

A Study of Ecofeminism in Gillian Flynn's *"Gone Girl"*

Asst. Lect. Ameer Mohammed Hussein

Educational Directorate Babylon

Ameerenglish12345@gmail.com

دراسة حول النسوية البيئية (الإيكوفيمينية) في رواية "جون جيرل" للكاتبة
جيليان فلين

م.م. امير محمد حسين

مديرية تربية بابل

Abstract

This paper discusses the concept of eco-feminist which is regarded as a central notion in postmodern theory and an important model to describe the relation between humans and nature. The central purpose of this paper is to scrutinize the idea of ecofeminism and how it is manifested by the American prolific novelist Gillian Flynn's *Gone Girl* (2012). The American critic and novelist of more than a dozens of novels as well as the Women's Prize for Fiction. Flynn is a great example of American novelist who depicts in her novels the relations between humans and nature through using the theory of feminism. As a result, her literary writings are noteworthy of shoot of postmodern novel since they document that both women and nature are often objectified, exploited, and abused, and that the root causes of these issues are intertwined. Consequently, Flynn's literary writings can be considered as unique forms of this trend of postmodern fictions and literary criticism. The theory of feminism becomes subject to adaptation and re-vision in literary criticism.

Key Words : Eco-feminist, literary criticism, postmodern novel, American fiction.

2. Gillian Flynn's Life and Career

Gillian Flynn is a great American producer, writer, television critic and novelist. She wins a number of awards such as Critics' Choice Movie Award for Best Adapted Screenplay , Edgar Award for Best Short Story in 2015 and many other awards. Most of her literary writings publish in a number of languages. She is best known in her mystery and thriller writings. Born in 1971, February 24, in the city of Kansas City, Missouri. She grows up in academic family since both her parents are professors in the university. Edwin Matthew Flynn, Gillian's father, was a film professor and journalists and at the University of Kansas, where Gillian's mother, Judith Ann ,

was a reading-comprehension university teacher. As a result of that academic environment, Gillian has completed her academic education and earned a bachelor degree in English and journalism from University of Kansas. Then, she has completed her higher studies and got a Master's degree from Northwestern University in journalism (Lewis, 2013).

On the other hand, Flynn begins her literary career as a writer in 1998 at the magazine of *Entertainment Weekly*, where she has worked as a television critic and literary writer for more than ten years. During her time at the magazine, she writes about a number of topics, concerning books, film, television, and popular culture. Flynn published her first novel *Sharp Objects* (2006) which was a critical and commercial success. Furthermore, the novel tells the story of a female reporter who returns to her birthplace in order to investigate the killings of two young girls. Later on, the novel was adapted into a television series. *Dark Places*, Flynn's second novel, was issued in 2009. The novel tells the story of a lady who survives the genocide of her family as a child and must confront her previous life to uncover the truth about what happened (Nance, 2012).

While her third novel, *Gone Girl* (2012) became a bestseller. In addition to these novels, Roth has also written other novels, including "Carve the Mark" and its sequel, "The Fates Divide." These books are set in a science fiction world and explore themes of fate and destiny. Moreover, Flynn has worked also as a television writer and producer, serving as a writer and executive producer. Generally, Gillian Flynn is known for her dark and twisty storytelling style, and her books have been praised for their complex characters and unpredictable plots. Roth is also an advocate for mental health awareness and has spoken openly about her own struggles with anxiety and depression. She is involved in various charitable causes, including literacy programs and organizations that support underprivileged youth (Paul, 2012).

3. The Concept of Ecofeminism

The term "ecofeminism" was coined firstly by the French feminist Françoise d'Eaubonne in her book which is entitled as, *Le Féminisme ou la Mort* (1974) (*Feminism or Death*). In her book, d'Eaubonne argues that the patriarchal values and attitudes are the roots that cause both

the mistreatment of women and the degradation of nature , the environment. Furthermore, the concept of ecofeminism has "gained momentum" in the United States during the 1980s, with the appearance of works such as *Ecofeminism* by Carol J. Adams and *The Death of Nature* by Carolyn Merchant. These important works show that the domination of women and of nature are deeply intertwined and rooted in the same patriarchal system (d'Eaubonne, 1974) .

