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**FROM FEMINIST EQUALITY TOWARDS STRATEGIC
MISANDRY: IDENTITY DEVELOPMENT OF WOMEN IN GONE
GIRL**

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Abstract

*This study provides a detailed critique by applying the radical feminist perspective in the development of female agency and misandry in *Gone Girl* (2014), focusing mainly on Amy Dunne and she redefines power dynamics between genders in a relationship. This research uses qualitative textual analysis and using the film itself as a main source of data, exploring Amy's rejection to reformist feminist ideals and expectations of women traditionally, leading her position created by misogyny, per formative femininity, and patriarchal pressures. The analysis brings forward that misandry in the film is not simply based on irrational hate, but rather works as a calculated reaction to the ongoing marginalization, disposability, and exclusion from narrative control within marital systems. By presenting the image of the "Cool Girl," Amy creates an image of self-defining and centered on control, resistance, and dominance in storytelling. Additionally, this study adds to feminist literary and film criticism presenting how female agency can be formed by rejecting traditional ethics when equality seems unattainable within a patriarchal system..*

Keywords: *Misandry, Feminism, Female Agency, Power, Identity*

Introduction

For centuries, feminist movements have been asking for social, political, and economic equality, hoping that they can reform the patriarchal system and structures. They were hopeful that if they explained their side, they could eventually reform the patriarchy and attain equal rights as a fellow human. However, the modern feminist discourse acknowledges the system as it is, and that's why they lean towards mistrust in change and male accountability. This discourse presents the narrative that women have given up on receiving equality in rights, instead focusing on their identities, which is preservation, mistrust, and strategic self-withdrawal, and ultimately, revenge on men.

Gone Girl (2014) starts from the disappearance of Amy Dunne, which raises doubts against her husband Nick, and makes him the main suspect. The plot also reveals the problematic marriage, presented as infidelity, neglectfulness, and unbalanced gender expectations, in the investigation. We are presented with the binary victim-perpetrator that Amy strategically set up before disappearing to punish Nick for his betrayal and frame him for her murder. It then critiques the "Cool Girl" ideal and displays marriage as a performance, power game, and manipulation rather than a safe space.

Gone Girl is shown as an ideological transformation and the plot is the evidence of gender power imbalance, cultural misogyny, and marriage as a performance. Amy rejects the cultural expectation that women should be submissive, easy going and forgiving despite difficult situations. Amy's rejection of these roles marks the end of the reformist optimistic feminism for a darker, retaliatory form of female agency.

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Thus, this research study also contributes toward feminist literary criticism, showing how women's identity may be produced against men under conditions in which equality is considered unattainable.

Research Gap

This gap is critical because this study investigates women's agency, misandry, and gendered power as related to the feminist concerns shown by the character of Amy Dunne through feminist discourse. With regard to much research of feminist scholarship on *Gone Girl*, studies have been focused only on gender performance, media spectacle, marital problems, and post-feminist femininity critique. Although the analysis of Amy Dunne has stylistically interpreted her as transgressive or manipulative, not so much has been given to the way she created agency through misandry as a politically conditioned response to prolonged misogyny. Furthermore, most studies interpreted her hostility against men as moral deviation, but rather than seeing it as a strategic form of resistance emerging from a greatly unequal gendered power relationship. This study limits itself to feminist discourse on "this" critical gap that it makes with feminist scholarship.

Research Objectives

To examine how Amy Dunne's character in *Gone Girl* constructs female agency and misandry in response to gendered power imbalances.

To analyze how misandry functions as a strategic and rational response to misogyny within the movie.

To explore how Amy Dunne's refusal of prescribed gender roles enables the construction of an autonomous female identity.

Research Questions

How does Amy Dunne's character in *Gone Girl* construct female agency and misandry in response to gendered power imbalances?

How is misandry constructed in the movie as a reaction to systemic misogyny rather than as irrational hatred?

How does Amy Dunne's rejection of traditional femininity contribute to the formation of a self-authored female identity?

