



**MISOGYNY IN PAULA HAWKINS'S "*THE
GIRL ON THE TRAIN* (2015)": A FEMINIST
ANALYSIS**

A THESIS

**In Partial Fulfillment of the Requirements for
Bachelor Degree Majoring Literature in the English
Department, Faculty of Humanities Diponegoro University**

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PRONOUNCEMENT

The study entitled "Misogyny in Paula Hawkins's *The Girl on the Train* (2015): A Feminist Analysis" is written by the writer and incorporates no findings from other researchers, regardless of their academic degree or university affiliation. Other than the references cited, no material from other publications is quoted.

Semarang, August 16th 2022

Aisananda Millenia Ferarre

MOTTO AND DEDICATION

“You have your way, and I have my way.”

– **Quran (109:6)**

“Just keep swimming. Just keep swimming. Just keep swimming, swimming, and swimming. What do we do? We swim, swim.”

– **Dory in *Finding Nemo***

“It’s not what happens to you, but how you react to it that matters.”

– **Epictetus**

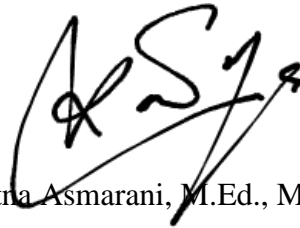
*This thesis is sincerely dedicated to my family, myself,
and all the people who believe in me.
I am so proud of myself
for choosing not to give up.*

APPROVAL
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Semarang, August 12th 2019

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ABSTRACT

The Girl on the Train is a mystery novel about Rachel, Anna, and Megan, who suffer from Tom's misogynistic behaviour. Focalsing on analysing misogyny, the writer uses a feminist approach to see women's struggles against misogyny. Furthermore, library research is used in this novel to compile data to support the argument discussion of the study. Intrinsic and extrinsic elements are also analysed to show the novel's manifestations and triggering factors of misogyny. The intrinsic elements comprise narrative elements such as character, point of view, and conflict. Meanwhile, to analyse the extrinsic elements, the writer focuses on the concept of Misogyny by Kate Manne, Young's five forms of oppression, and Beauvoir's Existential Feminism to find out the embodiment of misogyny and the woman's struggle in the novel. This study results that some misogynistic behaviour is done by the male characters toward the three female characters in the novel.

Keywords: misogyny, women's struggle, *The Girl on the Train*, oppression, feminist approach

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Literary works often reflect the reality of images and a social life that happen at a time. Literary work itself can be in the form of poetry, drama, and prose. Novels are included in prose because it tells a long story without a rhythmic structure as a poem does. As a literary work, the novel has different themes that may reflect what the author wishes to communicate to the readers, and the key themes of the novel are typically around social issues of concern. Some authors generally use social issues as a theme in their works, such as gender roles and the patriarchy system, in which they discuss how society treats women differently than men. These issues have the potential to cause misogynistic behavior.

Misogyny is a feeling of hatred, disgust, or discrimination toward women. The issue of misogyny has appeared in numerous British novels. One of the examples is *The Girl on the Train*, written by Paula Hawkins. This novel is told from the perspectives of three female characters, and they describe how the male character's oppressive and discriminatory behavior affect their lives. The storyline opens with Rachel Watson, who has a depressing life due to her husband Tom Watson, having an extramarital affair. In addition, Rachel's inability to get pregnant leads to their divorce. Tom then decides to marry his mistress, Anna Boyd. Afterwards, Tom has an affair with his neighbor, Megan Hipwell, during his second marriage with Anna. As the story progresses, it is revealed that Tom is the hidden murder of Megan because she is pregnant with his child, and he does not want to take responsibility for it. In the novel, the actions and dialogues of the characters demonstrate that society, particularly men, views women as inferior and only valuable if they have a beautiful face or child.

