which overwhelm most people. Furthermore, this research constitutes an examination of the postmodernist elements found in Flynn's novel *Gone Girl* such as intertextuality and metafiction. It also looks into how Lacan's theories of psychoanalysis are projected in the work. Similarly, the views of the French psychoanalyst Jacques Lacan are scrutinized through the characters, themes and plot in order to highlight the necessity of understanding ones' psyche in overcoming their insecurities. We have relied on the analytical approach` following a descriptive method to explore the different ways that allow this work to be studied under the lens of Lacanian psychoanalysis.

Key words:

Psychoanalysis – *Gone Girl*- Gillian Flynn- Jaque Lacan - Postmodernism .

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General Introduction

General Introduction

Our current period in history has been called by many the postmodern age (or "postmodernity") and many contemporary critics are understandably interested in making sense of the time in which they live. Although this is an admirable endeavour, the scholars and the critics inevitably run into obstacles given the sheer complexity of existing in history. They doubt if the elements in our current culture will win through, also, critics believe that we don't know how the alterations in our society affect the way of thinking furthermore our existence in the world. Starting from the beginning, the postmodernism born in complex circumstances. The chaos is the word portray the events in that period: the end of World War II, the spread of nuclear weapons, the declaration of the human right, and the emergence of philosophies irrationality such as existentialism, absurdism, furthermore, the deconstruction moves from the stage of modernism to postmodernism.

The era witnessed profound changes, the numberless events provoke sharp reactions which influence, economic, social, and cultural aspects. People cannot clearly recognize these changes but they all agree that something is occurring in their lives. A certain feeling emerge which is the uncertainty; there are both greater opportunities and greater risks. However, postmodernism comes as a rejection of the surrounding situations. It rejects all universal systems or ideologies and how they explain reality. Religion has neglected but so have its competing ideologies of communism, Marxism, capitalism, and liberalism. The absolute truth and authority are denied also faith in God, and sciences have failed to provide certainty that people need.

Postmodernism is not a discovery made by literary critics, but literature can certainly claim to be one of the most substantial aspects of postmodernism. The previous genre is not enough anymore; the classic forms of literature cannot handle the anarchy of the world. Postmodernism in literature filed declines many literary conventions and fosters new ones. Iconoclastic and irreverent that what defines the new forms of literature such as the novel. literary postmodernism tends to focus on one kind of writing, namely, narrative fiction. This narrative fiction tries to portray the anarchy of a society. However, some of the writers try to embody within their piece of writing psychological theories besides other characteristics of contemporary fiction.

From the ancient belief in touches of humour to the twentieth and twenty-first centuries' psychoanalytic methodologies, various theories concerning the mind and the soul have affected the literary creations of authors. To categorize a work according to these theories is difficult because writers tend to combine them and apply more than they admit. For example, Hermann Hess's works began to overflow with the analytical psychology of Carl Jung after the treatment. Lacan is one of the icons that flourish in the contemporary era; Lacan's approach to literature and its interpretation is ingenious and diverse. Lacan's theories were inspirational for many writers which they projected in their pieces of writing.

One of the controversial works occupies a similar position in the postmodern era 'Gone Girl' which is founded on such theories. Gillian Flynn's *Gone Girl* (2012) a novel associates with genre fiction, it breaks traditional barriers between the "popular" and the "literary." Flynn's dark and mordant voice seems audacious, thrilling in her blockbuster novel *Gone Girl*. Looking back at its success, the book became a best-seller, Moreover; *Gone Girl* reaches the first-place *New York Times* bestsellers for weeks and settles on the list altogether more than one hundred weeks. By the end of 2012, *Gone Girl* had sold more than two million copies. The novel was widely praised in numerous publications including the *New Yorker*, *New York Times*. Much critical and reader fascination around the book focuses on its intricately composed narration, oscillating between the two respective voices in a marriage, and the shock of the wife's disappearance – which she herself has masterminded – on the husband jailed for her Planned murder. The *Gone Girl* was written as an interpretation to cover many dimensions though presenting society anarchy, in turn, each part one holds certain ideas between lines in order to break beliefs that reader or to correct fallacy.

Gone Girl is not the only work for Gillian Flynn; she deals before with such kind of novels. Flynn's work puts it under criticism by many writers, critics, sociologists. During the eighth year and till now the novel is under many studies and critics. One year after the published book Mary Gaitskill wrote in BookForum 'Gone Girl sickening worldview' aiming to illustrate some answers that reader may question during the reading the novel, claiming that the work itself is dark and sick with a plot considered as a masterpiece .The book is a representation of cruelties we see every day, along with the au courant social behaviours that flatten everything and everyone into instant types. She focused on representing the main characters, the male and female perspective, and the motivations that push each one of them

to the edge. She also tackled with an important point in nowadays society which is 'artifice' as a social language, styles, manners, a public method of being that is by necessity, hard and which has become even more with the emergence of the virtual world. However, 'the New York Times Magazine' in 2018, Lauren Oyler published in her article 'Gillian Flynn Peers Into the Dark Side of Femininity'; she tackled with the point of the feminine side Prevailing view and the counter side which was the dark side of women how she can turn on to a killer machine. The novel destroys the prevalent spectacle of women in society, weak, attractive, and Obedient. Also, Oyler throws light on the fiction by considering real-life novelist and fictional journalist may share a desire to “get at what’s inside” themselves so other people can see. Moreover, she questions if the writers that spawned a thousand think pieces is whether Amy’s overbearing, sociopathic self-awareness was an intentional artistic choice, and therefore whether Flynn is reflecting the pressures of patriarchy or blindly perpetuating them. Additionally, in this thesis 'Analysis Phantasy of Amy in Gone Girl' the researcher focuses on one main character which is Amy by relating the figure with theory psychoanalysis from Sigmund Freud and Melanie Klein about phantasy and fantasy. The study aims to find is to find the trigger of Amy’s phantasy, the forms, and its implication.

Beside these previous studies, *Gone Girl* was put on the microscope of criticism the critics and feminists show their dissatisfaction about not just accepting the way of portraying the women but provide negative and harsh critics about the work. From a feminine side portraying the woman as a killer, tricker, and spoof this was not acceptable.

This study can be seen as a chance to provide another way of studying the novel apart from Social study. Since there were accusations against Flynn's belittling women, there is an inevitable option to include postmodernist touch and Lacanian theories in order to clarify the flexibility of the fiction and the circumstances led to produce such work. Therefore, our assumption sees that if Flynn has written the novel in such a way, then there is a logical reason in showing his characters and the plot in such a manner. *Gone Girl* needs theories to analysis into understandable components. So it is needed through making this analysis to know how the characters are composed and developed through the plot. For the purpose at hand, this research is an attempt to analyze the era and the characters development and plot building dimensions that are depicted in the novel, counting on an academic plan, raising the following questions:

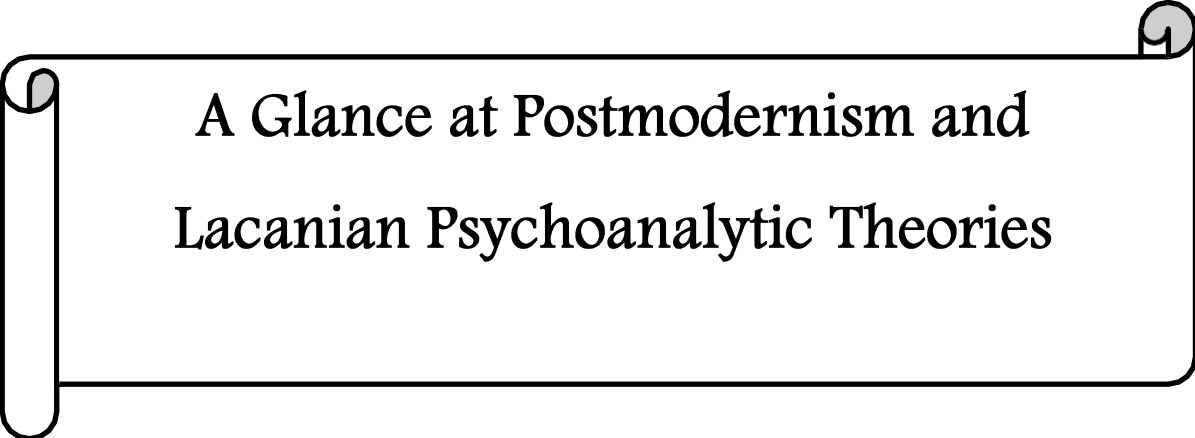
1- How can we possibly provide a postmodern reading for *Gone Girl* novel?

2-In what way Flynn relied on Lacan theory in building the novel in general and the characters and plot in hypothesis?

At particular point and as an substantial aspect in this research, one main research hypothesis is impose forward, The novel can be read productively in correlation with applying postmodernism literary conventions , Also including Lacanian theories will able the reader to understand the psych of the characters and reason behind calamities.

To answer these questions, we deemed to adopt the analytical approach of research for the sake of examining *Gone Girl* by providing different insights into one reading. This research is divided into two chapters. The first chapter is provided as a theoretical part which provides two components in which the reader can find sets of definition on the postmodernism and some of its characteristics, then focusing psychology which is provided in the Lacanian theories. The second chapter is the projection of the first theories a postmodernist study on Gillian Flynn's novel, mainly focusing on the psychological theories of Jacques Lacan that suit the novel.

Chapter One



A Glance at Postmodernism and
Lacanian Psychoanalytic Theories

Chapter One : A Glance at Postmodernism and Lacanian Psychoanalytic Theories

Reconsidering theories from a postmodern vantage point open up new possibilities for using theories such as psychoanalysis theories. Psychology of the postmodern era utilized a combination of various disciplines instead of what was previously relied upon only one approach. Among the theories raised in the arena of postmodern psychology is Lacanianism. Lacanianism considers as a study of, and development of, the ideas and theories of French psychoanalyst Jacques Lacan. Beginning as a commentary on the writings of Freud, Lacanianism developed into a new psychoanalytic theory of humankind and spawned a worldwide movement of its own¹.

This chapter is devoted to the background study of postmodernism, in general, its emergence in certain circumstances. Postmodernism is a wide-ranging and non-specific term which is used to literature, art, philosophy, architecture, fiction, and cultural and literary criticism, among others. The main focus is to give an overview of main aspects that were impacted by the new ideologies. Then moving to the literature that shifts many ideologies and styles. Finally, the last point to be concerned with is psychology and postmodern psychology that helps in analyzing characters.