Significance of the Study

The contribution this study makes to feminist literary criticism makes *Gone Girl* a work that interrogates what equality-based feminism could or could not achieve in society. By framing misandry as both reactionary and a strategically feminist response, the study broadens the debate on female agents beyond empowerment narratives based on moral purity or reconciliation. The study thus appeals to academicians especially in gender studies, feminist theory, and Contemporary fiction on what female contractedness of identity is like under the influence of rage and distrust in post-feminist literature.

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Literature Review

Feminist literary and media criticism has long examined how patriarchal systems shape the female identity, agency, and resistance within cultural texts. Initially, feminist scholarship devoted its energies to disclosing gender discrimination while urging reform in the existing social structures (Beauvoir 49; Friedan 63). Liberal and reformist feminist modalities foreground the possibility of equality through male accountability in institutional change and reciprocal ethical growth. In contrast, modern modes of feminist discourse underscore the inadequacy of this reformist path, especially in contexts where misogyny is preserved and entrenched in culture and structure (Ahmed, 2017; Banet-Weiser, 2018).

The radical feminist theorists argue not only that patriarchy is an order that admits reform but that it is an order so deeply embedded that it cannot but produce male dominance continually (Dworkin, 1987; MacKinnon, 1989). Here, women's rage, withdrawal from, and even hostility toward men are not irrational emotional responses but derive in a politically conscious way from a long history of oppression. Solanas's SCUM Manifesto (1967) articulates misandry, albeit controversially, as a logical response to systemic male violence instead of personal hatred: a perspective picked up in later scholarship examining female rage in literature and media (Dow, 1996; Hemmings, 2011).

Recent feminist media studies have steered their focus away from the classic representational model toward representations of female agency that shun moral legibility and likability (Gill, 2007; Negra, 2009). They argue that in terms of female empowerment, popular culture does concede ground only when the terms of empowerment correlate neatly with neoliberal ideals of self-improvement, emotional labor, and accommodation. Women who defy these expectations are typically portrayed as monstrous, unstable, or dangerous (Creed, 1993; Tasker & Negra, 2007). These lend further credence to misogyny by disemboweling female anger and recasting any resistance as a disturbance.

Gone Girl has prompted a raft of critical reception focused on its gender-political subversion and its seemingly disturbing representation of marriage. Scholars have remarked that the text lays bare the romanticized narratives around heterosexual intimacy by exposing marriage as a place of surveillance, performance, and power struggle (Smith, 2016; Wilson, 2015). Amy Dunne's celebrated "Cool Girl" monologue has been widely interpreted as a critique of postfeminist models of womanhood who are to remain sexually desirable, emotionally pliable, and perpetually forgiving of men (Gill, 2016; Banet-Weiser, 2018).

Many critics take aim at Amy as a caricature that is practically or altogether disempowering, one that reinforces patriarchal fears of manipulative femininity (Marin, 2018; Douthat, 2014). Feminist scholars contend, however, that these readings overlook the political backdrop of her actions, especially the compounded effects of emotional neglect, infidelity, and cultural misogyny (Ciasullo, 2017). Thus, Amy's rejection of reformist

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feminism and her refusal to believe in male ethical transformation mark a shift toward what Ahmed (2017) calls "willful subjects," women who thwart the imposition on them of happiness scripts by patriarchal norms.

Within feminist criticism, the concept of misandry remains under-theorized. Rather, it is often dismissed as the inverse of misogyny rather than examined as a structurally separate phenomenon (Kimmel, 2017). Whereas misogyny is a system of enforcement and punishment against women (Manne, 2018), misandry characteristically resides in feminist texts more as a narrative strategy, satire, or refusal, rather than an instrument of power. This distinction proves seminal in the study of Amy's hostility toward men: here, Amy's misandry serves rather as a story of survival in the midst of an unequal gender order.

Narrative control is another main concern in feminist literary theory. Scholars such as Butler (1990) and Foucault (1980) contend that identity is constructed through discourse and power. The way Amy manipulates media narratives and relates her own stories fits well within this theoretical framework. When institutional justice fails women, they can take back their agency by controlling representation. These actions became troublesome for traditional feminist ethics, putting into question morality, victimization, and resistance (Heller-Nicholas, 2016).