In *The Girl on the Train* novel, misogyny is experienced by Rachel, Anna, and Megan. The three female characters are subjected to misogynistic behavior by a male character who is either their husband or lover. This novel follows Rachel,

Megan, and Anna as they deal with Tom's misogynistic behavior. The issue of misogyny is reflected in characters' thoughts, dialogues, and actions. Tom's abusive and manipulative behavior is evident in how he uses his power as a man to dominate, exploit, and ultimately make the three female characters powerless. In addition, the three female characters try to strike back and eliminate Tom, who is a symbol of misogyny throughout this book.

Based on the summary, this novel is chosen as the object of the study due to its complexity, which displays several conflicts such as gender roles, abuse, and affair. In addition, this novel describes a condition in which the female characters in the story are regarded as inferior, weak, and victims of men's violent behavior. The writer is intrigued by the misogyny that affects the female characters in *The Girl on the Train* in various ways. Furthermore, in this novel, the writer explores the triggers of misogyny behavior and the female struggle against misogyny.

1.2 Research Problems

- a. What are the manifestations and triggering factors of misogyny in *The Girl on the Train*?
- b. How does Tom's misogynistic behavior affect the female characters in *The Girl on the Train*?
- c. How is the embodiment of women's struggle against misogyny portrayed in *The Girl on the Train*?

1.3 Objectives of the Study

- a. To explain the manifestations and triggering factors of misogyny through the intrinsic elements which comprise character, conflict, and point of view in *The Girl on the Train*.
- b. To analyze the effects of Tom's misogynistic behavior toward the female characters in *The Girl on the Train*.
- c. To show the embodiment of women's struggle against misogyny portrayed in *The Girl on the Train*.

1.4 Previous Studies

We can find a lot of novels that contain misogyny as one of the themes. One of the examples is *The Girl on The Train*, written by Paula Hawkins. As a literary work, several researchers have used this novel as the object of study. One of the researchers who used the same object of study but different aspects of the study is Nicholas Honkanken (2019) from Åbo academic University Finland, in his thesis entitled "*Views on gender in Paula Hawkins's Girl on The Train and Gillian Flynn's Gone Girl*". Honkanken's study compares gender views in *Gone Girl* and *The Girl on The Train*. The analysis of these books by Honkanken reveals the current state of gender roles in our society and the historical progression of gender issues.

Another study that uses the same object of study but has a different study focus entitles "*Love Affair Reflected in Paula Hawkins' The Girl on the Train (2015): A Psychoanalytic Study*" (2017) by Putri Utami from Muhammadiyah University of Surakarta. In this thesis, Utami aims to reveal the love affair that appears in *The Girl on the Train* novel by describing how the psychological conditions of the three main characters.

Again, a study about *The Girl on The Train* has been conducted by Hanik Wiharyanti from the Muhammadiyah University of Surakarta in her thesis entitled "*Behavior Disorder of Rachel Reflected in Paula Hawkins 'The Girl On The Train' (2015): A Psychoanalytic Approach.*" This study explores Behavior Disorder in Paula Hawkins's *The Girl on the Train* (2015) through the psychoanalytic lens of Sigmund Freud. In addition, by using the psychoanalytic analysis, Karlena Widyati from the Muhammadiyah University of Surakarta also analyses Megan's trauma and how she tries to deal with her trauma in thesis entitled "*Megan's Trauma in Paula Hawkins' The Girl on the train*".

Although the four previous studies use the same novel as the object of the study, the four kinds of researches do not focus on the topic that the writer of this study wants to analyze. The previous studies examine gender views, love affairs, and Rachel and Megan's psychoanalytic analysis. However, this research intends to go further by looking at how the male characters in this book treat the female characters in a misogynistic way. For example, the male characters use exploitation,

exclusion, dominance, or violence to make the female characters feel powerless. The writer of this study hopes to shed light on what motivates men to act in a misogynistic way, as well as the obstacles women must overcome to break free of misogynistic treatment.

1.5 Scope of the Study

In discussing and responding to research problems, the writer will limit the discussion to make this study easier to understand by analysing the intrinsic and extrinsic aspects of *The Girl on the Train* novel by Paula Hawkins. The intrinsic element includes characterisation, conflict, and point of view. For the extrinsic element, the writer concentrates on the triggers, manifestations, and effects of misogynistic behaviour toward the female characters by using Kate Manne's misogyny theory and Young's five forms of oppression.