I .1.What is Postmodernism

One of the vaguest with nonspecific defining terminology in the era of Postmodernism is the expression itself "Postmodernism", many critics and scholars contradict about it, of postmodernism; owing to the multiplicity of its abstractions and its effects from scholar to another. The variety of meanings made the concept of Postmodernism paradoxical and various and overlapping the *Dictionary.com 2016* defines the term as follows: "several trends or movements in the arts and literature developing in the 1970s in reaction to or rejection of the dogma, principles, or practices of established modernism, especially a movement in architecture and the decorative arts running counter to the practice and influence of the International Style and encouraging the use of elements from historical vernacular styles and often playful illusion, decoration, and complexity."(Dic, 2016), and in *Merriam-Webster* is: "of, relating to, or being any of various movements in reaction to Modernism that are typically characterized by a return to traditional materials and forms (as in architecture) or by ironic self-reference and absurdity (as in literature)."(Web, 2016)

¹ Malcolm Bowie, *Lacan* (1991) p. 111

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Postmodernism born in such complex circumstance, the end of world war two was the begging particularly within the setting of the cold war and the spread of the nuclear weapons, and the declaration of the emergence of human rights, theatre of absurd see the light, and the emergence of philosophies irrationality such as existentialism, surrealism, and, nihilism, absurdism, furthermore the deconstruction moves from the stage of modernism to postmodernism.

Hence, the philosophy of Postmodernism has adopted the questioning, undermining and nihilism, also relied on intersexuality, disorder and non-compatibility, as well as, revisiting a lot of the central axioms and arguments started dating by Western thought, past and present. Consequently, it is destabilizing postmodern - by David Carter ": all the traditional notions of language and identity, as we hear a lot of foreign students who are studying English literature are accused of anything that they do not understand is expressed as postmodern. Often literary texts reveal what postmodern absence of narrow-mindedness and focused its analysis on it. The care of all the criticism of texts and lack of clarity of identity, and what is known as the Intersexuality is reformulating early work or correlation between literary texts."(Carter, 2012) ²

The Postmodernism concept means theories, streams of philosophical, literary, intellectual, and technical schools that have appeared after postmodern, structuralism. The Postmodernism is: to undermine Western metaphysics and the destruction of the central arguments that ancient and modern Western thought was dominated by, such as identity language, identity, origin, voice, and mind, so has used the mechanisms of dispersal, uncertainty, disagreement and westernization. Postmodernism showed up related to the philosophy of anarchy, nihilism, disassembly, meaninglessness and disorder; therefore, few of its characteristic is taken from those philosophies.

Postmodernism concepts and modernism concepts are relatively different as it has been demonstrated .in one hand many believe that the concepts of postmodernism hold radically different on the ideas that have been known in modernism. On the other hand, others see that postmodernism artist and writers are the same as the modern one, even though at that time the idea was not formulated yet. The German philosopher Jorgen Habermas discussed: that Modernism project was never finished yet, as this project continues to seek to achieve its

² Carter, David. (2012). Literary theory.

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objectives. In this, he is intended to enlighten values of the mind and social justice. Whatever the use, it is clear that the theory of interpretation of social and cultural developments through the Metanarrative is no longer possible or acceptable, that it is no longer possible for ideas to be closely linked with historical reality. Everything is text and image. (qtd.in Habermas, 2015)³

Postmodernism related to a contextual reference and historical one, and the capitalism postmodern evolution, socially, culturally, politically, and economically. Additionally, it has been firmly related to the media development .postmodernism comes as a reaction to structural linguistics, the western and cultural statement that refers to the hegemony, domination, exploitation and alienation. Also, postmodernism had been the aim to undermine western philosophy, and the corrosion of capitalist institutions that control the world, the monopoly on the means of production.

First and foremost postmodernism has appeared in the scope of painting, architecture and civil engineering, before moving to philosophy, literature, art, technology, and the rest of the humanities and knowledge. Postmodernism theory has invaded all the disciplines, such as literature, criticism, art, philosophy, ethics, education, sociology, anthropology, science and culture, economics, politics, and architecture. (Carter, 2012)

Postmodernism reflection is on all the aspect of daily life, all technical and humanitarian range in the social form. Many of the pioneers related the Postmodernism with actual intellectual and philosophical shifts in the company of other alteration in social, economic, political, cultural and even psychological in several communities. The start was in Western societies, where the latter has rejected the fact that only the elite control on all sources of power and influence. As well, various social movements emerged rendering to put an end to the ideologies and exit all standard measurement, the consolidation of individual affiliation and encourage consumer culture. And thus creating new sources of power in society, which has been described by many of the descriptions, so-called the society post-industrial by American Daniel Bilal, who is of the brightest brains of the neo-conservatives and it so-called information society or the consumer society by the American critic Frederic Jameson. (Ziydah, 2003)⁴

³ Habermas, J. (2015).The philosophical discourse of modernity: Twelve lectures. John Wiley & Sons.

⁴ Ziydah, R. (2003).Echo Modernism, Post-modernism in the Next Its Time.

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Broadly, the structure of Postmodernism composes of four perspectives in regard to it. The philosophical perspective that confirms Postmodernism is a clue of vacuum in the absence of modernity itself. The historical perspective considers the postmodern retreat from the modernity movement, or disapproval of some aspects, or of a disapproval of some aspects. The political-ideological perspective recognizes the postmodern erosion of the illusions of Western ideology. The Strategic perspective who approves that the approach to the texts of Postmodernism does not comply with methodological standards, there is not a single reading, but in open and multiple reading.

I.2. Postmodernism Impacts on Art

Postmodernism is perhaps the most controversial movements in art history. The era of postmodernism rejected a fixed definition; it is prone to change between theatrical and theoretical, postmodernism was a visually thrilling multifaceted, as there is no restricted definition for art, any exact definition cannot be posted for postmodern art. Postmodern art does not have a divided and distinctive initial [point of departure](#) and form is not certainly a replacement for modern art in time. The usual ideas about style were shattered by postmodernism. It awards radical freedom to art in several ways such as gestures that were often funny, sometimes confrontational and occasionally absurd. Most of all, for two decades, from about 1970 to 1990, postmodernism brought a new awareness about style itself. Life changes this what make art started to be seen not as separate, but a part of reality and experience, art becomes closer to the public and was often presented in form of show, happening or performance.

I.3. Postmodernism and Literature

Like modernist literature, postmodern literature is part of socio-culture and historical development and can be presented as a form of illustration of the postmodern individual's life and culture. It expresses the crisis of identity of individuals (ethnic, sexual, social, and cultural) and its resist for the legitimization in the society that is full of a hypocrite. These topics were addressed before by many writers, but in the 60s after the civil rights movement in the USA (Martin lather King, ethnic and minority rights) it started to be much more important. During this movement allow the democratization of the public life, more privilege, education and more rights and opportunities for minorities in the western countries.

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With more jobs, educational, and more opportunities for the public, new writers start representing minority ethnic in addition to black-Americans authors, Asian-American, gender (female) start to gain an important position in the American literature, for example. Later a similar development appears in British, Canadian, and Australian literature in which the authors have a different cultural background. In literary theory and criticism, it was especially the appearance of feminist and post-colonial theories which are considered as a result of the up growth.

In the postmodern literary text is a form of literature which is known both stylistically and ideologically, by using such literary devices such as fragmentation, paradox, parody, paranoia, dark humour, and authorial self-reference. The postmodern writers their works were known by denying of outright meaning and instead of that they glorify and focus on the multiple meanings or a complete lack of meaning in one work.

I .3.1.The Characteristics of Contemporary Fiction

Postmodern literature also often dismiss the limits between 'high' and 'low' forms of art and literature, Postmodern writings are characterized by the mix-up of times, cultures, languages, real facts and fiction, the present and the past. The attempts to single out the essential hallmarks of postmodernism were undertaken by several researchers. However, until now, there is no strict classification of means of the organization of the postmodern text.

There are some fundamental postmodern principles that bright in the contemporary fiction for example disapproval of strict basics of a plot construction; the ironic attitude to reality; a discourse fragmentariness; collage; montage; hybridity of genres; paradoxicality; playing with the text, with time, and with the reader; intertextuality; citation; pluralism of styles; a multilevel text organization; orientation at the plurality of text interpretation; a principle of reader's co-authorship, etc. The narrative conventions are usually neglected.

One of the fundamental characters of postmodernism is the reflection on the next question: what is reality? The following conclusion is made: everyone has his/her own reality and everything accepted for reality is only a representation of it, and language does not only express reality but also creates it (Brockmeier, 1994)⁵. That is to say, there is no way of

⁵ Brockmeier, J., 1994. 'Translating Temporality? Narrative Schemes and Cultural Meanings of Time. 'Public lecture presented at Collegiums in Budapest, Institute for Advanced Study.

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knowing reality as it really is, independently of the structuring framework that conditions how the world appears to us.

1. Temporal Distortion

This is one of the usual techniques used in contemporary fiction: fragmentation and non-linear narratives are central features in both modern and postmodern literature. Temporal distortion in postmodern fiction is applied in different ways, often for the sake of irony. In these literary devices, the author may jump forwards or backwards in time, or there may be cultural and historical references that do not fit. In a parallel way text and time are used. The text in postmodernism performs the structure is composed of a set of other texts. Time demonstrates a particular construction which is formed by a personality. Consequently, it is perceived differently by different people. Authors pay special attention to the personal experience of time, describing various temporal experiences. P. Rosen (2001) compares modern temporality to a battlefield: Modern temporality is like a battle terrain on which the disordering force of time struggles with the need and desire to order or control time.

2. Intertextuality :

In the 1960s, Intertextuality was created for the first time by Julia Kristeva a French semiotician. The term was derived from the Latin word 'Intertexto', which means "to intermingle while weaving." Kristeva asserts that all literary works being produced contemporarily are intertextual with the works that were established before. As she stated, "[A]ny text," she argues, "is constructed of a mosaic of quotations; any text is the absorption and transformation of another."

Intertextuality is the influence of another literary work on the text of new artistic work. This can be by borrowings direct such as a quotation or plagiarism, or slightly more indirect such as parody, pastiche, allusion, or translation. The effectiveness of intertextuality use can often be conditional on the reader's prior knowledge and understanding ere reading the secondary text; parodies and allusions depend on the reader recognizing what is being parodied or alluded to. Nevertheless, there also are many cases where the intertextuality that is either random on the part of the writer or optional, in the sense that the reader, in this case,

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is not required understanding the similarities between texts to fully grasp the significance of the secondary text.

3. Metafiction

It is the act of writing with making readers aware of the fictional nature of the very fiction they are reading. Patricia Waugh's definition of metafiction is the most suitable to understanding its working in her view; metafiction is a term given to fictional writing which self-consciously and systematically draws attention to its status as an artefact to pose questions about the relationship between fiction and reality. In providing a critique of their methods of construction, such writings not only examine the fundamental structures of narrative fiction, but they also explore the possible fictitiousness of the world outside the literary/fictional text (Waugh 1984: 2)⁶.