Ecofeminism has evolved into a various and multilayered movement, with diverse strands and approaches. Some Ecofeminism scholars shed light on the roles of women as caregivers and their traditional knowledge of the natural world, while others emphasize the need for social and economic justice as a means of addressing environmental issues . Thus, Val Plumwood defines Ecofeminism as

a social and political movement that links feminism with ecology, and focuses on the interconnections between the domination of women and the domination of nature. It is a movement that recognizes the need for a fundamental shift in our social, economic, and political systems in order to address the interconnected issues of environmental degradation and social injustice (Val Plumwood, .

Accordingly, ecofeminism is a philosophy that claims women`s oppression and the destructions of the environment are strictly related, and that by addressing one, we can better address the other. In other words, Ecofeminism is a movement that recognizes the need for a more holistic and interconnected approach to environmental and social issues, one that values the contributions of women and indigenous peoples in protecting the environment . Thus, Ecofeminism is a way of thinking which defies the prevailing paradigm of European society that views landscape as a resource to be subjugated for humans` advantage instead of advocating nature for being a "symbiotic relationship" with the natural biosphere.(Warren, 2000)

Alternatively, ecofeminism is a term used to refer to a movement that draws certain connections between the dominations of women and the destruction of the biosphere. That is to say, the concept of ecofeminism asserts the idea that both women and nature are often objectified, exploited, and abused, and that the root causes of these issues are intertwined. There have been several important ecofeminist theorists and thinkers who have contributed to the development of ecofeminism, one of them is Maria Mies. Another thinker is the Indian scholar and activist Vandana Shiva (Oksala, 2018).

In brief, ecofeminism is a social and political movement which flourished in the 1970s. It focuses on addressing the relations between the exploitation and domination of women from one hand and the exploitation and destruction of nature. The movement was a result of the connections between dual streams of thought: environmentalism and feminism. Gillian Flynn's *Gone Girl* is a psychological thriller which tells the events of a married couple, Nick and Amy Dunne. The novel can be read through an ecofeminist lens as it highlights the ways in which patriarchal power structures perpetuate violence against both women and nature.

4. *Gone Girl* (2012)

Gone Girl is a masterpiece novel which is written by American author Gillian Flynn. The novel is published firstly in 2012 and rapidly becomes a bestseller book, marketing nearly two million copies in its first year. Later on, the novel is adapted into a movie starring Ben Affleck and Rosamund and directed by David Fincher and Pike. The novel becomes critical and commercial success, earning Flynn numerous literary awards and nominations, including the Edgar Award for Best Novel. The novel has been translated into over 40 languages and has been a bestseller in numerous countries (Laura, 2012).

Gone Girl tells the story of Nick Dunne, a gentleman whose wife, Amy (née Elliott) who goes disappeared on their fifth wedding anniversary. As the events of the novel clarifies, secrets and lies are revealed. Thus, Nick becomes the major suspect in his wife's vanishing. The

novel is divided into three parts, with each part revealing new information and perspectives on the story. The unstable kind of narrative structure makes the readers engage and predict as to what will happen later. The opening part of the novel begins with Nick Dunne who is coming home to discover that his wife Amy disappeared. The house is in confusion, and Nick calls the police department to report his wife's disappearance. As the investigation unfolds, it becomes clear that Nick is hiding something and is not the perfect husband he portrays himself to be (Stephan, 2018).

The second part of the novel, takes the readers back to the early years of marriage through Amy's diary entries. Therefore, it becomes obvious that Amy's and Nick's marriage was not as perfect as Nick had described it to be, and Amy had full-grown unhappy increasingly. While the third part of the novel represents " a shocking turn" as the readers discover the truth about the vanishing of Amy and the shadowy secrets that both Nick and Amy have been keeping from each other. Ultimately, the novel finishes with astonishing twist which changes the thoughts of readers about the fictional characters and their motivations (Itzkoff, 2015).