1.6 Writing Organization

The study consists of four chapters which will be organized as follows:

1 CHAPTER 1: INTRODUCTION

This chapter has six sub-chapters which consist of the background of the study, research problems, objectives of the study, previous study, scope of the study, and organization of the writing

2 CHAPTER 2: THEORETICAL FRAMEWORK

In this chapter, the writer mentions the theories which are used to analyze the novel.

3 CHAPTER 3: ANALYSIS

This chapter explains the finding of this study and discusses the analysis of intrinsic and extrinsic elements of the subject of the study using theories mentioned in the previous chapter.

4 CHAPTER 4: CONCLUSION

This chapter is the result and the summary of the previous chapters.

CHAPTER II

THEORY AND METHOD

2.1 Theoretical Framework

There are two key concepts that will be discussed: intrinsic elements and extrinsic elements. These two theories are required for the analysis of this research.

2.1.1 Intrinsic Elements

Intrinsic elements are factors that affect the story. In this research, the writer will concentrate on character, point of view, and conflict as the intrinsic elements of the story.

2.1.1.1 Character

Characters are individuals who exist and are depicted in theatrical or narrative work. The readers or viewers can interpret the characters' actions and words, linking them with specific moral, intellectual, and emotional characteristics (Abrams, 1999: 32). Meanwhile, how the characters are played is called characterization (Altenbernd and Lewis, 1996: 56).

It is necessary to differentiate characters based on their motivation in the story. The fictional character who becomes the focus of interest for the reader is called the protagonist. The antagonist is the one who is constantly opposite the protagonist and attracts his attention (Abrams, 1999: 265).

2.1.1.2 Point of View

Point of view refers to how an author tells a narrative to the readers by presenting the characters, conversation, acts, background, and events that comprise the storyline of a work of fiction (Abrams, 1999: 231). The different points of view held by storytellers can be easily divided into three specific categories: (1) Third-person points of view, the narrator is someone outside the plot itself who relates to all the characters in the novel by name, or "he", "she", or "they". (2) First-person perspective tells the narrative from what the narrator "I" learns and encounters by interacting with other characters. (3) Second-person point of view, the narrative is told only, or at least mainly, as a narrator's address to someone, he calls with the second-person pronoun "you" (Abrams, 1999: 231-234).

2.1.1.3 Conflict

A conflict is a literary element that often refers to a battle between two opposing forces, a protagonist and an antagonist, including their fight and retaliation (Wellek and Warren, 1989: 285).

2.1.1.3.1 Internal Conflict

Internal or psychological conflict occurs when a character feels two contradictory feelings or desires; usually morality or evil, or good versus bad. The dispute leads a character to experience emotional anguish (Stanton, 1965: 16).

2.1.1.3.2 External Conflict

External conflict is the struggle between a person and someone or something else. In this situation, the protagonists and antagonists uphold and even contradict one another's viewpoints (Perrine, 1959: 45)

2.1.2 Extrinsic Elements

Extrinsic elements in literature are significant since they are an integral component that facilitates a plot's creation and construction. In analysing *The Girl on The Train* by Paula Hawkins, the writer will focus on the concept of Misogyny by Kate Manne and Beauvoir's Existential Feminism to find out the embodiment of misogyny and the woman's struggle in the novel.

2.1.2.1 Misogyny Thought

Misogyny is defined as a feeling of hatred, disgust, or discrimination toward women. Women are subjected to a variety of types of misogyny, including "male privilege, patriarchy, gender discrimination, sexual harassment," degrading of women, violence against women, and treating women as sexual objects (Code, 2000: 346). According to Kate Manne in her book, *Down Girl: The Logic of Misogyny*, misogyny is not an uncommon psychological disorder but a "systematic facet of social power relations," particularly in patriarchal social environments (Manne, 2017: 49). As she said, "sexist ideology will tend to discriminate between men and women." Meanwhile, "misogyny will typically differentiate between good women and bad ones, and punishes the latter" (Manne, 2017: 49).