This is one of the major techniques that used by writers of postmodern area .many critics and scholars discover that the best way to define postmodern literature in opposition to the well-known literary style that was before it: modernism. In many ways the literature of postmodern area serves to dispute, reverse, mock and reject the concepts of modernist literature. For example: in the modernism literature questions the meaning in a chaotic world; postmodern literature instead of following this stander it tends to eschew, the very possibility of meaning. The postmodern literary works are often presented as a parody of modernist literature that quest for meaning. *The Crying of Lot49* Thomas's Pynchon novel considers them as the best example of this. The protagonist's in this work quest for knowledge and trying to understand the consequences. At the end in the confusion of the events that transpired.

Postmodern writers portray the metafiction technique in their works. Writers sometimes apply this technique to provide for flagrant shifts in narrative, impossible jumps in time, or to maintain emotional distance as a narrator. Though metafiction is primarily associated with Modernist literature and Postmodernist literature but is found at least as early as Homer's *Odyssey* and Chaucer's 14th century *Canterbury Tales*. Some examples of metafiction literary texts: At *Swim-Two-Birds* by Flann O'Brien, Stephen King's *Misery and Secret Window, Secret Garden, and A Portrait of the Artist as a Young Man* by James Joyce.

⁶ Waugh, Patricia. Metafiction: "The Theory and Practice of Self-Conscious Fiction". London: Methuen, 1984.

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4. Fragmentation

Fragmentation is a combination of various elements to formulate something new. Fragmentation becomes an essential aspect of Postmodernism. A whole and entire phenomenon on its own, the postmodernist movement began in the field of architecture but spread to art, literature, cinema, culture and philosophy in no time.

John Hawkes once declared that when he began to write he assumed that “the true enemies of the novel were plot, character, setting and theme”. Certainly, many subsequent writers have done their best to sledgehammer these four literary cornerstones into oblivion. Either plot is pounded into small slabs for event and circumstance, characters disintegrate into a bundle of twitching desires, settings are little more than transitory backdrops, or themes become so attenuated that it is often comically inaccurate to say that certain novels are ‘about such-and-such. The postmodernist writers distrust the wholeness and completion associated with traditional stories and prefers to deal with other ways of structuring the narrative .One alternative is the multiple ending, which resists closure by offering numerous possible outcomes for a plot. *The French lieutenant’s woman* (1969) by John Fowles is the classic instance of this. The novel concerns the love of woodruff, an outcast rumoured to have been scandalously involved with a *French lieutenant’s woman* although the book is set in 'Lyme Regis' in 1867 and follows many love story convention, it is far from being a regular historical romance. Fowles disrupts the narrative by parading his familiarity with Marx, Darwin and others. He directly addresses the reader, and even at one stage steps into the story himself as a character. The multiple one is in which Charles and Sarah are reunited after a stormy affair, and the other in which they are kept irrevocably apart. He, therefore, introduces an uncertainty principle into the book. He even dallies with a third possibility of leaving Charles on the train, searching for Sarah in the capital: “but the conventions of Victorian allow, allowed no place for the open, the inconclusive...”

5. Paranoia

Paranoia is that the belief that there is an ordering system behind the chaos of the world is another recurring postmodern theme. For the postmodernist, no ordering system exists, so a search for order is fruitless and absurd. Pynchon's *The Crying of Lot 49*, long-considered a prototype of postmodern literature, presents a situation which may be "coincidence or conspiracy -- or a cruel joke". This often coincides with the theme of

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technoculture and hyperreality. As an example, in *Breakfast of Champions* by Kurt Vonnegut, the character Dwayne Hoover becomes violent when he's convinced that everyone else in the world is a robot and he is the only human.

Paranoia, or the threat of total engulfment by somebody else's system, is keenly felt by many of the dramatis personae of postmodernist fiction. It is tempting to speculate that this is an indirect mimetic representation of the climate of fear and suspicion that prevailed throughout the Cold War. The protagonists of postmodernist fiction often suffer from what Tony Tanner calls in *City of Words* (1971) a 'dread that someone else is patterning your life, that there are all sorts of invisible plots afoot to rob you of your autonomy of thought and action, that conditioning is ubiquitous'.

I.4. Postmodern Psychology

In the 20th century, the word psychoanalysis sees light for the first time by Sigmund Freud (6 May 1856 – 23 September 1939) written: "psychoanalyse" appears in Freud's essay "L'Hérédité et l'étiologie des névroses" which was written and published in French in 1896. According to the definition of the dictionary, psychoanalysis is a method of analyzing psychic phenomena and treating emotional disorders that involves treatment sessions during which the patient is encouraged to talk freely about personal experiences, and especially about early childhood and dreams. Go back to the beginning Sigmund theories' did not come from nothingness. "The 13th edition 1926" the subject of psychoanalysis appears as a subject itself. Sigmund Freud tries to understand the idea and transmits it to be understood later. Freud says: "The future will probably attribute far greater importance to psychoanalysis as the science of the unconscious, than as a therapeutic procedure." Freud as one of the masterminds of the 20th century his thoughts and studies influence our culture in many ways such as psychology the way people think, religion, literature, art, sexuality, morality — briefly the way that human beings think about themselves. According to the definition of the dictionary, psychoanalysis is a method of analyzing psychic phenomena and treating emotional disorders that involve treatment sessions during which the patient is encouraged to talk freely about personal experiences, and especially about early childhood and dreams. The progress of psychoanalysis did not end by the death of Sigmund Freud .after the 1940s this field develops by a new generation of psychiatrists and psychoanalysts such as Heinz Hartmann, Jacques Marie Émile Lacan. Jacques Marie Émile Lacan (April 13, 1901, to September 9, 1981) this

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one known as the "French Freud's "because of his impact on the history of psychoanalysis also he is a great Parisian intellectual life for much of the twentieth century. His lessons and works investigate the noteworthiness of *Freud's revelation of the unconscious* both inside the theory and practice of analysis itself as well as in association with a wide run of other disciplines. Freud's analysis is classic and Lacan's is modern analysis. We must look to Lacan's work as "A Modern panel Contemporary" While that frauds' is a place of more classic definitions. Throughout the past fifty-plus years, Lacanian thoughts have gotten to be central to the different gatherings of things psychoanalytic. Psychology is a controversial discipline and its validity as a science is changed. its concepts are widely utilized outside therapy area it used also as literary criticism as well as in analyzing movies and cultural phenomena.

I.5. Lacanian Psychoanalysis

Psychoanalysis is the science of the unconscious. The objectives of Lacanian psychoanalysis are the image of those of Freudian psychoanalysis: it's an issue of reducing suffering, of resolving psychic conflicts, by speaking and analyzing lapses and dreams. It is, in fact, in our words and our dreams that the unconscious expresses itself. Lacanians and Freudians also agree on a vital idea: it's the infantile sexual fantasies and also the unremembered incidents of childhood which form the content of the unconscious and are at the root of our neuroses of adults. To exhume them, just one solution, speak. Because the words resuscitate the photographs, awaken the memory and, gradually, attract to consciousness the fantasies and therefore the scenes of the past which determined our destinies. But, if all Lacanians claim to be Freud, not all Freudians are Lacanian. The most point of divergence: the Lacanian practice of sessions of variable duration (but rather short), which is contrary to the standards effective in classical Freudian institutions (three-quarters of an hour)

I.5.1. From Freud Psychoanalysis to Lacan

Sigmund Freud the founder of psychoanalysis, his experiences and theories did not *comes out of thin air*; he took it through any development and analysis, before coining words. Jacques Lacan on the opposite hand was more inquisitive about what can't be limited to ordinary definitions. Jacques theories' focused on what happens between words and lines, with the margins of the psyche, with an unconscious i.e. that art of the word that fails. Lacan is therefore considered the foremost controversial psychoanalyst since Freud. Lacanian

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psychoanalysis is a shot to integrate Freudian Psychoanalysis with post-structuralism. it may be displayed as a revolutionary to Freud psychoanalysis. Despite the particular undeniable fact that Lacan had always insisted that his work remain loyal to his predecessor, Freud, there are some noticeable differences within the psychoanalysis. Lacan was certified that these additions would help to strengthen Freudian psychoanalysis and thus restore some of the ideas of Freud which he felt that they have become obsolete due to criticism.

Lacan suggests that the mirror stage is the first significant stage within the development of an infant. In line with him, this stage occurs around the ages of six to eighteen months and thus replaces the Freud's five-stage theory of ontogeny. Lacan took much interest within the way within which the human infant could try the maximum amount as possible to beat any obstacle so it could hold its gaze on the image. From this, it is argued that Lacan was in a way bringing some revision in Freud's concept of the ego and narcissism.

For Lacan, the formation of the ego is that the method of identification with an external image/other. Before the Mirror stage, the infant body is viewed as lacking identity and crammed with unmet biological needs and unsatisfied desires for affection and love this was also true of Freud before the psychosexual stages. As opposition Freud, Lacan looks at the ego as existence an illusion and this formed his earliest stage of re-thinking psychoanalysis. We can clearly distinguish the fact that Lacan's Mirror Stage formed the ego as dependent upon another external object, the mother, who exists within a selected society and culture that includes a linguistic framework. Unlike the Freudian notion of the ego, Lacanian subject isn't interior to the psyche but trans individual to mean that it shifts with context rather like speech and language.

Freud, developed the three orders, commonly said because of the tripartite. The tripartite consisted of the id, the ego and so the superego. However, this unity among the tripartite does not exist during a personal from the start since the ego develops later when the individual is socialized. In other words, because the individual develops, so does the ego. Lacan developed upon the tripartite sample of Freud, and he speaks about the Symbolic Order, Imaginary Order and thus the important. His approach was through linguistics and literature whereby the symbolic order is also a linguistic dimension, the Imaginary could be a field of images and deception and eventually the important is the unconscious that's mysterious because it remains hidden. Due to his belief that the ego psychology and object

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relations theory was based upon the misreading of Freud works, Lacan had to create a distinction among his tripartite for easy understanding. It is substantial to observe that at the centre of both Lacanian and Freudian analysis was the sexual appetite/desire. Both of them agree that personality and behaviour are determined by instinctual/libidinal motivators. But during this relevancy the instincts, Freudian and Lacanian theories of the psyche overlap. While Freud himself suggested an intimate link between the id and also the superego, Lacan theoretical efforts mainly focused more on the erotic relationship between the I.