Gender performance and marital politics form three vectors along which considerable scholarly activity has analyzed *Gone Girl*. Yet the conception of misandry as feminist narrative logic, as opposed to a moral failing, has received scant attention. This study fills this gap by placing Amy Dunne in the context of radical feminist theory and contemporary critiques of post-feminist culture, adding to the debate on female rage, resistance, and the demise of reformist feminist hope in contemporary narratives.

Theoretical Framework

The Radical Feminist Theory, in this study, is the main theory through which Amy Dunne constructs female agency and misandry in *Gone Girl*. The radical feminists, as in the works of Andrea Dworkin (1987, *Intercourse*) and Valerie Solanas (1967, *SCUM Manifesto*), noted that patriarchy exists as a system and a structure, with male domination entrenched in social, cultural, and personal relations. In this view, women's resistance is not just a rejection but a politicized act against patriarchal systems that have been set for centuries.

The study relies on radical feminism for a key set of conceptual tools, such as:

Misandry as Political Logic: Based on Solanas (1967), the study argues that Amy's hostility to men shows an intelligent rather than a blind reaction to patriarchal oppression.

Female Rage and Agency: Engaging Dworkin (1987), Amy's manipulation and control of the narrative are examined as acts of resistance to cultural and marital misogyny.

Patriarchal Power and Gendered Expectations: The study comments on how the structures and cultural paradigms that control women, highlighting the "Cool Girl" archetype, are presented by Dworkin's criticism of systemic male dominance.

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This set of conceptual tools allows the study to understand how Amy Dunne shows resistance in a calculated act of misandry and narrative control, and situates her within the center of radical feminist critique of patriarchal structures and systems.

Research Methodology

This research uses a qualitative design with a textual analysis methodology to analyze the female agency, misandry, and gender power relations in *Gone Girl*. Following Alan Maki's (2000), textual analysis is used to systematize the interpretation of cultural texts, giving an opportunity to explore the ways meaning is produced and laid out within a cinematic narrative. Textual analysis encompasses an array of explicit and implicit features of the film, such as narrative structure, character, dialogue, visual composition, and thematic articulation, thus placing the analysis within a wider interpretive spectrum. Data for this study comes from the film *Gone Girl* (2014), particularly those passages that show misogyny, manipulation, identity, and power as the major themes.

The analytical process entails a very detailed scene-by-scene analysis that is driven by textual analytical tools that facilitate the discovery of patterns and thematic consistencies relevant to feminist theory, e.g., character behavior, dialogue, and interaction within wide narrative strategies reflecting patriarchal constraints and female resistance. In Radical Feminist Theory, the results will use its conceptual framework to analyze Amy Dunne's performance as politically conscious resistance.

Using textual analysis provides a detailed understanding of how the film constructs and conveys gendered power relations. The feminist theoretical concerns of female agency, narrative control, and strategic misandry as responses to systemic patriarchy.

Critical discussion

The critical discussion begins by locating *Gone Girl* within contemporaneous feminist discourse, focusing on its exploration of gendered power relations, female agency, and cultural constraints on women. The paper refuses to believe that Amy Dunne is merely transgressive or villainous, viewing her actions instead as tactical reactions to excessive misogyny and inequalities in marriage. Radical Feminist Theory is used to investigate how narrative, characters, and cinematic devices create a complex portrayal of resistance, manipulation, and identity formation. It is from here that, ultimately, this radical framework will allow us more closely to examine the themes of misandry, control, and survival upon which we then build the detailed textual analysis.

“BONEY: So what does your wife do, most days? A woman with all those degrees, what does she do?”

NICK: She stays busy.

BONEY: Doing what?

Nick attempts a mental inventory. Fails.

NICK: She's a big reader.

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This lands as lamely as it sounds, and everyone notes it.

BONEY: Days can get long. I know a few housewives, who, that evening glass of wine starts coming at noon. Or prescription pills

NICK :I'm sure that's not it.

BONEY :Amy got friends we can talk to?

NICK: Not really. No.

BONEY: No friends. In this whole town.

NICK: She was friendly with my mom...

BONEY :You don't know if she has friends, you don't know how she spends her days, you don't know her blood type?

GILPIN: Sure you guys are married?