While misogyny is most prevalent in men, it also occurs and is practiced by women against other women or even against themselves. Men are the main group of misogynists, however, there are some women among them (Flood, 1994: 43).

2.1.2.1.1 Gender Inequality

Gender inequality is a type of misogyny that is strongly connected to the issue of gender norms. Gender is defined as the set of characteristics that relate to and

distinguish between masculinity and femininity (Udry, 1994: 561-573). In gender studies, gender refers to the supposed social and cultural construction of masculinities and femininities. In this sense, gender deliberately eliminates biological differences, focusing on cultural differences (Garrett, 1992: 7).

Gender norms are a subset of social standards that address gender differences explicitly. They are unwritten, deeply ingrained, and generally held ideas about gender roles, power relations, norms, or expectations that regulate human behaviour and practices in a particular social environment and at a specific period. As a result of this structural injustice, women's and girls' rights are undermined, while men's and gender minorities' opportunities to express themselves are limited (Heise *et al.*, 2019: 2440–2454).

Gender role is a social position that encompasses a range of behaviors and attitudes typically regarded as natural, suitable, or desirable for individuals depending on their biological or perceived sex (Alters & Schiff, 2009: 143). Gender roles are typically based on conceptions of masculinity and femininity. According to Hofstede's Masculinity Cultural Dimension, people expect that males are better than women. This is seen in several ways, such as businesses favoring men over women. Men are expected to be forceful, tough, and focused on monetary achievement, while women are expected to be more nurturing, soft, and focused on quality of life (Hofstede, 2001: 81).

2.1.2.1.2 Patriarchal Culture

Women are subjected to oppression, exploitation, and dominance as a result of patriarchal societal structures and behaviors (Walby, 1999: 20). The consequence

of the patriarchy has been to push women to be still one step behind men. Every man is dominant, and every woman is subordinate (Walby, 1990: 43).

The patriarchal society is fundamentally misogynistic and glorifies masculinity. Women are viewed as less than fully human and less trustworthy in such a culture. Woman's rights as human beings have been ignored for generations, they have been considered a lesser component of society, and their tasks have been limited to housework and childbirth (Becker, 1999: 26).

2.1.2.1.3 Woman Oppression

Oppression can occur because of prejudices and differences in politics, economics, gender, race, culture, caste, and religion. According to Young, five forms of oppression include “exploitation, marginalization, powerlessness, cultural domination, and violence” (1990: 48-61).

2.1.2.1.3.1 Gender Exploitation

Transfer of the fruits of material work and transfer of nurturing and sexual energy from women to men are two elements of gender exploitation. Women, on the other hand, are subjected to specific forms of gender exploitation in which their energies and power are expended, often unnoticed and unacknowledged, for the benefit of men, enhancing their status or the environment in which they live, or providing them with sexual or emotional service. For instance, it characterizes marriage as a class relationship where a woman's work helps males without receiving equivalent compensation. Women offer emotional support for both men and children and sexual fulfillment for men, but they receive significantly less of both from men as a collective (Young, 1990: 53).

2.1.2.1.3.2 Marginalization

As a kind of oppression, marginalization is undoubtedly the most dangerous. Whole groups of people are ousted from their beneficial engagement in social life. They may be subjected to severe material deprivation and even annihilation due to their actions (Young, 1990: 53).

2.1.2.1.3.3 Powerlessness

Powerlessness impairs one's capacity for development and exposes one to ill-treatment due to the status occupied since they must follow commands and rarely have the authority to provide them (Young, 1990: 56). According to Freire's *Culture of Silence*, oppressed individuals become so weak that they are unable to even speak out against their oppression anymore. Oppression, at this level, produces a society where people are not only unable to speak out against injustices but also unable to discuss them at all. Powerlessness people have no power, voice, or autonomy (Freire, 1970: 30).

2.1.2.1.3.4 Cultural dominance

Cultural dominance entails the perpetuation of universally shared experiences within the dominant group's culture. Oppressed groups often suffer from cultural dominance in social life because of their loyalty to the dominant culture, low position, and unfair treatment (Young, 1990: 59).