Lacan's psychoanalysis has majorly supported the expansion of Freud's psychoanalysis by making fields which he felt Freud has not addressed to the fullest to be understandable from his point of view. Nevertheless, with time, Lacan reviewed his work on psychoanalysis by revisiting the relationship between symbolic and imaginary in terms of the interplay between ego-ideal and ideal ego in the process of identification. However, his works on psychoanalysis have played a major role in Theories of Literature as a discipline.

1.5.2. Fundamental Concepts of Lacan Theories

French psychoanalyst Jacques Lacan build his main theories by relaying on reinterpreted Freud the "structuralist terms", bringing the theories into the second half of the Twentieth century. Lacan discusses and makes radical changes in psychology terms and conception .There are essential ideas which are remarkable in Lacan works which were used and helpful in the in others fields beside the psychology such as the following:

1. The Three Registers

The theory of the three registers can consider as one of the pillars of his works .The Imaginary, the Symbolic, and the Real are the framework for the different concepts and phases of his future theories. The three registers define the dimensions of psychical subjectivity. Later these registers were represented by the *Borromean knot*.

1.1. The Mirror Stage and the Imaginary Register

In 1936, the mirror stage of development was presented by Lacan. He considers that human beings are born in an immature state, only gradually having the ability to walk and talk; Lacan reflects on how children developed their relationship to their bodies. Lacan presumably, regarding animal behaviour and child observation studies, between the ages 6

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and 18 months the children identify with their image in a mirror and that this gives the child the jubilant perception of itself as a whole and complete, in contrast to the child's inner experience of being fragmented and disconnected.

Lacan frequently puts "new wine into old bottles". By using the word "ego." to call this false image of wholeness in the mirror, His usage of the word "ego" is different from Freud's as At the same time, the entire work name is a "return to Freud," assuming that he is a closer and more accurate reading of Freud than how others understood Freud. Lacan used the term "Alienation" to describe the tension amidst the child's inner uncoordinated and disconnected perception of self and the integrated image in the mirror.

Lacan made a profound leap, after the illustration of the Mirror Stage. He postulated that the child's false perception of self in the mirror is a feature of one of the three so-called registers, or orders, in which human beings experience the world. He named this initial register the "Imaginary" register, linked to the term image and not to "imagination" neither "imagining." The "imaginary" register is the sphere of sensations-visual, olfactory, auditory, and tactile-and is the register we employ to compare ourselves to others. When we encounter a patient for the first time or anyone else for that matter, our initial impression takes place in the "imaginary register. We are indeed "judging a book by its cover."

1.2. The Symbolic Register

In the 1950s, Lacan evolved the concept of the "symbolic register," that section of human existence that encompasses language, culture, laws, traditions, rituals, and religion. This symbolic register is setting for us when we are born. Our parents have often already chosen a name for us, we acquire the language of our family, we practice our family's traditions and rituals, etc. Even a concept of our future has often been mapped out for us. It is no coincidence that the children of artists, physicians, also morticians, usually follow in their parents' careers path.

The symbolic register increasingly takes its position beside the imaginary register. In the book *Introducing Lacan* another sample is mentioned, a mother is telling her child who is being held up in front of a mirror: "You've got grandma's eyes," "You look just like your father," etc. The child will later identify with, rebel against, or do some of each, with what it has absorbed through the symbolic register.

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One of Lacan's therapeutic goals was to help the patient increasingly move from the imaginary to the symbolic register. Martin Luther King, Jr. shipped this idea well: "I look to a day when people will not be judged by the colour of their skin, but by the content of their character."

1.3. The Real Register

Lacan in 1953 identified the third register of human existence, the "real." Whereas the imaginary is the world of immediate conscious perceptions, and the symbolic is relying on language and define meaning to everything around us, the Real is whatever else there is that is devoid of meaning. Quoting Lacan work: "The real is all that cannot be symbolized and that is excluded from the symbolic and imaginary registers."

Before and shortly next a baby is born and has not yet acquired language nor the words, it is existing entirely in the real register. As soon as it absorbs to word "mama" and other signifiers, the baby has established a part in the symbolic register that "makes a cut in the real."

Whenever we have a discourse, there is always much more that remains unspoken, and whatever is left unspoken and unsymbolized, exists in the real. At the other end of the life spectrum, for example, the Alzheimer patients which they are in the advanced stage of disease their words have mostly lost their meaning; they are increasingly living in the register of the real.

2. Symptoms and Speech

In 1895, Freud made a close association between symptoms and speech in his *Studies on Hysteria*. Lacan took these further, describing symptoms literally as "words trapped in the body." This is not as strange as it sounds. We all believe that when patients speak to us-and their words leave their mouths and their bodies-this has something to do with them feeling better and making positive changes in their lives over time.

Lacan even suggests that: "We *are* our words, rather the other way around." It is not we who speak our words, but instead, the words that we speak define who we are. A novel thought indeed! And yet, as soon as we speak, we are immediately misunderstood by the listener, for we all attach our own individual meanings to the words we use, that are always

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going to be more or less different from how the listener understands them. To quote Lacan: “Language is meant to be misunderstood.” Much of psychotherapy consists of asking our patients to clarify and elaborate on what they have just told us, so we can have a closer understanding of what they have in mind.

In the illustrated book, *Introducing Lacan*,⁷ the example is given of a girl who repeatedly banged her head on the wall next to her bed each morning.” This symptom disappeared when she connected her behaviour in therapy to her mother having told her that her father often “woke up on the wrong side of the bed.”

3. Signifier and signified

Ferdinand de Saussure as one of the founders of 20th century linguistic was also one of influencer on Lacan work. De Saussure symbolizes the linguistic sign structured of (1) a signifier, i.e., the acoustic image of the word we hear, connected to (2) a signified, i.e., concept. For instance, the sound of the word “box” will make an acoustic impression on the listener. Each of us, however, will have a somewhat different idea of what this “box” is like. For some of us, it will be Roddy Ricch, the song box, for others, a cardboard-box, and for others, the word box will be related with the box office, and so on. Therefore, the signified, in this example, is the concept of a box, and not a particular box.

Lacan famously declared, “The unconscious is structured like a language.” He expressed that the unconscious is composed up of “chains of repressed signifiers” that link to one another through their own rules of metaphor and metonymy. These repressed signifiers represent themselves through slips of the tongue, connections to dreams, mistaken actions, and within psychiatric symptoms.

By punctuating-a Lacanian terminology meaning emphasizing-signifiers that stand out to the therapist, the patient will usually correlate to other signifiers in the signifying chain. For example, when one of the Lacan patients used the term “challenging,” referring to her work various times within a brief period he interjected, “challenging”? She replied, “I used to challenge my brother to checkers when we were little and, since he was younger than me, I usually beat him and made him cry. And, I remember exactly where I was when the

⁷Leader D, Appignanesi R, Groves J. *Introducing Lacan: A Graphic Guide*. London: Icon Books Ltd; 2005.

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Challenger blew up and all seven astronauts died.” This allowed the patient to put into words her previously unconscious aggression.

Lacan indicates out that several signifiers have special value to us, he described these “master signifiers.” These are the limited number of signifiers that most define who we are. A little girl, Daisy, gave me a school poster on which she had been asked to write some important things about herself: that her name is Daisy, that she is five years old, that she has fair hair and green eyes, and that she likes to eat ice cream. These are some of Daisy’s master signifiers.

Proper names are unique and distinct from all other signifiers: they only point to one single signified-the person with that surname!

4. Wish, Need, Demand, and Desire

To Lacan, a “wish” is something we consciously want to own -for example, a million dollars, and a new pair of shoes or a new dress. The “need” reflects a physiological necessity, such as needing air, food, or sleep, but also love. “Demands” are endless requests for particular objects, for example, a baby pleading for a toy, a teddy bear, or bicycle. Yet as soon as one request is fulfilled, an extra demand takes its place. A parent who attempts to keep up with all of the child’s demands, in the end, he will have an extremely spoiled child. The demand for love is also never fully satisfied and requires repeated expressions of reassurance. “Desire” is unconscious and can never be fulfilled but it directs the trajectory of our lives. Besides, Lacan declared: “The subject’s desire is the Other’s desire,” or “A person’s happiness comes from making the other person happy.” the major aim of Lacanian therapy is to aid the patient find out his or her own (unconscious) desire.

5. Jouissance

The term coined first in Lacan’s work of seminar of 1953 to 1955 . 'Jouissance' is an original French word means 'enjoyment', additionally, it has another meaning which is the sexual connotation the 'orgasm.' The term was used in the context of the Hegelian dialectic. It describes the relationship between the 'Master' and the 'Slave': the slave is obliged to work to the master’s enjoyment by providing objects for him. "Lacan utilized this term because he thought that people take sexual enjoyment in their symptoms, usually secretly"(B Manjunath).

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According to Lacan unconscious enjoyment is the *jouissance*, in this regard, Lacan ideas contradict along with Freud. That people usually take sexual pleasure or *jouissance* in all sorts of activities that seem to have nothing to do with sexual intercourse. For Lacan, sexual is a technical term which involves more meanings than sexual intercourse. People and animals can have their enjoyment or sexual satisfaction from other things such as smells, images, and sensations, but man is the only one who can get sexual enjoyment with other ways from words from language and an extraordinarily diverse range of objects including smart phones, silk, leather, and jacket.

I.6. Conclusion

Postmodernism has been and is still vague and unclear since scholars don't agree about its definition, but it concerns a well-determined period of the occidental civilization, which feels frustrated due to this modernity and tries to criticize it to look for new options that overcome that frustration. The later has affected all aspects of life: literature, drama, engineering, design, cinema and many others such as history, law, culture and religion and even the psyche which was introduced for the first time by Freud in the 20th century through the term psychoanalysis. Freud's thoughts and studies influence our culture in many ways. This influence can be seen in religion, literature, art, sexuality, morality. So, the link is clear. Lacan's psychoanalysis has majorly supported the expansion of Freud's psychoanalysis by making fields which he felt Freud has not addressed to the fullest to be understandable from his point of view. Consequently, the upcoming is supported by this chapter, in projecting what was mentioned in the novel of *Gone Girl*. Postmodernism in general and the focus will be on the illustration of Lacanian theories through the novel.

Chapter two



Application of Postmodernism and
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Introduction

Nowadays, circumstances mark a point of crisis and transition in the history of the novel. Most twenty-first-century writers adapt to changes in which traditionally local forms of the community can not define human anymore. The old versions of narrative and well-worn genres are insufficient and no longer able to convey the wild imagination of the writer or the magnitude of events of this time. The postmodern narrative demolishes traditional notions of plot, narrative, chronology, and character development. Gillian Flynn is considered as a postmodern writer who tips the scales with her works; with unexpected twists, the unreliable narrators, the irony of the everyday scripts and the subverted tropes.

