



The Role of Violence, Media and Truth in the works of Gillian Flynn

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Abstract- This paper examines the representation of violence, media, and truth in the works of Gillian Flynn, whose novels explore the darker dimensions of contemporary society and human psychology. Her fiction is marked by disturbing portrayals of violence, morally complex characters, and narratives that challenge the stability of truth. The paper argues that Flynn presents truth as fragmented, subjective, and heavily influenced by media narratives. Her novels frequently depict the media as a powerful force capable of constructing realities, manipulating public opinion, and transforming private experiences into sensational spectacles. Also, this study explores how violence in Flynn's works is intertwined with gender politics, toxic relationships, trauma, and societal expectations. Her characters often perform identities shaped by cultural and media pressures, revealing how truth itself becomes a constructed narrative rather than an objective reality. Ultimately, this study demonstrates that Flynn's works critique a media-saturated culture in which violence is commodified and truth becomes increasingly unstable. By depicting the psychological and social consequences of manipulation and spectacle, Flynn challenges readers to question the reliability of narratives presented by both individuals and the media.

Keywords: Violence, media, truth, postmodernism, gender, psychological manipulation, unreliable narrator, Gillian Flynn.

Introduction

The correlation of violence and media and truth is the main motif that Gillian Flynn develop in her exploration of the role of the modern media as one that transforms real-life acts of violence into spectacles that cause falsehood to be generated. Flynn raises the problem of the importance of the media image in the forming of the identity in her novels *Gone Girl* and *Sharp Objects* provides her concept of the problem. When exemplifying the example of how the media transforms actual incidences of violence into new creations and deformed versions of the truth that finds expression in the contemporary world, the two authors examine how media technology is a demarcation of the fact and fictional narration; "Representation is not simply a reflection but a process through which meaning is produced and exchanged. Media representations shape how people perceive people and themselves, tendentially reinforcing dominant ideologies" (Dyer 1-3). The works of Flynn show that media functions as a key element which helps to present false information about the violent actions that occur in his stories. The media coverage which follows Amy's disappearance demonstrates how the media transforms an individual brutal event into a national spectacle. The press attention on the case of Amy creates a false truth because society has seen media representations which lead them to believe Nick is guilty, yet they often fail to understand the details that exist in their connection. Amy states that; "The media is constructing this story for me" (287). The demand of the media to have a sensational story result in the creation of falseness of the story about



violence especially regarding the way the violence in the marriage between Nick and Amy is portrayed. With her media control, she constructs her own narrative that she employs to pursue her objectives with violent activities as her weapon to acquire powers to other people; “Who rules the past rules the future” (Orwell 35).

In *Sharp Objects*, it is seen when Camille comes back home to help in solving the killing of young girls that media publicity of violence creates the point of how people know the acts of violence. The media reports on the murders were much more than what it actually had any connection with criminal acts of the town that existed in the community. The media exaggerates the killings and this makes a story that fails to appreciate the victimisation and suffering to the victims and their families. Flynn condemns the media that employs violence as an instrument towards establishing melodramatic discourses without examining its more profound reasons. In this quote, Camille uses the term reality, but this is not how reality is portrayed to be as expressed in the quote; “I was a reporter again writing the story as I progressed, what was and what was not important” (60). Flynn demonstrates through her work that violence serves as a theatrical performance which shapes the development of personal identity. The violence between Nick and Amy in *Gone Girl* demonstrates how their social environment determines their personal identity development through media depiction. Amy uses her disappearance performance to control the narrative while she creates her own image through her actions toward Nick and other people. The media establishes her disappearance through its coverage which becomes a central element of the story while it determines how people in the community perceive Nick's role in the case. Flynn uses Amy's media manipulation of truth to criticize the media which creates confusion between personal truth and social perception, leading to doubts about identity authenticity in the modern media age. Flynn takes it in her work to demonstrate that violence has been commodified by its reflection in a story telling. When Amy goes missing and the media makes a big news out of it, the movie transforms violence into a commercial product. The media needs a sensational story since the characters will use the demand to their advantage. The same situation can be applied to *Sharp Objects*, as the media develops a product that can be consumed by people, in its marketing of violence against young girls. Flynn researches into the way in which violence is commodified and controlled ideologically, and she demonstrates how media transforms the lives of people into technologies of entertainment. Violent reality and identity is presented through media, which Gillian Flynn apply to prove their points. Flynn analyses how people and society use violence through its commodification and distortion and its manipulation for their benefit. The author illustrate the state of unhealthy media presence when the truth has been turned into entertainment the people fabricate their identities under the influence of external forces; “It is not just an imitation of reality but rather a creation of it, which is reflected in the way they perceive themselves and other people” (Hooks 2-5). Violence is one of the methods of addressing deeper psychological, social, existential truths which are imported in literature by writers. In *Gone Girl*, Amy Dunne manipulates herself (of her identity) with acts of violence, basing her act of violence on her disappearance. It is not a killing act but it is a recreating of the character of Amy, which was calculated in advance with the help of a media construct... What Amy was doing was to create