2.1.2.1.3.5 Violence

Violence is a social practice that physically attacks a person or group with the motive of damaging, degrading, humiliating, or destroying the person or group. Severe beatings, murder, and sexual assault occurred (Young, 1990: 61).

2.1.2.2 Feminist Thought

The fundamental principle of feminism is equality between men and women. Tong claims a misguided assumption drives this injustice that women are less physically and mentally qualified than men (Tong, 2009: 2). This perception leads to women's discrimination in education, forum, and the marketplace. In other words, this ideology limits and obstructs women's contribution to the public sphere and their performance. Tong also emphasizes the importance of providing women with the same opportunity as males to achieve in the public sector (Tong, 2009: 1). Tong categorizes feminist philosophy using the following labels: “liberal, radical, Marxist/socialist, psychoanalytic and gender, existential, postmodern, women of color, global, postcolonial, and ecofeminism” (Tong, 2009: 1).

2.1.2.2.1 Beauvoir’s Existential Feminism

Beauvoir's existentialism is distinct from the others because it focuses on women's particular issues within a patriarchal society. She shares her opinion that a women's power over men is not an illusion, and women do not need to rely on men for their survival. She also implies that all women ought to exalt their inner strength, a warrior spirit's power (Beauvoir, 2010: 827).

The two primary principles of existential feminism are “Self” and “Other”. According to existentialism, the "Self" is one's existence, and the

"Other" is the other object that creates an obstacle to the self's freedom. Beauvoir suggests that the male argues to be self, while the female claims to be other. So, men dominate women to reserve their liberty and supremacy. (Beauvoir, 2010: 26-27). Beauvoir's statement indicates that the patriarchal view of women as inferior to men is one kind of female oppression. Women's freedom to achieve something 'large' is denied in the institutions of motherhood and marriage. If a woman develops narcissism for a career, this relies on her acceptance by men and society and often causes internal contradictions between female and professional interests. In addition, women's struggle in the domestic sphere, according to existential feminism, is to become "free women". Women must determine their foundation to become "free women" (Beauvoir, 2010: 756).

2.2 Methods of Study

This section discusses the methods that will be used in this research. It includes discussions of the method of research and method of approach.

2.2.1 Method of Research

The type of this research is qualitative research. The materials are based on Paula Hawkins' *"The Girl on The Train"*. The author researches the intrinsic and extrinsic elements in this subject using library research and contextual methods. George defines library research as "an investigation involving accepted facts, unknowns, speculation, logical procedures rigorously applied, verification, evaluation, repetition, and ultimately an interpretation of findings that extends understanding" (George, 2008: 22-23). Meanwhile, according to Behrendt, the contextual method "means situating the text within the milieu of its times and assessing the roles of

author, readers (intended and actual), and commentators (critics, both professional and otherwise) in the reception of the text" (Behrendt, 2008). In this study, library research collects all the details, information, theories from books, journals, the internet, and other resources needed to complete this study.

2.2.2 Method of Approach

For intrinsic elements, the writer will focus on the character, point of view, and conflict of Paula Hawkins' *The Girl on The Train*. Meanwhile, for the analysis of the extrinsic elements, the writer uses the theory of misogyny to find out the embodiment of misogyny and its influence on the lives of female characters in the novel. Furthermore, the author uses the feminist approach to see women's existentialism and struggles in the domestic sphere within *The Girl on The Trains* novel. According to Wilfred L. Guerin in *A Handbook of Critical Approaches to Literature*, a feminist approach is concerned with the marginalization of all women regarding their relegation to a secondary status (Guerin, 1999: 196). The feminist approach helps the writer analyse the extrinsic elements with the support of the theory of misogyny by Kate Manne and existential feminism by Simon de Beauvoir.

CHAPTER III

RESULT AND DISCUSSION

3.1 Intrinsic Elements

In this part, the writer will evaluate the intrinsic aspects of *The Girl on the Train* novel, including character, point of view, and conflict, using the theories discussed in the previous chapter.