The novel is best known for its twisting ending which has been praised by both readers of the novel and critics alike. Furthermore, both of Nick and Amy are unreliable narrators, and their descriptions of the events often oppose each other. This kind of narration creates a sense of doubt and uncertainty that makes the readers pose certain questions about what is true and what is not. In the light of this Clark says, "the novel is narrated by two characters whose perspectives and voices are distinct. The use of dual narratives creates a sense of tension and ambiguity, as the reader is never sure which character to trust".(Clark, 2013) In addition, Flynn's writing style is also noted for its dark and suspenseful tone, as well as its exploration of themes such as marriage, gender roles, and media manipulation. Finally, *Gone Girl* is a thrilling and thought-provoking novel that has cemented Gillian Flynn's place as a master of suspenseful fiction .

According to Haupt Jennifer, the novel is described as a psychological thriller that follows the vanishing of a female who named Amy Dunne on her fifth wedding anniversary. The novel is divided into three parts, each revealing new layers of the story. Largely, *Gone Girl* is a fascinating and suspenseful novel since it explores the complex dynamics of marriage and the destructive power of secrets and lies. Flynn's literary style is recognized for its dark humor as well as shrill observations that makes the novel a psychological thriller (Jennifer, 2012). As Stephan describes it as a "house of mirrors." He said "Its content may be postmodern, but it takes the form of a thoroughbred thriller about the nature of identity and the terrible secrets that can survive and thrive in even the most intimate relationships" (Stephan, 2018).

5. Analysis

Ecofeminism is a subdivision of feminism that examines the interconnectedness between the oppressions of females and the degradations of the natural world. Gillian Flynn depicts the concept of ecofeminism in her masterpiece *Gone Girl* through her portrayal of the character's violence against both biosphere and females. For instance, Amy's parents are portrayed in the novel as prosperous and typical examples of capitalism figures who permitted individuals who exploit natural resources devoid of regarding for the environment. This can be read as a commentary on how capitalist structures prioritize profit over the well-being of the environment. In a similar vein, Mies a German sociologist, can be considered as an influential ecofeminist thinker who argues that "the capitalist system and the exploitation of nature are intimately connected to the exploitation of women, and that the subjugation of both is necessary for the functioning of the global economy". (Mies, 1993)

On the other hand, the novel also highlights the means in which male-dominated industries such as the media and law enforcement, fail to protect women from violence. The typical example of this view is the male protagonist Nick who is able to use his privilege as a gentleman in order to manipulate the media as well as the justice system and ultimately he

escapes from punishment for all his crimes. The Detective Rhonda Boney says "I'm not saying Nick's a killer. I'm saying he's very good at not getting caught." (Flynn, 65)

This quote suggests that Detective Boney is suspicious of Nick and his involvement in Amy's disappearance, but she does not have enough evidence to prove that he is guilty. Detective Boney is the lead detective assigned to Amy's disappearance case, and she establishes a careful rapport with Nick over the course of the investigation. Despite her suspicions, she tells Nick that she is on his side and wants to find out the truth about what happened to Amy. Moreover, this quote also highlights the theme of deception and manipulation in the novel, as Nick and Amy both try to shape the narrative of their marriage and Amy's disappearance to their advantage. This can be read as an explanation on how patriarchal power structures often protect males at the expense of females. Thus, the critics Merchant says, "the novel also examines the role of the media in shaping public perception and the impact of public opinion on a criminal investigation. Flynn critiques the media's sensationalist coverage of high-profile crimes and the way it can influence the outcome of a case" (Merchant, 2005).

Furthermore, the character of Nick can be seen as exemplifying the domination of nature by humans that Plumwood critiques. Nick's actions are a result of his desire for controlling and powering over his environment, even his relationships with both his sister and Amy. The need for control reinforces the belief that humans are distinct from nature and have dominance over it. In a particular scene of the novel, Amy becomes aware of this concept and requests her husband not to harm a tree, expressing her concern. This perspective justifies exploiting and managing nature for human benefit. When the last tree is cut, the last fish is caught, and the last river is polluted; when to breathe the air is sickening, you will realize, too late, that wealth is not in bank accounts and that you can't eat money. (Flynn, 70)

Val Plumwood, an Australian ecofeminist philosopher, who is a critic of the Western philosophical tradition, which she emphasizes a binary worldview that separates humans from