The chapter is devoted to the study that was conducted in the previous chapter as a projection. The novel *Gone Girl* is suitably the primary resource in which I will analyze and deal with: firstly, the academic biography of the writer, secondly, the synopses of the novel, then I will include the postmodernist study with the use of some techniques such as fragmentation and intertextuality. Lastly, the other major focus of this chapter will be about the projection of Lacan's theories on the characters identity and the reflections of the society on the psyche of the humans, again with the postmodernist perspective.

II.1. Gillian Flynn's Biographical Reflections

February 24, 1971, Gillian Flynn was born in Kansas City. She grew up in an educational environment both of her parents were professors. Gillian's ambition of reading and writing starts from early childhood. She was an English and journalism at the University of Kansas, followed by owning her Master's degree in journalism at Northwestern University. Flynn employed in *Entertainment Weekly* in 1998, in the writing of film and television critic after she tried police reporting and freelance journalism.

Flynn's published her first work *Sharp Objects* in 2006 while she still employment at Entertainment Weekly. The novel was the spring of her success by winning many prizes and was followed by another novel in 2009, *Dark Places*. Austerity cuts in 2008 led to the termination of her position at Entertainment Weekly, however, and she turned to be a fiction writer full-time. The experience of dismissal was a strong point that she drew on in writing the next novel *Gone Girl*. In June 2012, is Flynn's most successful work was published. It furthers her interests in crime and dark secrets, situating these questions within the context of a modern marriage.

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II.2. *Gone Girl* Synopsis

The novel events start in July morning Nick and Amy wedding anniversary. On that same day, Nick discovers that his wife Amy Elliott Dunne is "gone" from their home in North Carthage, Missouri. A few years ago, they left from New York to Missouri, because Nick's want to help his mother, Maureen, who was suffering cancer. Amy, a native New Yorker, was not thrilled about the choice her man decided without even consulting her, and the move exacerbated the stress created by both recently losing their jobs. Nick now owning a bar he jointly owns with his twin sister Margo, and also teaches at the local community college. Amy struggles in this new community have never found work or made friends. Their marriage reaches crisis the point that Amy disappeared.

Nick receives a call from his neighbour about his cat has gotten out and Nick receives a call from his neighbour about his cat has gotten out and the front door standing wide open .he runs home to find that his wife has disappeared. Terrified by possible signs of her having been kidnapped, he immediately calls the police. By night, the house is crowded with police and news reporters. The media attention appears in part from Amy's fame as the inspiration fictional character in the *Amazing Amy* book series. The books were written by her parents Rand and Marybeth Elliott, who are child psychologists. They are called to assist in the search for their girl. Questions about who might have tried to hurt or kidnapped Amy raise several suspects from her past. While initially, people are kind and supportive to Nick, then he quickly becomes a suspect. He predicts that. As a result, he tries not to mention other details that might implicate him, which results in him telling a series of lies to the police and detectives.

The story of the events surrounding the disappearance, described from Nick's perspective, alternates with a diary written by Amy, detailing the time from the moment she knows Nick to the day before she vanished. Amy played the role of the encouraging, loving, and supportive wife in this diary. While they initially have a picture-perfect love story, the burden of job loss and the move takes a toll on their marriage. Then the diary describes Nick gradually becoming cold, possessive, mad, and dominating to Amy, who makes Amy afraid of him. She even was obliged to buy a gun to protect herself if necessary. The last entry in the diary, from the day before Amy's disappearance, ends with her making a dark joke about possibly being murdered by Nick.

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Detectives find an envelope with the clues written by Amy for a treasure hunt (a certain tradition for their anniversary) while looking for clues in the Dunne house. Nick becomes more suspicious that Amy knows more about some of his secrets than she let on. He starts discovering on his wife's character as a strong-willed, obsessive, and power-hungry woman (an idea that contradicted with Amy's personality as it is presented in the diary), he starts wondering if she has planned for the disappearance herself to punish him. As days pass, detectives uncover more and more evidence which make Nick seems as the main culprit: there are signs of blood loss on the kitchen floor, evidence of marital problems, and expensive credit card transactions in Nick's name, which he swears he didn't make. Several of Nick's initial lies get exposed, and he also makes negative impressions in the media. The intimate relationship is what makes him terrified that his biggest secret being exposed.

The situation becomes worse for Nick, until during a candlelight vigil honouring Amy, Noelle Hawthorne, Amy's friend, accusing him of murdering his wife while his speech, and also admits that Amy was pregnant. The news was shocking. However, Amy's medical records confirm that she was certainly pregnant, creating even more public sympathy and pressure to find her. Nick is confirmed that he is the victim of Amy's evil scheme. The last clue of Amy's treasure hunt leads him to the woodshed that Margo has in her home, which contains the purchases charged to the credit card. This was the strong evidence that gives the impression that Nick has been plotting his wife's death.

Part Two begins with Amy narrating the events surrounding her departure. She has created an elaborate plan to fake her murder and framing Nick for it. She was disappointed in and frustrated by her husband when she discovers he is traitor, which is the final straw. She has written the diary purposefully to fabricate a fake image of her and to portray Nick look capable of a violent crime. She draws every single step and the final one will be for her to kill herself and allow her body to be found, apparently confirming his guilt, so that he will be executed for her murder. The narration now alternates between Amy and Nick's perspectives. Nick, aware of how much suspicion surrounds him, hires Tanner Bolt helps to do some damage control.

Amy's plans go awry, first as she becomes less interested in the idea of suicide, so she changes her plan, and she used Desi Collins, her wealthy ex-boyfriend as another victim. Amy sees Nick's interactions with the media, she finds herself more attracted to him. She decides to

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escape from Desi and return to Nick. He is astonished after forty days disappearing, Amy shows up at his doorstep, bloody and bruised. The story she tells both Nick and the police at first was not believable Nick doesn't believe this story and tells her so, but he plays along with the story in front of the elated media because it confirms his innocence. She admits to the whole story to Nick, including deliberately murdering Desi and faking her escape just as she faked her abduction. He is horrified and disgusted and wants to reveal the story to the world. Amy, however, still has fodder for blackmail. Nick decides to wait. Amy and Nick continue in a stalemate, warily living together. Amy begins writing a memoir about the public story of her experiences, which she knows will make her a lot of money. She also alludes to a plan to ensure Nick will never betray her secret.

II.3. Postmodernist elements in *Gone Girl*

Jim Collins reviews in the *Books for Everybody*, what he names the “post-literary” contexts of narrative fiction at the turn of the new millennium. Citing novels such as Helen Fielding’s *Bridget Jones’s Diary* (1996), Emma McLaughlin and Nicola Kraus’s *The Nanny Diaries* (2002) and Nick Hornby’s *A Long Way Down* (2005), Collins impose the idea of the way ideas around reading, and the evaluations of prose fiction, that is not preserved any more by the academy or the critical taste-makers of a quality press. Rather, “literary experience” and “quality reading” have been reconfigured, in part by these novels themselves, for and by “those readers who hang out at superstores, make lists at Amazon, [or] watch Oprah’s book club” (Collins 185).

This post-literary is not necessarily the denial or rejection of high- or canonical literary texts, but it does imply the cultural repositioning of the high-literary canon. Novels that are mentioned, “Make elaborate use of canonical literary fiction” while at the same time “distance themselves from contemporary Serious Fiction” (Collins 187-188). They based on, and to some extent celebrate, a literary heritage typically upheld by the discourses of literary study and while refusing common of the orders and values of “literary” work upon which such discourses, at least, for the most part, have insisted. Gillian Flynn’s *Gone Girl* (2012) takes place in a similar position to these recent novels, in the way its reception confuses traditional barriers between the “popular” and the “literary.”

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Giving the novel *Gone Girl* a description like a ‘thriller’ is akin to labelling the Mona Lisa a mere ‘portrait’. Flynn’s work fulfils all the requirements the category requires, simply under the angular plots that we’ve got to expect in the genre, there’s surprisingly emotional depth, deft-social commentary and memorable, well-rendered characters. *Gone Girl* is just as much a psychological, inner examination, of the societal cultural expectations in the 21st century. However, Flynn’s emphases on constructing a carefully-woven, formulaic, and shocking plot including a genius plot twists. Ultimately overshadows the development of the characters. Consequently, the *Gone Girl* novel is seen by many literary critics as one of the best samples to discuss postmodernism theory. Flynn innovatively used some techniques to be celebrated as the postmodernism do, unlike the modernist one that laments.

II.3.1. Fragmentation and Temporal Distortion

The novel contains set of three parts, yet, it sort of days, months, weeks in exact, most of them represent a different place and position at the same time, yet in the falling action of the plot, chapters start taking one place and focusing on the results. For instance, you find part talks about the protagonist’s memories, such as Amy’s diary, while the other chapter talks about the antagonist, such as Nick, which makes the novel dominated by the fragmentation on the level of chapters also on the character level, for example, we find Nick as an antagonist in the first part example: – Diary entry – Amy said: “...Sweet, doting, loving Nick is gone. Gruff, peeved, angry Nick is back. You are supposed to lean on your spouse in hard times, but Nick seems to have gone even further away. He is a mama’s boy.”(October 21, 2011 .148).In other parts, Nick appears in the protagonist in the part one “ boy loses girl” he said:

“I waited for the police first in the kitchen, but the acrid smell of the burnt teakettle was curling up in the back of my throat, underscoring my need to retch, so I drifted out on the front porch, sat on the top stair, and willed myself to be calm. I kept trying Amy’s cell, and it kept going to voice mail, that quick-clip cadence swearing she’d phoned right back. Amy always phones right back. It had been three hours, and I’d left five messages, and Amy had not phoned back.” (The day of 34)

.If the reader goes deep; he or she will notice small fragments in time or in the characters that help in the progress of the novel itself to create solid and a whole picture to understand their vice-versa point view.

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Flashback, on the other hand, was dominating the majority of the events concerning a certain character's experience for giving an overall view. Flashback gradually enlightens us about Amy's relationship, from the blissful. The non-linear structure is organized carefully, doling out just enough information and events to keep that movement in the work while allowing the readers to pass judgments. The measured outlay of information serves one of *Gone Girl*'s most enjoyable element .that constant tugs-of-war between perception and revelation. In part two "boy meets girl" Amy in her car reveals all her plans on how she could plan for her murder in this point, all by all the accounts it is a surprise that cannot be predictable .the writer replay all the event and the actions from the first beginning that happens to show the whole picture of the truth.