BONEY: Her folks are still in New York? NICK Yes.

BONEY: Can they get here in time for the press conference tomorrow?

NICK: I haven't called them yet.

BONEY: You haven't called your wife's parents?

NICK :I've been talking with you

BONEY: Call them please,

BONEY: And let's check into our guy here. See what kind of man he is.

GILPIN :He's the kind of man who plays Tetris while his wife is missing."

(Gone Girl,00:15:52-00:17:42)

The gravity of Amy's disappearance is indeed stressed by the interrogation of Nick by police officers ; she is nonetheless hard to reach in Nick's mind-her daily activities, contacts with people, and even the small details about her are unknown or ignored by that husband of hers. A cultural assumption is that Amy's identity is somehow subordinate to the knowledge or power of her husband, an assumption ironically floated about how Nick is incapable of giving concrete answers to the simple questions of how her wife spends her days.

From a radical feminist perspective (Dworkin, 1987; Solanas, 1967), the scene shows how women's lives are often seen as socially invisible even by those closest to them, exposing the structural control against female agency. Without friends, independence, or identifiable routines, the very isolation of Amy in death is domestic and the marital cage is set up by male centered legitimacy. The conversations between Nick, Boney, and Gilpin all display assumptions that a wife should be completely knowable, perfectly predictable, and socially comprehensible.

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Detective Boney's remarks concerning alcohol or prescription pills imply women labeled as without any visible productive activity, echoing larger cultural occurrences of misogyny. Here, a certain degree of misandry is yet to come into play, but the groundwork for Amy's subsequent strategic withdrawal and the ensuing control of the narrative has already been laid her invisibility throws her into a state of manipulation and representation over herself, positioning her actions along the radical feminist interpretation of being politically driven resistance rather than simply insanity.

Nick's discomfort and uncertainty reinforce his inability to grasp Amy's identity as an independent person. The sequence of questioning and Nick's flat responses creates tension while critiquing social scripts that make women's lives secondary, invisible, or incomprehensible to their male counterparts and to societal institutions. Thus, the scene shows early exposition of gendered power relations that presents the structural conditions that justify Amy's later calculated showcase of agency in resisting reformist feminist expectations within the marriage.

“Everyone told us and told us and told us marriage is hard work.

And compromise.. .and more work. Abandon all hope, ye who enter.”

(Gone Girl,00:10:15)

This early voiceover, by Amy Dunne, sets a stage an antagonistic perspective of marriage. In the statement, "Everyone told us and told us and told us marriage is hard work. And compromise...and more work. Abandon all hope, ye who enter," Amy exposes the controlling scripts imposed on women to lift the marital labor, emotional management, and compromise are responsibilities and duties just for them. It is consistent with radical feminist critiques (Dworkin, 1987; Solanas, 1967) bringing forth arguments against patriarchy, where the priestess expected all the sacrifices needed for maintain the relationships, which compromise women's autonomy and opportunity to realize that they were the only one who are supposed to attend to those sacrifices and not the male partners.

This voiceover shows that Amy observing of centuries of gender oppression and inequalities in marriage and doubt faced by society. The tone is ironic as it forewarns marriage as a controlled space and not one of space for mutual growth among martial system, reflecting her later strategic actions as rejection of the system. 'Abandon all hope, ye who enter' doesn't only indicate the expectations placed onto women by the culture in which they live, but it also represents Amy's rejection of reformist feminism she will not rely upon men's accountability , instead she chooses to on rely upon manipulation and male hatred as her way for survival and empowerment.

“MARYBETH: Amy is a decorated scholar. She forged a successful career in journalism. She returned here to her husband's hometown, and she made a life in her adopted home.”

(Gone Girl,00:27:15)

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This speech explains a lot about the culture's control on women in patriarchal societies: "She forged a successful career in journalism. She returned here to her husband's hometown, and she made a life in her adopted home," present the tension between the personal achievements of Amy and the control upon her within domestic spaces and marital space. From the radical feminist perspective, this is the perfect example of the face of patriarchy: women are socially and culturally expected, despite all forms of intellectual and professional accomplishments, to be subordinate to male authority. Amy returned to her husband's hometown, therefore, implies a negotiation of power where she leaves her career and independence for a male defined space and exposes the structural control over female autonomy. Instead of celebrating Amy's professional and intellectual capacities, they are assumed in domesticity so that her agency is always seen as relation to societal expectations placed upon women.