A Study of Ecofeminism in Gillian Flynn's *"Gone Girl"*

Asst. Lect. Ameer Mohammed Hussein

nature and reinforces human domination over the environment. Plumwood argues that this dualistic perspective has resulted in the exploitation and destruction of the environment, as well as the oppression of marginalized groups, particularly women. In Gillian Flynn's novel, *Gone Girl*, the female character, Amy, can be interpreted as exemplifying Plumwood's critique of dualism, as her personality is constructed around a dichotomy of good and evil, with her actions motivated by a desire for revenge against her husband's infidelity. As Plumwood notes,

this binary reinforces the dualistic worldview that separates humans from nature and reinforces the idea that humans can be neatly categorized into moral and immoral categories. However, Amy's character is also complex and multi-faceted, which challenges the simplicity of the binary she is initially presented within the story. This complexity can be seen as a critique of the dualistic worldview that Plumwood critiques, as it demonstrates the limitations of viewing the world through a binary lens (Plumwood, 2012).

Furthermore, Plumwood argues that the domination of nature by humans is connected to the domination of women and other sidelined groups by men. This idea is also revealed in the novel through exploring the ways in which the link of objectification of women with the exploitation of nature. The novel implies that achieving sustainable and just society needs to tackle the exploitation of women and the destruction of the milieu. This notion aligns with ecofeminism, which maintains that the oppression of women and the degradation of the environment are intertwined and must be tackled in unison. Plumwood argues that "a sustainable and just society requires recognizing the interconnectedness of all beings and rejecting hierarchies of domination and control" (Plumwood, 2012). The following passage from the novel illustrates this point vividly. When Amy says :

I am a woman scorned. I'm the woman you should have feared. I am every woman and nature who's ever been used and discarded by a man. I am every woman who's been pushed too far and pushed back. I am every woman who's had

to fight her way out of a corner. I am every woman who's ever wanted revenge. (Flynn, 2012)

In short, Gillian Flynn's *Gone Girl* can be read through Plumwood's concept "critique of dualism", which embodies in the characters of Amy and Nick who exemplify different magnitudes of this viewpoint. The novel raises significant questions about the relationships between humans and nature, and the techniques in which dualistic thinking can preserve the domination of both. In the light of this view, Mchugh (2015) in her article "Waste, Pollution, and Ecofeminism in Gillian Flynn's *Gone Girl*", examines the role of waste and pollution in the novel and how it relates to ecofeminist themes.

In the light of this view, McHugh emphasizes the detrimental effects of both patriarchal systems and capitalism on the environment, illustrating their connection to the oppression of women. The novel explores the character of Nick Dunne, who exemplifies a lack of concern for nature and prioritizes profit over care, reflecting the prevailing cultural attitudes towards the environment. Additionally, the novel delves into the character of Amy Dunne and her critique of societal expectations placed on women, which aligns with the ecofeminism notion that the exploitation of women and the exploitation of the natural world are interconnected. Additionally, McHugh argues that *Gone Girl* engages "with ecofeminist issues in a complex and nuanced way, and that it highlights the need for a more caring and sustainable approach to both gender relations and environmental stewardship". (Mchugh , 2015).

On the other hand, Flynn portrays the city of Missouri as a place of environmental degradation, with accurate descriptions of contaminated rivers and abandoned factories. This reflects the ways in which male society have exploited and damaged the biosphere. The river also serves as a frequent symbol in the novel, representing the passage of time and the inevitability of change. It is also the site of a pivotal scene in the novel, where Nick discovers a crucial piece of evidence related to Amy's disappearance This means that man is no longer

A Study of Ecofeminism in Gillian Flynn's *"Gone Girl"*

Asst. Lect. Ameer Mohammed Hussein

master of the situation and he needs to be safe and live in a peaceful way which lies in nature that represents the mother for all creatures. It is a call for all creatures in this world to get back nature which is the source of peace, joy and quite (West, 2017).

Flynn uses symbolism and metaphor in the novel to expand its themes and create a complex story. Another symbol is the diary, Amy's diary, is also a recurring symbol in the novel, representing her innermost thoughts and emotions that she cannot express to Nick or anyone else. The diary also serves as a metaphor for the power of storytelling and the way in which individuals can manipulate their own narratives to suit their needs. These symbols and metaphors serve to connect the novel's many threads and provide deeper insight into the characters and their motivations (West, 2017).