Another point Nick remarks how, as Amy's husband, Nick "became a student of Arcana so [he] could keep her interested: the Lake Poets, the French Revolution" (Flynn 241); whereas also when Amy recount how she spent her honeymoon in Fiji "battling through a million mystical pages of [Haruki Murakami's] *The Wind-Up Bird Chronicle*, casting pissy glances at me as I devoured thriller after thriller" (34 Flynn). Nick's pointed out a tension between the literary high-brow he references, and the "pulp" status of the very novel – widely described, as we tackle with such a "thriller" – of which he is a storyteller.

In Erik Dussere studies in *America Is Elsewhere*, he mentioned that this tension between the ideals of literary modernism and the "authenticity" of popular fiction is a key part of that genre's dynamic. The type of shifting movement between cultural registers we see above is most pronounced in *Gone Girl* in the way Amy's project – to become "Dead Amy," a fact only revealed at the mid-point of the book, when Amy's "diary" gives way to her post-disappearance voice – relies alternately on a deft play of narrative voice and structure, as narrator-Amy goes on to describe them (Flynn 290)

II.3.2. Intertextuality

Gillian Flynn's crime work *Gone Girl* turns out to be a worldwide success in large part due to its deliberate interweaving of true-crime tropes and red herrings with darker, more literary sensibilities—sensibilities which Flynn was gleaned by her previous readings and viewings of novels, plays, and films which plunged the depths of humanity's darkness not for cheap thrills, but legitimately chilling portraits of the bitter reality, marriages, affairs, and plots have gone wrong.

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Edward Albee's *Who's Afraid of Virginia Woolf?* And Ira Levin's *Rosemary's Baby* both works were cited by Flynn. Both influence directly both the plot and style of *Gone Girl*. *Albee's play* opens throughout of one sharp, unsettling night as an older couple, George and Martha, request their young colleagues Nick and Honey over for a ceremonial dinner. Although George and Martha appear as the quintessential all-American couple, as they drink and having problems for of the long evening, it comes to be clear that their marriage relationship is full of secret games, poisonous resentments, and vicious hatred.

In *Rosemary's Baby*, a deal with the devil the desperate, out-of-work actor makes a real deal with the devil. He offers up his wife's womb to get a personal success in his faltering career. As Rosemary gives birth to the Antichrist, her husband attempts to reassure her that everything is normal and okay—even as Rosemary craves raw meat, grows sick and weak, and realizes that something in her own body and her marriage is going wrong. The simmering sense of dread, intense patterns of distrust and resentment, and lack of resolution found in both works directly reflect on the game of cat-and-mouse Nick and Amy perform as they trap one another in different ways over the years, both consciously and unconsciously.

II.3.3. Metafiction

Think creativity is just for writing novels? Think again. And then read Amy's diary. This was a comment about *Gone Girl*. It messes with reader perceptions and expectation in tons of ways, part of its complexity is that it's a novel about writers. Both of them Amy and Nick work as writers. Nick is a newspaper critic, while Amy, a qualified in psychology, writes quizzes for a women's magazine. They consider ad the narrators of the novel, and for being writers has a huge significance in the novel: they know how to manipulate words, they can tell a narrative, they know the effects that words and omissions can have on the reader, and most of all they know how to shape the reader mind. Day by day Nick was first manipulating the reader by leaving information out and portray him as nicer than he actually might be, while in the middle of the novel the reader discovers that the whole diary of Amy was entirely fake and she created only for an objective which is making her husband seem guilty of her murder. They are in a constant race with each other to gain the trust of the reader.

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The diary inserted in the book creates of what we call 'mise-en-abîme'¹, working as fiction-in-fiction. The quizzes that often created in Amy's parts further reinforce the embedded narrative. The reader also learns that both Amy and Nick seek to write the story of their toxic marriage. It is suggested that this results in the book the reader hold in their hand, in which they both become narrators, and the ending of the story is the beginning of the book. This creates an effect in the narration.

Amy also appears her talent on (re)writing abilities in real life: as a professional writer, she formulates different personalities for herself shaping on what the situation demands, and she also attempts to reform her husband to be his ideal self, rewriting his and her personality, illustrating the god-like creator of a narrative. She is both an author of the novel and the author of their life, with forgetting Nick's character equally manipulative voice leaking into the text. Readers can speculate that it is indeed Nick's voice because Amy writes: "I am officially in control of our story. [...] I will write him the way I want him to be: romantic and thoughtful and very very repentant" (Flynn 398). As has been established, Metafiction is self-aware narratives that subvert the dominant (literary) discourse.

II.3.4. Paranoia

The influence of Thomas Pynchon is noticeable on a generation of postmodern American writers has examined the theme of conspiracy and paranoia, its roots in contemporary American culture, and its political and ideological ramifications. This extreme preoccupation with paranoid forms of conceptual organization has served critics to express postmodernism as a coherent phenomenon and define it as a period. Postmodern fiction has been diversifying rapidly in the course of its improvement over the last 20 years.

Significantly, the recession following the US mortgage and banking crises of 2007 and 2008 used as an engine in the novel. *Gone Girl's* topicality as a post-recession novel shows the impact of severe economic downturn essential part of its plot, as Amy and Nick, both were fired of their jobs and they become obliged to return Amy's trust fund to her badly-investing parents, moving to Nick's now impoverished Missouri home town, gutted by shopping-mall bankruptcy and house repossessions. The tensions Dussere sees in twentieth-century noir, emerging during the depression, all this were one of the features that led in the transformation of Amy character.

¹ *Mise-en-abîme*: is a formal technique of placing a copy of an image within itself, often in a way that suggests an infinitely recurring sequence.

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The perfect relationships are oppressive and enervated is that what Flynn's tries to portray in the relationship of Amy and Nick. The characters try to rebel against their constraints, resorting to one of the only “liberating” Instinct methods they know: violence. The violence is, In Postmodernism, Or, *The Cultural Logic of Late Capitalism* Harvey aptly says, “not merely liberation from anxiety, but liberation from every other kind of feeling as well, since there is no longer a self-present to do the feeling. This is not to say that the cultural products of the postmodern era are utterly devoid of feeling, but rather that such feelings—which it may be better and more accurate to call ‘intensities’—are now free-floating and impersonal, and tend to be dominated by a peculiar kind of euphoria.” (Harvey 15).

In “Gone Girl,” the only opportunity for both is by escaping the banal, shallow perfection of their relationship is to play a sadistic victimizing game with each other. In the novel, an illusion of feeling, “euphoria” is created. Postmodernity as a movement trying to throw off the chains’ modernity, but it only succeeds in creating an illusion of emancipation.

The novel makes into regard the problem of marriage, family life, body image, femininity and motherhood. Amy and her husband lose their jobs and move back to Nick’s hometown, Amy realizes herself in a situation similar to the protagonists’ in *Mad Housewife Fiction*. Jobless, she is in a big house alone all day, the only job she has to take care of and beautify the house and herself. Being an ordinary housewife is no wonders the main reason, that she has gone crazy, the reader might think since in *Mad Housewife Fictions* women’s insanity is caused by their confinement. The novel, however, uses this sort to criticize the institution of marriage that led to complexities: Nick’s mother comments during the engagement party that marriage is a compromise, and she often wished she has never done it due to her suffering with nick's father. So as a resolution to the problems at the end of the novel sounds is similar to coming from the time of the “mad housewife fiction”: having a baby as a universal problem-solver. Though, in *Gone Girl*, it only makes the state of crisis between Nick and Amy permanent.

II.4.Lacanian Psychoanalysis of the Characters in *Gone Girl*

Jacques Lacan says “psychoanalysis should be the science of language inhabited by the subject...man is the subject captured and tortured by language” (Hill 2008: 34)

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In the universe of Gillian Flynn, nothing is what it appears. The twists are great, the narrators are tricky, and the everyday scripts are mocked. ” Like most contemporary novels, Flynn’s novels can be classified into various sub-genres, such as crime fiction, thriller, or suspense novel. However, since *Gone Girl* not only utilizes literary tropes, genres and topics that are associated with women’s tacky overused writing but also subverts the ideological prejudices which related with this gendered label in a highly self-reflective manner, it will be determined that the novel can be considered as a psychological work par excellence.

The novel introduces psychology complexities issues. Flynn’s the most obvious aspect of identity issues is revealed through how the characters are portrayed. *In Gone Girl*, past and present combine, building up and layering intensity as the story. The characters are imperfect but superficially perfect. Their view of each other clash until they lose sight of who they are; And Lacan’s insight into the human psyche allows us to read this psychological work. These two fields, literature and psychology, parallel each other, but Lacan is clinical and Flynn's is subjective.

Analysis of Flynn content assumes two levels of meaning, one of which is manifest and one of which is hidden the real meaning for the readers. *Gone Girl* based on a perfect a manifestation of this theory; from the external layer it is a thriller, psychotic work of a sociopath, a horror, and interior social satire, an awakening; mystery of human nature. The most significant challenge for the readers is to discover real characters beneath their layered personalities and pretences.

Jacques Lacan makes far-reaching changes in psychology and literary criticism by introducing profound theories that explored the identity and the self. Lacan’s *The Other Side of Psychoanalysis* declares may work as an interpretive device to analyze Gillian Flynn’s *Gone Girl* (2012) because the novel depicts many aspects that Lacan tackles with it subjectivity, discourse, and desire (and its absence) in ways that reflect his projections for consumerist society, As Lacan, extends during the total of Seminar XVII and the character Amy Dunne portrays in *Gone Girl* such as desire.

Using Lacanian psychoanalytic theory on this novel uncovers complexities of characters, the identity crisis, and the surrounding circumstances. All these factors considered as the essential foundation that Flynn use to build such narration. The mirror stage, the three orders, all these theories serve the novel.

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II.4.1 : Reading Through the Mirror Stage

Jacques Lacan delivered the paper that would go on to become one of his most popular and well-known theories "the mirror stage". The function as Revealed in Psychoanalytic Experience' was an attempt to combine Freudian notions of ego development with ideas to have emerged in the fields of linguistics and anthropology, particularly those of Ferdinand de Saussure and Claude Lévi-Strauss (Evans 1996).

Starting with the mirror stage in the psychoanalytic theory of Lacan's is purposeful since the mirror stage is explored extensively within Lacan's theory and in the field of psychology. The mirror stage can be established as to when a child sees his reflection in a mirror it starts develops a sense of itself as a whole as if it identified with the image of itself. he discusses the mirror stage at great length in his paper, "The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience," where he says that, "We have only to understand the mirror stage as an identification, in the full sense that analysis gives to the term: namely, the transformation that takes place in the subject when he assumes an image" (Lacan 503).