3.1.1 Characters

The main characters in *The Girl on the Train* are Tom Watson and Rachel Watson. Meanwhile, several other characters influence the main character's actions: Anna Watson, Megan Hipwell, and Scott Hipwell.

3.1.1.1 Tom Watson

Tom Watson is the main male character and the antagonist in *The Girl on the Train* novel. He is able to draw the attention of the women in the room with his dashing good looks and captivating grin, as described by Megan when she was still working as their babysitter,

“He looks handsome in his suit – not Scott handsome, he’s smaller and paler, and his eyes are a little too close together when you see him up close – but he’s not bad. He flashes me his wide, Tom Cruise smile, and then he’s gone, and it’s just me and her and the baby” (Hawkins, 2015: 21).

In the quotation above, Megan talks about how handsome Tom is and compares him to her husband, Scott. Additionally, Tom Watson's attractive side is compared to Tom Cruise, an actor with strong sexual appeal. Furthermore, Tom has a charismatic aura and a natural ability to attract women's attention through his

words and actions. In the following quotation, the monologue of his current wife, Anna Boyd, describes her initial meeting with Tom Watson in the workplace when they work together,

“It was obvious from the moment I opened the door to him that it was going to happen. I’d never done anything like that before, never even dreamed of it, but there was something in the way he looked at me, the way he smiled at me. We couldn’t help ourselves – we did it there in the kitchen, up against the counter. It was insane, but that’s how we were. That’s what he always used to say to me. Don’t expect me to be sane, Anna. Not with you” (Hawkins, 2015: 178).

The quotation above demonstrates how Tom uses his face, gesture, and charisma to approach women around him, thereby facilitating his affair with other women. Tom tends to have extramarital affairs. While Tom and Rachel are still married, he has an affair with Anna Boyd. Then at the end of the novel, it is discovered by Anna that he is also having an affair with their neighbor, Megan Hipwell, “I know. They had an affair” (Hawkins, 2015: 209). The writer concludes from the above quotation that Tom is involved with three female characters. They are Rachel, Megan, and Anna.

In the novel, Tom has been married twice. Previously, Tom Watson has a wife named Rachel Watson. Along the time, Tom finds out that Rachel cannot have children. They try several times to have children, but are unsuccessful due to her infertility, as can be seen from Rachel’s dialogue, “No doctor has been able to explain to me why I can’t get pregnant” (Hawkins, 2015: 64). After Rachel becomes less attractive to him, Tom begins to cheat with his younger coworker, Anna Boyd. Tom and Rachel are finally divorced. Tom marries Anna and has a daughter named Evie (Hawkins, 2015: 178). Tom’s extramarital affair illustrates his selfishness and irresponsible nature, as he stops caring about his wife when he begins having

affairs.

At first, Tom is an attentive husband to Anna, a devoted father to his infant daughter, and a loving ex-husband who continues to care for Rachel years after their divorce (Hawkins, 2015: 170-171). As it turns out, Tom is a self-centered and manipulative character. For example, Tom exploits Rachel by showing her the same affection he used to show her when they were still married. This is Tom's strategy to keep Rachel away from his affair with another woman, as Rachel constantly attempts to meddle with his second marriage. Meanwhile, his current wife, Anna, believes Tom meets Rachel at the café, and Tom warns Rachel to stay away from his new family. In fact, Tom does not meet Rachel in the café but rather in a private place.

After that, Tom admits that he lies to Anna for the sake of Anna and Evie. During the talk with Anna about Rachel, Tom mentions, “-I lied. Anything for an easy life” (Hawkins, 2015: 181). Besides being a liar, Tom is also a manipulator who controls the emotions and thoughts of other characters, particularly female characters, to obtain what he desires. Tom's ability as a manipulator is understood by Rachel and Anna. Rachel tries to meet Anna at her house and convince her that Tom is a danger to Anna and her baby. Anna then realizes and tells Rachel that "He is a good liar" (Hawkins, 2015: 209). In summary, Tom's manipulation is only for his benefit and to give himself some pleasure. For example, Tom's pretense of meeting fellow army friends is to cover his affair with another woman, Megan Hipwell (Hawkins, 2015: 209).