In *Gone Girl*, the Missouri River is portrayed as being polluted and damaged, which has negative consequences for the communities that depend on it. The degradation of the river is linked to capitalist exploitation and the desire for profit at the expense of the environment. In the novel, Nick's father is depicted as a prosperous businessman who made his fortune through immoral means, such as polluting the Missouri. As Nick himself asserts that point when he says, "my dad made his money by exploiting the natural resources of this state. He polluted the river, he clear-cut the forests, and he built those ugly, sprawling housing developments." (Flynn, 2012). This means that Nick's father is also involved in "shady real estate deals, which involve buying up land near the river and building housing developments on it". This development further damages the river, as it leads to increased pollution and erosion. As the character Go Dunne, Nick's sister, states that "It's not just about the river. It's about the land around it, too. They're going to build more of those damn strip malls and parking lots, and we're going to lose everything that made this place special." (Flynn, 2012).

Moreover, the degradation of the Missouri River has a significant impact on the community in the novel. Several characters, including Nick's sister ; Go and her husband, have careers that are reliant on the river. Once the river is damaged and polluted, such characters agonize

emotionally and financially. The river also becomes a symbol of the public's history and identity, so its degradation has a profound impact on the characters' sense of place and belonging. That is to say, the portrayal of the Missouri River highlights the negative consequences of capitalist exploitation and the desire for profit at the expense of the environment. It also underscores the interconnectedness between environmental degradation and social issues, such as economic inequality and community well-being. Thus, many characters in the novel observe the profound impact of the degradation of the Missouri River on the community, one of those character is Tommy O'Hara who says "the river was once a source of life and abundance for our community, but now it's a poisoned wasteland that we have to live with every day." (Flynn, 2012).. She continues to say, "the river is everything to this community. It's where we fish, where we swim, where we find peace and solace. But now it's polluted and toxic, and we don't know what to do." In the light of this, Mies says that, "When the river is poisoned, it's not just the environment that suffers. It's the people who live here, too." (Mies, 1993).

Some eco-feminist critic state that these kinds of quotes illustrate the emotional and financial impacts that the degradations of the Missouri River has on the social community in the novel. The Missouri is portrayed as a dominant part of the public's identity and way of life, so its contamination and degradation have profound penalties on the public's well-being. The quotes also suggest that ecological degradation is not just an environmental issue, but also a social and commercial issue that has a tremendous impact on people's livelihoods and sense of place (McHugh, 2015).

Another eco-feminist issue which is presented in the novel is the idea of " the male gaze and objectification of women". Throughout the novel, women characters are scrutinized constantly and judged by masculine characters. Amy, for instance, is reduced by both her husband and the media. This leads to diminish her into a two-dimensional image. This kind of objectification is a kind of violence which is continued against females in patriarchal societies. The novel portrays

A Study of Ecofeminism in Gillian Flynn's *"Gone Girl"*

Asst. Lect. Ameer Mohammed Hussein

how women are often treated as commodities, which can be viewed as reflections of the ways in which "the natural world is exploited for profit". Both of women and nature have often viewed as "objects to be used and discarded", instead of being as entities with essential values. Mies has also argued that "the marginalization of women and other subjugated groups is a form of environmental violence, and that their liberation is necessary for the liberation of nature as well". (Mies, 1993) The following excerpt describes Dunne's thoughts on the concept of the "Cool Girl." The character reflects on the idea that men often use the term "Cool Girl" as a compliment, implying that the ideal woman is someone who possesses traditionally masculine interests and behaviors while maintaining physical attractiveness. Dunne says

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." - This quote reflects on the societal pressure on women to conform to certain expectations of femininity and the performance of being the "cool girl" to please men. (Flynn, 2012)

Amy Dunne recognizes the ways in which women in her society are often diminished and oppressed by men, and the stress that society places on females to conform to constricted and unrealistic standards of femininity. She says, "Men always think that just because they've talked to you that somehow that means they know you, if they listen closely enough they'll finally hear the sound of the girl's heart that's missing inside of them." (Flynn, 2012). In another scene of the novel, she notices herself as "a big fan of the lie of omission. I like to keep it vague. I'm a cool girl. I'm not like other women." (Flynn, 2012).