herself a new personality such that she was living the ultimate. Trying to create an artificial identity and use personal social media accounts and entries in forged diaries, Amy hopes that she is proving to herself that she was a perfect wife and was wronged by her husband but was still faithful to him. During the development of this new identity, Amy is going through an identity crisis since she can no longer differentiate between her false identity and her real-life. In reverse, Amy is using a variety of different types of violent acts to reach out to people, and in turn helping her create this media identity in *Gone Girl*. How the media was manipulated by Amy brings out the strength it has in creating personal truth and that identity is fluid, malleable and subject to outside forces and how the media coverage and the general population view the person, is the focus of what defines a person in the world where the media is at the centre stage in creating identity. Her actual violence, which is physical abuse of Nick, comes into second place after the social construction of victimhood and compassion that she creates. Not only her identity is distorted by the violent act in this case, but Nick as well as he is the supposedly culpable party, who his identity is moulded by the media representations, which makes the reality of their relationship more complicated. Amy weaponizes violence and disappearance to stimulate her identity making herself victim as well as creator of the narration; “I’m so much happier now that I’m dead. Technically, missing. Soon to be presumed dead” (282).

Camille developed her personal trauma through the town collective identity which she experienced through her media consumption about the murder cases in her hometown. The town experiences violence because external forces create disturbances which become public through journalism and local gossip and rumours about Camille's past. The media creates victim identities for her as a journalist because it uses personal stories to create stereotypes about both victims and murderers which people use to judge their character. Flynn thereby shows that the media representations are capable of obscuring the distinction between individuality and societal references to the point that one may not easily see the nature of both the people and the violence itself; “Wind Gap was a town that pressed itself into you. It was aware of you history, your family, your secrets. And when it had them, it took them close, and made you something you could never get out of” (40). The killings in *Sharp Objects* are presented in the synthesis of represented media as well as local gossip and the legends established in the community. The town reveals its violence as another segment of some bigger pattern, yet the true motivation behind the killings is explained by the intricate personal interactions; “People are fond of death and dark gossip” (54). The media particularly presents the distortion of violence in that it itself presents serial killer investigations as a mystery rather than exploring family and mental processes which culminate in crimes. The violence in this tale is there with a bigger context of the sensationalism that the community is interested in rather than a tragic tale of deep wounds that the town is concealing. The author is saying that murder is not the violence, but is a process that is created by media and opinion of the people; “Myths are symbolic demonstrations that make sense of human knowledge of this world, giving the codes by which people make sense of their own experience” (Campbell 30-35). In *Gone Girl*, Amy commits violent acts because her narcissistic character drives her to dominate people while trying to manipulate public opinion. Furthermore, she uses violence as a means



of reasserting her history while at the same time making Nick feel guilty for his supposed failure. The psychological frame resulting from the personal trauma of violence and abuse which is present in Camille in *Sharp Objects* serves as an explanation of the reason for her violent behaviour but it is not a justification. The characters of the Flynn movies who perceive the world around them by engaging in violent acts indicate their internal conflicts by performing cruel actions which result in a mythical world around which they live; “We live in a culture of narcissism” (Lasch 5). The shattered identity of Camille in *Sharp Objects* is articulated through trauma, self, harm, and the complex mother, daughter relationship with her mother, Adora. Camille’s fractured identity is largely due to the violent acts that marked her life, especially through her mother. Violence in Camille's life resulted in a total disintegration of her sense of self, which she tries to express through self, mutilation. Throughout the novel, Camille fights her fractured self, as she moves in and out of the person she desires to be, and the personality the tragic family history has formed in her. In addition, there are influences of the mass media and social conventions, which Camille considers to construct her tattered identity. Society views her as a shattered and weak woman, which does not correspond to her inner self and the necessity to be strong. Further, the identity issues surrounding Camille are also complicated by the murders in Wind Gap in the sense that the media has staged a scandalous coverage of the murders. She evokes in the larger narrative which encompasses her actual life tragedy and identity. Due to her childhood trauma and current time violence in Wind Gap town, Camille is fragmented in her identity; “I wear the scars on my skin as proof of what I was taken through, every word carved in me making me what I am at least” (58). Her narration of her description of Camille in *Sharp Objects* is employed by Flynn to depict how external conditions such as social pressure over femininity and media force the creation of an environment that causes identity problems to develop in Camille. The inability to reappropriate her identity in the face of the external forces that shape her identity underscores the emotional and psychological costs of living in a world that continuously makes people conform to predefined roles only to find their way in the world; “The violence and dysfunction that permeate Flynn’s narratives destabilise the self, revealing the fragility of personal identity” (Lentricchia 41). With the help of the character of Camille, Flynn shows that our identities are created by the social and family expectations, but more so, the identity is broken by the trauma. The fight of Camille is not only to find out the truth about the murders but also to come to terms with the different versions of herself that have been developed throughout her life but also to the labels that have been imposed on her by other people. The novel also challenges the concept of mystery or finding one's self versus the concept of truth. The boundaries between who we are on the inside and what we display to the outside world have been blurred by society, family, and the media, which are the sources that ultimately shape the broken stories of our lives that we choose to display to the outside world.