Through foregrounding Amy's academic and professional accomplishments, the scene describes the invisibility of female achievement within patriarchal societies and lays the ground for interpreting her later actions as consciously executed acts of autonomy and agency.

“AMY: No money, no jobs. And then we heard from Go. Mama Maureen. Stage four. Breast cancer. So we moved to Missouri. I don't mind. I just wished he'd asked.

AMY: Nick is happy to be home, but I don't know if he's happy I'm with him.

AMY: I feel like something he loaded by mistake. Something to be jettisoned if necessary. Something disposable. I feel like I could disappear.”

(Gone Girl, 00:40:42-00:41:40)

Her statement, "No money, no jobs," places the narrative in an economic context that is the main cause of destabilizing women, especially given that the professional identity is sacrificed because of marital relocation. From a radical feminist perspective (Dworkin, 1987), this indicates that women's economic dependence is not a matter of chance but is created by the structure of patriarchal systems so that a female has to rely on a male and lose her independence in the process.

Amy sacrifices by moving to Missouri because of Nick's mother's illness. Although seen as a moral necessity, Amy's "I just wished he'd asked" highlights the absence of consent. Radical feminism describes this unilateralism as it makes patriarchy as the holder authority normalized while female agency is made secondary. Amy internalized the adaptations of male needs as central.

"Nick is happy to be home, but I don't know if he's happy I'm with him." Amy describes profound ruptures she feels present but not important, Amy does not see herself as Nick's partner but as an accessory to

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Nick. Her using the metaphor of being "something he loaded by mistake... something disposable" is a radical feminist critique of women's objectification in marriage, and thus becomes all about male needs and wants and not consideration of female agency. This disposability is not just a mental framework but also a structural patriarchal formation, where marriage contracts privilege men while neglecting female needs.

Amy's statement "I feel like I could disappear" is not only an emotional confession but also a foreshadowing of her future disappearance. In radical feminist theory, where systematic erasure, invisibility and no agency results in withdrawal, manipulation and narrative control becomes a form of resistance by the victim. It lays down the ideology where her disappearance and revenge is the response to the marginalization. It is not just revenge on her husband but on the society as a whole who failed her.

This voiceover is a cry that presents her extreme sense of isolation and her realization of gendered powerlessness. It creates a link between misogyny, emotional neglect to the formation of misandry as a way of survival. She is not just dissatisfied by her marriage but also her hopes has crumbled thus she now only focuses on control and supremacy of the narrative.

“AMY: Nick uses me when he wants. Otherwise, I don’t exist.

AMY: Last night, I went from desperate to pathetic. I became someone I don’t even like. The kind of woman I used to mock.”

(Gone Girl,00:44:45-00:45:09)

"Nick uses me when he wants. Otherwise, I don't exist." This is a foregrounding of radical feminist critique of patriarchal intimacy where women are only visible in relation to male desire or utility. Based on Andrea Dworkin's (1987) explains how male shows entitlement over female agency and patriarchal structures expect females to always be available to men. Amy realized that her identity only matters according to Nick's needs, otherwise her subjectivity is erased.

The next reflection by Amy is, "I went from desperate to pathetic." This is the self recognition grown from internalized misogyny she doesn't even realize that she was being disciplined externally by patriarchy. Amy's embarrassed of being "the kind of woman I used to mock".

She recognizes her own self-neglect that contributes to an ideological rupture, she drops all the hope of reformation and communication and this pushes her to adopt control, manipulation and misandry as a survival strategy.

This scene is not only about her individual suffering. She reaches emotional clarity and the importance of self respect. And her journey from submission to resistance.

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“AMY: What scared me wasn’t that he pushed me. What scared me was how much he wanted to hurt me more. What scared me is that I’d finally realized: I am frightened of my own husband.

(Gone Girl,00:46:23-00:46:45)

AMY: For Valentine’s Day, I thought I’d buy a gun. That’s how crazy I’ve become.