At its core, the mirror stage defines and shapes human identity, which can be seen throughout Flynn texts in this novel through various transformations, it should be remarked that while Lacan's theory considers that the child is the focus, this text can shift when applied to literature. In other words, the child (or adult) now understands that by being reflected in a mirror, a separate identity exists outside of his or her previously known sense of "self." Lacan also indicates that his theory could be applied to adults when he writes, "This fragmented body...usually manifests itself in dreams when the movement of the analysis encounters a certain level of aggressive disintegration in the individual" (Lacan 506).

Contrary to what its title suggests, the mirror stage need not involve any mirrors at all. As Markotic explains, "whether the infant perceives itself reflected in the gaze of the mother or in a mirror, it recognizes itself as a whole being...[and] this recognition is a joyful one" (Markotic815). Aggression can originate in children, but is closely linked in the literature to adolescents and adults; perhaps this pathos results in the unravelling of human identity. Considering the mirror stage and put it in application to literature is endlessly practical when trying to decipher, the mirror stage can materialize in texts without explanation or notice. So to understand Lacan, the reader needs to understand the mirror stage, so by looking at the

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mirror stage on a micro level, the theory will become associated with the texts as a whole. By analyzing and applying Amy and Nick Dunne to the mirror stage, the inner linings of characterization will be revealed.

The simple way to know if a character could get into the mirror stage is by recognizing the scenes that mention looking glasses or mirrors or anything that reflect the character because objects that reflect that individual only get mentioned by the writer if it specifically pertains to the character seem their reflection.

1. Amazing Amy

In *Gone Girl*, the first appearance of reflection is when Amy introduces the “Amazing Amy” in her parents’ book party Amy says:

Amazing Amy and the Big Day. Yup, Rand and Marybeth couldn’t resist. They’ve given their daughter’s namesake what they can’t give their daughter: a husband! Yes, for book twenty, Amazing Amy is getting married! Wheeeeeee. No one cares. No one wanted Amazing Amy to grow up, least of all me. Leave her in kneesocks and hair ribbons and let me grow up, unencumbered by my literary alter ego, my paperbound better half, the me I was supposed to be. But Amy is the Elliott bread and butter, and she’s served us well, so I suppose I can’t begrudge her a perfect match. She’s marrying good old Able Andy, of course. They’ll be just like my parents: happy-happy. (Flynn29-30)

Amy Dunne always had to live her life in the shadow of another Amy—*Amazing Amy*, the star of children’s books written by her parents. The Amazing Amy always does things right. The character represents the ideal kid that every parent wants to have that kid with good manners and behaviours. The kid that makes his parent's dream came true. Amy is a fictional character that takes the attention of her parents. Amy believes that the amazing Amy gives her parents what she cannot do as their real daughter. She says “...They’ve given their daughter’s namesake what they can’t give their daughter: a husband! Yes, for book twenty, Amazing Amy is getting married! ...”. (Flynn29)

The character always sees her reflection on this fictional persona in a competitive way which effects on her identity. Its failure in her daily life while this character tries to do her best and being successful affected her childhood and drive her to be insane. The parents were

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aware of character effect yet they use her for their own business. All these factors make a mad Amy in the future. Amy mentions that:

My parents have always worried that I'd take Amy too personally – they always tell me not to read too much into her. And yet I can't fail to notice that whenever I screw something up, Amy does it right: When I finally quit violin at age twelve, Amy was revealed as a prodigy in the next book. ('Sheesh, violin can be hard work, but hard work is the only way to get better!') When I blew off the junior tennis championship at age sixteen to do a beach weekend with friends, Amy recommitted to the game. ('Sheesh, I know it's fun to spend time with friends, but I'd be letting myself and everyone else down if I didn't show up for the tournament.') This used to drive me mad, but after I went off to Harvard (and Amy correctly chose my parents' alma mater), I decided it was all too ridiculous to think about. That my parents, two child psychologists, chose this particular public form of passive-aggressiveness toward their child was not just fucked up but also stupid and weird and kind of hilarious. So be it. (Flynn30)

2. Cool Amy

Amy spent much of her life trying to live up to other impossible expectations namely the amazing version of her that parents formed also her husband expectation of his perfect women 'Cool Girl'. When Amy meets Nick in the writer party. In her perception, Amy thinks that Nick is the sort of men who will not get attention to her if she was an ordinary girl. However, she believes that she must become 'Cool Girl'.

That night at the Brooklyn party, I was playing the girl who was in style, the girl a man like Nick wants: the Cool Girl. Men always say that as the defining compliment, don't they? She's a cool girl. Being the Cool Girl means I am a hot, brilliant, funny woman who adores football, poker, dirty jokes, and burping, who plays video games, drinks cheap beer, loves threesomes and anal sex, and jams hot dogs and hamburgers into her mouth like she's hosting the world's biggest culinary gang bang while somehow maintaining a size 2, because Cool Girls are above all hot. Hot and understanding. Cool Girls never get angry; they only smile in a chagrined, loving manner and let their men do whatever they want. Go ahead, shit on me, I don't mind, I'm the Cool Girl. (218)

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Another reflection Amy portrays herself as 'Cool Girl' even if this was against her desire. She sees herself as one of girl that moves in the rhythm with modernity, to satisfy Nick. In this context, Markotic's analysis also includes this literary discussion is the role of the other in the formation of the child's symbolic identity. Bruce Fink as psychoanalyst and academic asserts the reflection in the mirror "does not become formative of the ego, of a sense of self, unless it is ratified by a person of importance to the child" (Fink 88). Amy did not become what she expected to be .She hates that assumption that men created. She argued that this kind of girl does not exist they just pretending to be so "...And the Cool Girls are even more pathetic: They're not even pretending to be the woman they want to be, they're pretending to be the woman a man wants them to be."(218). However, she created this new character jus to be in a relationship with nick because Amy thought that this man is the one. "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 every guy wants. When I met Nick, I knew immediately that was what he wanted, and for him, I guess I was willing to try. I will accept my portion of blame. The thing is, I was crazy about him at first..., I was living in the moment, and I could feel myself getting shallower and dumber. But also happy." (219)

Amy's identity was cracked into her fictional self and her reality. Regardless of her rejections and whining, she considered herself as perfect and through these works, and this misconception creates effervescence and reveals a giddy girl in Amy. Owing to the fact that 'mirror phase' and the effects of it, she becomes self-destructive due to the recognition being overlaid with misconception at the end. The whole life of Amy is built on her 'Mirror Image', "the mirror-image was seemed to be the threshold of the visible world if we go by the mirror disposition that the image of one's body presents in hallucinations or dreams, whether it concerns its individual features, or even its infirmities, or its object-projections" (Jameson, 1977)

Amy's Parents' expectations putting her in an equal position with the fictional identity help Amy to inspire an image of 'Ideal Ego' for her. 'Cool Girl ' is another imaginary world brings her out of real identity. Finally, she tries to dominate her destiny and life by refusing the dominance of her parents and Nick over her for years.

II.4.2 : Reading by Using the Three Register

The gone girl can be read productively in correlation with Lacan's theories since the fiction depicts subjectivity, discourse, and desire (and its absence) in ways that reflect Lacan's

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projections for the soul structure. *Gone Girl* is not the fact that a desperate wife creates calculated and manufactured desperate measures for punishing the cheating husband. It goes beyond that, it projects the psychological side, the circumstances that can flip the character and all of that can be discovered by using Lacan theories to gather the whole image that Flynn presents in her piece.

1. The Imaginary Register

For readers, he can portray her so far as someone who hides identity or rejects towards totality. Social interaction with others of Amy at this stage defines her as an ambiguous person with exceptional social skills, so this contrast to her imaginary self arriving. At this point, in a new environment, for the first time since her birth, she looks to be herself. This appears to reader pretty delusional, once it moves from the 'mirror phase' the 'specular I' transfers into the 'Social I'.

What's exactly appears in the part, while she is a guest in Desi's villa when Nick going on national TV to tell the world: "I love my wife" "I love you, Amy," this is a lie to protect his reputation and attempts to earn the public's pity and absorb their outrage. Most certainly, Amy is fascinated when she hears Nick again telling her those lies and seems mesmerized by his words. Deep inside She understands very well that is just performance full of lies, but her Ideal Ego has power on her, leading her to an imaginary world. It doesn't matter whether Nick is telling truth or not; since his speech is said during a show that "tens of millions" of American will see, it is true for Amy, and Amy likes it very much—it is what she exactly wants to reach. Thus, the lies Nick tells the world indicates as symbolic. Amy Dunne's realize media concept that portrays life is perfect and ideal. Media is the language she knows; her whole childhood is built on base by the appreciation of others who not close to her. She grew up in a world where pretensions and projections dominate. This is what she wants to have it at the end, her 'cool guy' Nick begs her to be in his life again and confess his love. TV channels and hence public opinion represents the truth for her, and at that point, 'Amazing Amy' changes her plan by killing the innocent Desi to return to Nick.

2. The Symbolic Register

The early relationship with the mother as language breaks in order to the social codes can take over as the major source of meaning for the child. Lacan believes that in this period,

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he gradually tries to acquire the language. This entraps the child in the symbolism of linguistic codes, further separating it from the real and pre-mirror stage.

Language and its linguistic structures are determined by social and cultural patterns, in which the child requires to enable interaction with others. As the child learns how to communicate and use the linguistic terms, it increases the advantages of shared and encapsulated meaning but simultaneously is isolated from anything outside these definitions. Amy at an early age lose her identity she does not know how to have a normal life like other kids. The childhood phase turns to be chaotic because of her parents and the surrounded circumstances such as the 'amazing Amy' and the fame that make her parents ignoring her. Amy declares this in her diary :

...Rand and Marybeth said that all the time, but they never explained how. So many lessons and opportunities and advantages, and they never taught me how to be happy. I remember always being baffled by other children. I would be at a birthday party and watch the other kids giggling and making faces, and I would try to do that, too, but I wouldn't understand why. I would sit there with the tight elastic thread of the birthday ... and I would try to figure out why it was fun. (219)

As a consequence losing this phase leads to a life-long sense of lack and seeking after perfection. In Amy's whole life she tries to create perfection in her relationship, social life, in all what she wants to have self-satisfaction. We thus oscillate between seeking identity and seeking to lose it.

3. The Real Register

"I'm so much happier now that I'm dead. Technically, missing. Soon to be presumed dead. But as shorthand, we'll say dead. ..., but I feel better already: loose joints, wavy muscles. At one point this morning, (215). I realized my face felt strange, different". Throughout pages of the novel, Amy tries to find herself between 'imaginary' and 'reality'. When she stops pretending that she is a 'cool girl' anymore the real self-emerges. On the time when she left Carthage, is neither 'Cool girl' nor 'Amazing Amy'.