Furthermore, Tom is also an abuser because he often abuses Rachel, Anna, and Megan several times in the form of emotional and physical abuse. For example,

when Tom and Anna have another argument over Rachel. Tom compares Anna to his ex-wife, Rachel. As evidenced by Tom's dialogue, "Nothing. It's simply – it's something she used to do" (Hawkins, 2015: 200). Anna cries because of Tom's words, but he goes to the gym instead of comforting her. Tom also abuses Anna emotionally by blaming her for their relationship's troubles. Tom's manipulative and abusive actions happens several times whenever he can no longer cover his lies. Tom's behaviour also illustrates that he is a violent and irresponsible man. When he finds out that Megan is pregnant and refuses to have an abortion, Tom kills Megan and says, "Now look what you made me do" (Hawkins, 2015: 228). Tom's statements demonstrate that he never feels guilty and always blames others for his action.

At the novel's end, Tom is killed by Rachel Watson (Hawkins 2015: 238-239), as will be described in details in the extrinsic element. After Tom's death, the truth about him is finally discovered. He actually takes advantage of his parents' money and flees when his parents refuse to obey his demands; as Rachel's monologue in the following quotation,

“There's been a lot of stuff about Tom in the papers. I found out that he was never in the army. He tried to get in, but he was rejected twice. The story about his father was a lie, too – he'd twisted it all round. He took his parents' savings and lost it all. They forgave him, but he cut all ties with them when his father declined to remortgage their house in order to lend him more money. He lied all the time about everything even when he didn't need to, even when there was no point” (Hawkins, 2015: 131-132).

Based on the portrayal of the female characters toward Tom Watson, the writer concludes that he is a womanizer, self-centred, irresponsible, manipulative, and abusive character. It is also discovered that Tom is the hidden killer of Megan Hipwell, his mistress during his marriage to Anna.

3.1.1.2 Rachel Watson

Rachel Watson, Tom's ex-wife, is the main female character and the protagonist. The novel's title, *The Girl on the Train*, refers to Rachel Watson who commutes between London and Ashbury each morning and evening as Rachel says to herself, "I am no longer just a girl on the train" (Hawkins, 2015: 72).

In the novel, Rachel frequently holds herself responsible for all the problems in her relationship with Tom. She blames herself for her inability to have children, which contributes to her depression. She frequently expresses pity for herself, "I might be a barren, divorced, soon-to-be-homeless alcoholic" (Hawkins, 2015: 44). Even though being a victim of Tom's manipulative behavior, Rachel does not even blame Tom for having an affair with Anna; instead, she blames herself. "It wasn't his fault, though. It was my fault" (Hawkins, 2015: 147). As a result of Rachel's inability to accept her infertility during her marriage to Tom, she develops to be an alcoholic.

After Rachel's divorce from Tom, she loses her job, leaves their house, and moves in with her female university friend (Hawkins, 2015: 12). She is described as hopeless, lonely, insecure, highly imaginative, and alcoholic. This condition may be considered untrustworthy in her actions and opinions (Hawkins, 2015: 16). Her desperation is reflected in her current appearance, as can be seen in the following paragraph.

Rachel's current physique is very much different from her pre-divorce self, as described in the following quotation:

"I am not the girl I used to be. I am no longer desirable, I'm off-putting in some way. It's not just that I've put on weight, or that my face is puffy from the drinking and the lack of sleep; it's as if people can see the damage written all over me, they can see it in my face, the way I hold myself, the

way I move” (Hawkins, 2015: 15).

As shown in the quotation, after her divorce from Tom, Rachel feels unattractive. She begins to neglect her physical health and her mental health, both are reflected in her facial expressions and behavior. Because of Rachel’s unstable condition after divorce, she rather enjoys observing other people's lives; as she looks at some of the houses she passes by on the train, she thinks: “Something is comforting about the sight of strangers safe at home” (Hawkins, 2015: 2). Due to the stress of infertility and alcoholism, she often assumes that others have perfect lives, and she finds it comforting to focus on their lives instead of her own.