AMY: Nick wants me gone, but he won’t ask for a divorce. In his mind, I’m the owner of his bar, his only line of credit, the girl with the pre-nup.

AMY: I could go home to my parents, but I’d have to tell them the truth. And I don’t even know if I believe the truth.

AMY : Can I really think Nick would hurt me? I’m being paranoid. Crazy. She sits in bed and watches the door. I’d just sleep better with a gun.”

(Gone Girl,00:48:17-00:48:51)

Her admission that "What scared me wasn't that he pushed me... I am frightened of my own husband" now we are not only talking about emotional control or neglect but physical violence. Radical feminist theory explains how violence is also a form male entitlement, a form of discipline, control and also terrorizing them because they didn't comply.

"I'm being paranoid. Crazy." When she uses these words she is not merely doubting herself but showing conditioning of the society in which starts to show self doubt to preserve male dominance calling women hysterical for feeling unsafe just she starts to question her own sanity.

"For Valentine's Day, I thought I'd buy a gun." From a radical feminist viewpoint Amy has indeed trusted herself by believing that she was indeed in danger just killing all the romance. The gun is not just a weapon but the realization that she can’t rely on love or a man to protect her but she has to rely on herself. Amy further underscores that Nick "wants me gone, but he won't ask for a divorce," explains marriage as an economical cage for her because she is being used for financial profit but never giving her safety or autonomy. This is the pivotal point of the film because it explains how misandry is manifested and thus is not just an irrational hatred but a rational reaction out of fear and systematic misogyny making her manipulation and cruelty as necessary for survival because trust,safety and equality has vanished.

“AMY: I am gone, and my lazy, lying, cheating, oblivious husband will go to prison for my murder.

AMY Nick Dunne took my pride and my dignity and my hope and my money.

He took and took from me until I no longer existed. That’s murder. Let the punishment fit the crime.

In Amy’s to-do list, which is aged: wrinkles, coffee splotches, a single drop of blood. It is in three columns, 154 items long, in chronological order. On July 5, 2012, in the largest block letters ,it read: KILL AMY.

AMY: To fake a convincing murder you have to have discipline.

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AMY: You befriend an idiot and cram her with stories about your husband's temper.

AMY :You create some money troubles.

AMY:You bump up your life insurance

AMY: Invite a pregnant idiot for lemonade.

AMY :Steal pregnant idiot's urine.

AMY :Voila. A pregnancy is now part of your legal medical record.

AMY :Buy a getaway car.

AMY: Stage crime scene.

AMY sits on the floor with a stolen MEDICAL NEEDLE in her vein. Her BLOOD is POOLING steadily onto the floor.

AMY: You need to bleed.

AMY :You need to clean.

AMY: You need a diary! Minimum two hundred and seventy-two entries on the Nick and Amy story.

AMY : Start with the fairytale, early days are true, and those are crucial. You want Nick and Amy to be likable. After that, you invent: The spending, the abuse, the fear, the pregnancy, the murder. And Nick thought was the writer.

AMY:Burn it just the right amount.

AMY :Make sure the cops will find it.

AMY :The world will hate Nick for killing his beautiful, pregnant wife. And when I'm ready, I'll go out on the ocean with a handful of pills and a couple of stones. If they find my body, they'll know.

AMY: That Nick dumped his beloved like
garbage, and she floated down past
all the other abused, unwanted,
inconvenient women.

AMY :Then Nick will die too.”

(Gone Girl,01:06:04-01:09:58)

This is the first instance where she articulates her female agency as she takes justice in her hands completely abandoning reformist ethics and she takes absolute control of narrative in her hand. Her declaration that "I am gone, and my lazy, lying, cheating, oblivious husband will go to prison for my murder" reframes disappearance as an act of political intent rather than victimhood. From a radical feminist perspective (Dworkin, 1987; Solanas, 1967), Amy's listing "my pride, and my dignity, and my hope, and my money" she finally takes control and withdraws herself and radical feminism views it as structural rather than personal.