So Amy also illustrates the idea that women can sometimes internalize these pressures and perpetuate them on other women. Amy's critiques of "gender roles and societal expectations"

can be seen as related to the concept of ecofeminism. Thus, Halpin examines the character of Amy Dunne and her critiques of societal expectations of femininity, as well as Nick Dunne's depiction as a inconsistent and unreliable narrator. Halpin also analyzes the theme of "surveillance "and the ways in which it is linked to gendered power dynamics and control, as well as the theme of performance and the ways in which it reflects societal pressures to conform to narrow and limiting gender roles. Generally, Halpin argues that *Gone Girl* offers "a powerful critique of patriarchal systems and norms, and that it is a valuable contribution to the ecofeminist discourse on the connections between gender-based violence and environmental degradation" (Halpin, 2019).

6. Conclusion

In Gillian Flynn's *Gone Girl*, the theme of ecofeminism subtly emerges as a reflection of the complex relationship between gender, power, and the environment. While the novel primarily focuses on the psychological dynamics of the characters, it also provides glimpses into the ways in which patriarchal structures and societal expectations contribute to the degradation of the natural world.

Throughout the narrative, Amy Dunne, the novel's protagonist, embodies the archetypal figure of the "madwoman in the attic," challenging traditional notions of femininity and power. As Amy manipulates and controls those around her, her actions can be interpreted as a response to the oppression she has experienced as a woman within a patriarchal society. She navigates a world that tries to confine and silence her, ultimately pushing her to reclaim her agency in unconventional and often destructive ways.

Within the context of ecofeminism, Amy's character can be seen as a manifestation of the Earth itself, which has historically been exploited and mistreated in a manner similar to women. The degradation of the environment and the subjugation of women are intertwined, as both have

A Study of Ecofeminism in Gillian Flynn's *"Gone Girl"*

Asst. Lect. Ameer Mohammed Hussein

been marginalized and objectified for the benefit of male-dominated systems. By portraying Amy as a force to be reckoned with, Flynn challenges the reader to question the power dynamics that perpetuate both environmental degradation and the subjugation of women.

Moreover, the novel suggests that the disintegration of Amy and Nick's marriage parallels the disconnection between humanity and nature. As their relationship deteriorates, so does their ability to empathize with one another and the world around them. The toxic dynamics in their marriage mirror the toxic relationship between humans and the environment, revealing the destructive consequences of unchecked power and exploitation.

While *Gone Girl* does not explicitly delve into ecofeminist discourse, it invites readers to reflect on the interplay between gender, power, and the environment. It serves as a reminder that the fight for gender equality and environmental justice are intertwined struggles, requiring a collective effort to dismantle oppressive structures and create a more equitable and sustainable world.

In conclusion, Gillian Flynn's *Gone Girl* subtly explores ecofeminist themes, offering insights into the intersectionality of gender, power, and the environment. By highlighting the destructive consequences of patriarchal systems and drawing parallels between the degradation of women and the natural world, the novel invites readers to contemplate the urgent need for transformative change. It serves as a call to action, urging us to challenge existing power structures and forge a future that values and protects both women and the environment.

Thus, Flynn's *Gone Girl* can be read as an ecofeminist novel since it highlights the ways in which masculine power constructions preserve violence against both nature and women. By exploring the means in which appearances can be handled, male-controlled industries be unsuccessful to defend women, and capitalist structures abuse the environment, the text raises significant questions about the connections between gender and ecological justice. Through its

exploration of power, consumption, and storytelling, the novel raises important questions about the ways in which we relate to both each other and the natural world.