The role of the media systems along with the social systems in producing violent results that transform the history and personal life of individuals. The characters establish their existence in constant control of violent events that occur throughout the physical landscape as they exist since suggested by the continuous implication of news of death and threatening



situations and major disasters. The media has a strong effect on how people view societal violence because it distorts reality through its portrayal of violent scenes in Gillian Flynn's works (*Gone Girl*, *Sharp Objects*). The media transforms real violent events into spectacles which serve specific ideological and commercial and narrative purposes for the media; "The global village is created by electronic media...where everything happens to everyone simultaneously" (McLuhan 67). The media in *Gone Girl* functions as an eyewitness to violence events, but it creates the narrative by presenting an inflated version of Amy Dunne's disappearance. The media images create doubt among citizens who believe Nick to be the primary suspect in the murder case of Amy. The media generates a narrative of guilt and villainy through its focus on the sensational elements of Nick's alleged infidelity, which creates a distorted view of the story that hides the character relationship details. The media displays violence through its reporting of two murders which occurred in Wind Gap when two young girls were killed. The coverage in the media uses the killings as an off-shoot of a more overall narrative of a serial killer bringing the reality to a more consumable consideration. It ignores the psychological factors that instigate such behaviours in the killer and it gives a scenario whereby the population cannot tell the difference between real and imaginary aspects of the crime; "The more grotesque the details the greater the grip the killer gives to the imagination of the population and the perception of the crime" (55-56). The media is important in both moulding the identity of Amy and Nick in *Gone Girl*. The media coverage of Amy's disappearance created a distorted view of their marriage and their personalities which made Nick the ideal suspect. The media message forces the characters to trade their personal identities for the social identities which society has predetermined for them. The media magnifies and creates sensational stories about violence which exists in the book the fake disappearance events and the following revenge storyline that turns an intimate personal experience into a public dramatic event; "The public sphere is a realm of social life where public opinion can be formed" (Habermas 27). The way Amy controls media platforms shows how people can use media as a powerful tool to shape their personal identities. The media creates events through its coverage of news stories. The stories which media platforms create about Nick and Amy lead to the transformation of their personal truths into new forms which people remember less. Flynn shows how people can easily replace complex real-world situations with the simple media representations that create false identities which result in a person becoming unrecognizable because their true self has been transformed by outside influences; "We are so accustomed to performative versions of ourselves that the real person disappears beneath the act" (265). The media in *Sharp Objects* demonstrates how individuals exploit the media in shaping their identities by reflecting on the violence and those who perpetrate it. The media shows Camille's history of being a victim and suffering from mental problems through her first-hand experience of her own problems. Media presents Camille as a weak, psychologically unstable woman who holds a secret, which doesn't allow her to form new self-perceptions. The media exposes her family background and her own violence, as the cause of her self-harming and self-destructive tendencies, misunderstood by mass which she had developed due to her own weak status. The media shows *Sharp Objects* by its violent



nature that treats the violence similar to how the violence was treated in *Gone Girl*. This is reflected in the media discourse of identity struggles of Camille whereby her identity development as a result of external influence creates her identity issues. The media builds a continuous conflict between her two selves since it continues to shape her self image as she struggles to conform to her true self. The character of Amy Dunne in *Gone Girl* demonstrates a fractured self which she develops throughout the story. The first impression of Amy shows her to be a perfect wife who possesses beauty and intelligence and charm and professional success. The story reveals her intricate personality which she created to use her husband Nick and everyone else who surrounded her. The identities that Amy has constructed are created through the combination of external elements and media representations and her internal psychological requirements. Since her childhood, Amy has been made to believe that her life must be perfect; this is unrealistic as the book she was reading was called, the Amazing Amy that was given to her by her parents. The book shows her actual life which makes her a cool girl who is easy to deal with because she is fun and flexible to what her partner wants. Amy created her cool girl identity to impress men especially Nick which shows that her identity depends on how others perceive her. Through this persona she uses a mask to win Nick's love while she tries to create a perfect marriage that fulfills societal expectations.

Conclusion

The works of Gillian Flynn depict violence in a way that it creates disturbances to character lives and character self-identity conflicts. The media, in its turn, is in the centre stage of constructing such fractured identities and it tends to distort the reality of violence in order to meet narrative ideological or commercial agenda. The central theme of Flynn novels centres on how violence functions as a tool to shape public perception while creating fake identities. The loss of self, especially in the context of media and society as well as psychological manipulation, is a significant fragmentation of self. The media serves as the fundamental force which establishes and distorts the identity representation process in the works of Flynn. The character development process in the story occurs because the characters must face the historical challenges which society and media and historical events have imposed upon them. The media functions in both *Gone Girl* and *Sharp Objects* to determine how people will interpret characters while showing them their own self-image at the same time which would make them view characters from different stories instead of living their personal experiences. Both the novels show how identity may not be something that is naturally bestowed to an individual. It is often more often constituted by external forces (discourses) like family expectancies, culture and society or media messages. Both characters are feeling a need to make or redefine their identity to reclaim their identity or take control again after great emotional suffering. These identities eventually prove to be fake identities, ineffective and thus a manifestation of the failure by an individual to establish some form of harmony between externally imposed demands and internal generated conflicts.

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