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Amy is not just destroyed by one act but the continuation of the exploitation. She said, "Nick took and took from me until I no longer existed." presenting marriage as a wasteland for women where they lose everything while protecting male continuity. Her demand of "Let the punishment fit the crime" indicates rejection of a legal and moral system excuses male harm towards females and she takes it in her hands to punish her husband herself.

The entry "KILL AMY" signifies symbolic suicide as strategy she is willing to kill herself to punish her husband because that's the only way society will acknowledge the things she has gone through and she doesn't want her husband to get away after ruining her. This is her way of discipline and explaining that misandry is not just emotional overflow but a method of punishment. Amy narrates the step by step manipulation of blood, fake pregnancy, financial abuse, and emotional abuse creating herself the perfect victim while exposing misogyny in the system, how women are only noticed when they fit in the perfect victim that the system can see. She manipulates the patriarchal perspective to her advantage. Hence, radical feminist theory does not support cruelty, but more as an exposure of just how easily patriarchal systems can be turned against themselves. She becomes the perfect victim and uses gendered economy of sympathy. She is not just deceiving the narrative for self gains but indicates how women must exaggerate their suffering to be seen and believed. Thus shows the way she went through slow death. "Then Nick will die too".

This seals as misandry into survival under misogyny and not just ethical ideal. This is the response to structural failure where she is not looking for equality and reform anymore but taking full control over the narrative. *Gone Girl* does not ask if Amy is right or wrong, rather highlighting the system where women are forced to lean on disappearance, deception and manipulation because it is the only form of power.

Findings

1. Construction of Female Agency and Misandry in Response to Gendered Power Imbalances

The textual analysis of *Gone Girl* results in Amy Dunne's rejection of the patriarchal expectations for women in marriage to form her agency. She went from emotional manipulation to her engineered disappearance to framing him for her murder as a revenge, her actions are response to the power imbalance in the system that makes her to exist as an invisible, invaluable and a woman that can be disposed. She takes the control back by strategic planning the dairy the blood, the manipulation of narrative, space and perception. Here misandry becomes a rational course of action because it's the reaction to the system that suppresses female authority. This hostility becomes her way of survival strategy.

2. Misandry as a Reaction to Systemic Misogyny

The textual analysis shows that misandry as a reaction of systematic marginalizing that is in many ways emotional, economic, and social. Misogyny is resented as she felt disposable, emotional neglect and one sided effort. That keeps women as in the secondary position even after all the emotional labor. Here radical feminist

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theory classifies the system as structural oppression and not just individualized provocation. Amy's misandry is a critique to male privilege that comes from the realization that reformist hope, dialogue, compromise, and forgiveness are not sufficient in attaining equality and security.

3. Rejection of Traditional Femininity and Formation of a Self-Authored Identity

Amy rejects the female roles prescribed by the society particularly the "Cool Girl" archetype and form and explores her true self authored identity. She refuse to be likable, and perform all the emotional labor or unconditional love and support. She dismantles the cultural femininity that subjugates women to men. Amy's identity formation is the reaction to the patriarchal exploitation by taking control and authority over the narrative and using it to her advantage. Misandry is a mean of empowerment. *Gone Girl* shows that female agency and misandry is not moral failings or irrationality but conscious strategies in the reaction and resistance to gendered power imbalances.

Delimitations

This research is restricted to a feminist analysis of the 2014 film *Gone Girl*, and thus does not involve Gillian Flynn's original novel or any of its adaptations. The study's primary focus is on female agency, misandry, and gendered power relations with reference to the character Amy Dunne. Audience reception, psychological diagnosis, cinematic technique, or gender studies as applied in a more comparative scheme are not discussed or analyzed in this research paper. Furthermore, it does not include any legal, criminological, or sociological paradigm, and the study confines itself to feminist discourses only.

Conclusion

The study thus concluded that *Gone Girl* is a complex portrayal of a female agency formed under the control of patriarchal power. She rejects the reformist and traditional definition of femininity. She builds her identity by means of narrative control, strategic resistance and strategic misandry. Misandry is not irrational hatred but a rational stance she takes against misogyny that leaves women as invisible, disposable and silenced. We come to an uncomfortable realization that forms resistance in the unequal patriarchal gender roles that arises in attaining survival, autonomy and identity.

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