References

- Clark, Nick (2013). *Women's Prize for Fiction*. London.
- Itzkoff, Dave (15 November 2012). "New Two-Book Deal for 'Gone Girl' Author Gillian Flynn". *NewYorkTimes.com* .
- Flynn, Gillian (2012). *Gone Girl*. New York NY.
- Gaard, G. (2017). *Ecofeminism: Women, Animals, Nature*. Bloomsbury Academic.
- Halpin, J. (2019). "Dismantling the Patriarchy in Gillian Flynn's *Gone Girl*." *Journal of American Culture*, 42(3), 341-343
- Haupt, Jennifer (19 November 2012). "Best-selling Author Gillian Flynn: *Gone Girl*". *Psychology Today*, 16 (2), 215-217
- Lamar, Stephanie (1991). "Ecofeminist Theory and Grassroots Politics". *Hypatia*. 6 (1): 28–45 .
- Lewis, Keith (October 20, 2013). "'Gone Girl' author talks about her Missouri roots". *Southeast Missourian*. Retrieved October 11, 2014.
- Lee, Stephan (26 June 2018). "'Gone Girl' author Gillian Flynn talks murder, marriage, and con games". *An Interdisciplinary Journal*, 30(2), 90-97
- Merchant, Carolyn (2005). *Radical Ecology*. Routledge .
- Mies, M. (1993). *Ecofeminism*. Zed Books.
- Miller, Laura (4 June 2012). "Gone Girl: Marriage can be murder". *Women's Studies: An Interdisciplinary Journal*, 45(2), 167-170 .
- McHugh, R. (2015). "Waste, Pollution, and Ecofeminism in Gillian Flynn's *Gone Girl*." *Women's Studies: An Interdisciplinary Journal*, 44(2), 149-163.
- Oksala, Johanna (Spring 2018). "Feminism, Capitalism, and Ecology". *Hypatia*. 33
- Paul, Steve (November 11, 2012). "Kansas City native Gillian Flynn emerges as a literary force with her twisted mystery 'Gone Girl'". *The Kansas City Star*. Archived from the original on October 4, 2014. Retrieved October 11, 2014.
- Plumwood, V. (2002). *Environmental Culture: The Ecological Crisis of Reason* .
- Shiva, V. (2012). *Making Peace with the Earth: Beyond Resource, Land and Food Wars*. Pluto Press.
- Tartaglione, Nancy (7 February 2013). "Berlin TOLDJA! Charlize Theron Locked For 'Dark Places.'"
- Warren, Karen J. (2000). *Ecofeminist Philosophy: A Western Perspective on What It Is and Why It Matters*. Lanham, Maryland: Rowman & Littlefield Publishers, Inc.
- West, J. M. (2017). "Feminist Detectives and the Thriller Form: The Case of Gillian Flynn's *Gone Girl*." *Feminist Media Studies*, 17(6), 976-990.

المخلص

يعتبر مفهوم النسوية البيئية من المفاهيم الأساسية في نظرية ما بعد الحداثة لكونها تمثل نموذجاً هاماً في وصف العلاقة بين الإنسان والبيئة. الهدف من هذه الورقة البحثية هو تسليط الضوء على مفهوم النسوية البيئية عبر الكاتبة والناقدة الأمريكية جيليان فلين التي تعتبر من عمالقة الروايات الأمريكية اللواتي قاموا بتصوير العلاقة بين الإنسان والبيئة التي يعيش فيها. وتهتم النسوية البيئية بالمواضيع التي تشمل حقوق النساء وصحة المرأة والفقر والعدالة الاجتماعية، نتيجة لذلك، تعتبر روايات فلين بذرة مهمة من روايات ما بعد الحداثة لكونها توثق الأعمال الأدبية التي تصور لنا استغلال واضطهاد المرأة والطبيعة معا

A Study of Ecofeminism in Gillian Flynn's *"Gone Girl"*

Asst. Lect. Ameer Mohammed Hussein

في المجتمعات الذكورية مما جعل قضايا المرأة والطبيعة من القضايا المتشابهة . لذلك تعتبر روايات فلين ذات النزعة الفريدة في الأدب القصصي الأمريكي وبالتالي فإن النظرية النسوية أصبحت موضوعا للتعديل والتنقيح في نظرية ما بعد الحداثة.

الكلمات المفتاحية: النسوية البيئية ، النقد الأدبي، رواية ما بعد الحداثة , و الرواية الأمريكية