The outside world does not matter to her anymore the girl does not mind if she is without makeup or non-fixed hair. It is a skip for her, attempting to connect with her 'real' self. She dyes her hair a flat, mousy grey-brown and eats junk food and assumed that she

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would never be married if she was less beautiful. "The real is what resists symbolization absolutely". In one of Lacan's seminar papers, he declares that "Our exposé with language and symbol destroys our ability to connect with the real. Since 'real' is not a thing, it's not a material object in the world, or the human body or the 'reality'", says Lacan furthermore, "but something that is repressed." (Lacan) Amy Dunne's suppressed childhood is 'real' for her.

The interview of Nick with Sharon Schieber overturned the scales. A few words were enough to change Amy:

'I'd say: Amy, I love you. You are the best woman I have ever known. You are more than I deserve, and if you come back, I will spend the rest of my life making it up to you. We will find a way to put all this horror behind us, and I will be the best man in the world to you. Please come home to me, Amy.' (340-342)

II.4.3. Language in *Gone Girl*

The emphasis Lacan lay on language in his attempt to formalize psychoanalysis is the component of Lacanian theory for which it is perhaps most famous, and which has most baffled its critics. From the 1950s, Lacan's notions oppose the Jungian or romantic conceptions, and instead described the unconscious as a sort of discourse: the discourse of the other.

Lacan said: "Once we enter into language our desire is forever afterwards bound up with the play of language." *Gone Girl* introduces the idea of people can easily get illude by language. The truth does not matter what matters is to have a good story.

1. Amy's Diary:

Amy's diary is the strongest evidence of that language can manipulate the assumptions. The novel introduces first what Amy write in her normal life. The normal couple Amy and Nick who try alternating attempts to control the story of their lives, their relationship, and indeed their entire selves. first, the readers are lulled into trusting Amy the lovely wife who is presented as a beautiful, erudite woman from a good family, admiring her husband. the character's story has no incentive to lie. until the twist, Amy's diary turns out to be an imaginative piece of writing constructed by herself she expresses pride over having created. Most things contained within it are fake events, and Amy has constructed an entirely

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fake persona for herself whom readers of the novel have, in all likelihood, fallen for hook line and sinker in their expectations. Amy says on August 17, 2011 “I know this sounds the stuff of moony teenage girls, but I’ve been tracking Nick’s moods. Toward me. Just to make sure I’m not crazy. I’ve got a calendar, and I put hearts on any day Nick seems to love me again, and black squares when he doesn’t. The past year was all black squares, pretty much.”(Flynn208)

2. Nick and Media

“I always speak the truth. Not the whole truth, because there's no way, to say it all. Saying it all is impossible: words fail. Yet it's through this very impossibility that the truth holds onto the real.”(Lacan) . Nick Dunne is the character duplicitous dual protagonist and antagonist of the novel. For the begging, it appears that Nick Dunne has perhaps been behind the murder of his wife Amy—she has disappeared under mysterious circumstances. Nick is careful with his words, in his narrative to the police. He knows that any wrong word will push him to prison because all the evidence refers to him, having affair with his much-younger mistress, Andie, and secretly loathing Amy.

Eventually, “good guy” that Nick Dunne pretends to be is just a shallow, he’s no murderer—instead of his words and actions is what formed his psychopathic wife, changing her way of living, moving her from her hometown of New York to his hometown of Carthage, and then dropping her for a younger, more attractive partner. Unlikeable protagonist Nick’s became his low-level brutality, apathy, and self-centeredness. “I flung open the door. It was Andie. It was goddamn Andie, pretty as a picture, dressed up for the occasion, still not getting it – that she was going to put my neck right in the noose...” (234)

In a marriage built on lies, is there ever only one truly wronged party? Gillian said in her tale. Nick is untruthful, tricky, liar. As a writer, he knows that there is no powerful power more than words. it does not matter if you are liar all you need is a great story and this was his way of surviving when he understands the game .nick uses the media to get the sympathy of the public when he loses all his chances; tells the truth about his affair but uses the public opinion to create an illusion character "the lovely husband" even though he deeply wants to kill her. ““I trusted my instincts. I’m a journalist, Tanner; you have to give me some credit that I can smell bullshit. She was genuinely sweet.”(302)

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As Nick and Amy are forced to confront that they've manufactured versions of themselves meant to appeal to the other, their marriage is formed on a tenuous foundation. Their words were the master of the situation all along the relationship.

II.4.4. The Dunn's Desires, Wishes, Needs and Demands

On Lacan's Seminar XVII depicts subjectivity and desire (and its absence). Nick and Amy seem to have it all, simply the recap of their lifestyle in New York appears stilted and trivial, monotonous, for as Lacan hypothesises when you own everything, you do not have the stimulus that creates the desire and leads at the end to the pleasure of *jouissance*. Their material properties and unrestrained wants destroyed them individually and as a couple; they experiment once more merely the "semblance of surplus *jouissance*," (Lacan, Seminar XVII 81). The feeling of need and want to spur by loss is foreign for the Dunne's. Amy grows up in a rich family so do she is the spoiled kid; Nick Life needs is fulfilled by Amy so the false fullness made on by easy access to money, food and stuff. There is no "wound of privation" or "the presence of a lack" . "Lacan, Seminar XVII 73; 76"

Loss is what creates the desires feeling to be shaped, so without losing, Nick and Amy are shapeless and synthetic. Consequently, they try to find out new desires, needs which is based on the otherness. It must evolve from an otherness that cannot be metabolized, accessed, and quantified equally among all subjects to create a new' *jouissance*'. Dunne's are dissatisfied and then little by little, and these feelings affect their relationship and their identities. Unsurprisingly, they are in chaotic situations they do not know how to deal with what had previously been unthinkable: both lose their job, and Amy's parents restore her trust fund. So Nick and Amy move to Missouri where the lack just expands. Their material and professional losses cause more inculcations of absence. They become desperate to do what they try hard to "feel real" again. For Nick, he has affair with a mistress much younger, using his wife money for new business. Amy, the situation goes much worse in it is what Paul Verhaeghe defines "today's tragedy": "the state where both prohibition and lack are refused by ascribing it to what has become an invisible".

II.4.4. *Jouissance*

Seminar XX (1972–1973), Lacan raises to the forefront his difference between masculine and feminine *jouissance*. Lacan confirms that there are different types of feminine

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jouissance. He declares for women a particularly feminine jouissance that is "beyond the phallus" (1998, p. 74). The character Amy Dunne portrays in *Gone Girl*, desire and access to jouissance emerge through many ways. She tries to reach her pleasure with hurting others to rescue herself. The master and slave relationship portrays in their marriage relationship after she discover her husband affair .Taking controls of her life b making others under her force even her parents .The jouissance of Amy is to feel that she is the only beloved one in all her relations .In the end of the novel Amy said: "He was supposed to say: You deserve it. I love you. But he said, 'Because I feel sorry for you. 'Why?'" "Because every morning you have to wake up and be you. 'I really, truly wish he hadn't said that. I keep thinking about it. I can't stop. I don't have anything else to add. I just wanted to make sure I had the last word. I think I've earned that.'"(Flynn). Through Lacan description of the very specific meaning of "feminine jouissance", One that suggests that a different type of sexual satisfaction for women, Lacan's later thought does away with Freud's notion of the libido's being only masculine.

II.5.Conclusion

Gone Girl creates one of the controversial masterpieces psychological in the postmodern era. The novel is cynical to its institution and leads characters, viewing them more with dispassionate contempt. The result is a narrative that's engaging and provocative. *Gone Girl* was constructed by the dominant features of postmodernist fiction in combination with the theories of the French Freud Jacque Lacan.

Through this chapter, the characters and the plot were defined and analyzed through Lacanian theories by giving more explanation and how they were interrelated with each other makes the reader can go through it without a miss-conception. The inclusion of psychological twists within Flynn's work gives the reader experience of falling in his expectation.



General Conclusion

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Literature is a branch of knowledge wherein the language is used as a medium of expression to interpret human, existence and culture. It is a reflection mirror of the era and its development. After, World War II postmodernism come to prominence. This point was the transformation point; literature rejects many literary conventions and embraces new ones and developing others, for example, psychology. The use of psychology becomes prominent in contemporary fiction. The discourses and texts in the literary work may be confusing and not understandable so the inclusion of the psychology discipline in the fiction will help the reader to get a closer meaning.

The Controversial novel *Gone Girl* can be analyzed in a successful way by using postmodern and the Lacanian theories that encompass the necessary components to make the reader embrace Flynn's ideas with no judgemental or perplexing conception. Gillian Flynn's elevated the level of fiction by breaking the stereotype novel, and not only that also the frequent topics. The writer creates characters both of them bifurcated to protagonist and antagonist in different parts. The personas revolt toward the unbearable myth of attainable perfection substituting for it an alternative one of transcendent, authentic, freedom-giving destruction, resorting to one of the only "liberating" methods they know: violence. The novelist portrays the marriages that appear respectable can also hide a lot, such as the inseparable relation with being victimhood in marriage.

Indeed, what was hypothesized before has been confirmed the novel *Gone Girl* can be read productively in correlation with applying postmodernism literary conventions. In addition, the psychoanalytical notions of Lacan add new perspective to the reader to understand all the aspects.

During the progress of this work, I faced some difficulties such as the lack of information, unavailable sources, accessing data that support the framework of the research, producing an appropriate quality of writing.

In *Gone Girl*, Flynn shapes the postmodernism, mostly in fragmentation, so as a result, fragments people's perception of reality and self. The atmosphere and characters in the novel strengthen this fact. Moreover, Gillian Flynn utilizes various narrators to the same story and signs to muddy the reader's clarity and the ability to discern the truth. Flynn utilizes both

figures subjective or feigned to make it unclear whether we should sympathize with or believe the assertions of one character over the other. This structure of narrative creates collapse, particularly when Flynn reveals figure manipulations of narrative voice in the second part because it asks the reader to consider narrative reliability and surprises us when this reliability is shown to be tenuous.

Gone Girl is especially perfect because it digs beneath these more or less human mysteries of the soul. The mode of narration examines the reason for such behaviour made by the characters. Flynn's puts the Lacanian theories in a genius way which propel the plot to twist the reader mind and explain the reasons at the same time. The behaviours can be considered as random or ordinary to develop the plot in the first reading; however, for deep and analyzing read the reader needs to be aware of the psychological theories of Lacan to have the missing piece for full image. Flynn's emphasize on the events and how it shapes the inner mind and the mentality of characters by applying mirror, the three registers, and other theories of Lacan to introduce a psychological literary thriller.

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