In addition, Rachel spends a significant amount of time studying other people’s lives. As evidenced by her approach to Megan Hipwell’s husband, Scott Hipwell, for cooperation in investigating Megan Hipwell's death (Hawkins, 2015: 84). After conducting an investigation, Rachel concludes that Tom is Megan's murderer (Hawkins, 2015: 205). She tries to convince Anna that Tom is dangerous, but she is apprehended by Tom. Rachel, who previously suffers from anxiety and despair, is eventually able to kill Tom, whom she once regards as her savior, in self-defense (Hawkins, 2015: 239).

3.1.1.3 Anna Watson

Anna Boyd or Anna Watson is Tom's mistress, but then Tom chooses to marry Anna and divorces Rachel. However, after Anna and Tom get married, she gives up her career as a real estate agent and becomes a housewife. Moreover, she transforms into a mother who overprotects her daughter, Evie (Hawkins, 2015: 177).

Anna frequently speaks of herself and her family, whom she adores, as can

be seen in the following quotation, “I can see the way people look at us; I can see them thinking. What a beautiful family. It makes me proud—prouder than I’ve ever been of anything in my life” (Hawkins, 2015: 99). Although her friends believe it is too risky to be in a relationship with a man who has an unstable ex-wife, Anna wants to prove them wrong. She desires to fight for her own small family. She adores and protects her family, Tom and Evie, because she considers them the most important people in her life. “You might think I’m overreacting, but I can’t take any risks where my family is concerned” (Hawkins, 2015: 182).

Anna is also a self-centered and over-protective mother who is only concerned with the happiness of her family and herself. Because of her current position as a new wife, Anna feels threatened by the presence of Rachel, who constantly interferes with her “happy family.” Rachel is always the one whom Anna blames for the chaos in her life, as in the following quotation from Anna’s monologue:

“Everyone told me I was insane to agree to move into Tom’s house. But then everyone thought I was insane to get involved with a married man, let alone a married man whose wife was volatile, and I’ve proved them wrong on that one. No matter how much trouble she causes, Tom and Evie are worth it” (Hawkins, 2015: 75).

While her family appears to be the picture of happiness, Anna is filled with anxiety and protectiveness toward her marriage. Her anxieties about keeping her happy family prevent her from getting to know more about her husband, Tom. “He does fool me. I know he’s not always one hundred percent honest about everything” (Hawkins, 2015: 183). Despite her doubts and inability to fully trust Tom, she always fears Tom will abandon her and Evie.

Even though Anna feels happy with her marriage, she refuses to accept the

dark truths about her marriage and her husband's personal life. She is well aware that Tom has something to hide and that he frequently lies. Still, she believes that Tom is acting in the interests of their family and that everything he does is for the greater good, as can be seen in Anna's following monologue, "The workings of other people's families are always so impenetrable. He'll have his reasons for keeping them at arm's length, I know he will, and they'll be centered on protecting me and Evie" (Hawkins, 2015: 183).

3.1.1.4 Megan Hipwell

Megan Hipwell is described as someone with a pretty face and petite body; as can be seen from Rachel's following monologue, "She is one of those tiny bird-women, a beauty, pale-skinned with blonde hair cropped short" (Hawkins, 2015: 10).

Megan has a husband named Scott Hipwell. Long before marrying Scott Hipwell, Megan has an ex-boyfriend, and they have a child. When Megan accidentally drowns their child, her ex-boyfriend leaves Megan alone, leaving Megan in a deep sense of guilt and regret that she cannot reveal to anyone. This sense of loss increasingly becomes the trigger of a series of shaky relationships between Megan and Scott. Sadly, as Megan wants to tell her husband, Scott, about the death of her first child with her ex-boyfriend in order to start a new family with him, her husband drives her away with a violent fit of jealousy after he suspects Megan's unfaithfulness in the form of extramarital affair.

In addition, during Megan's marriage, a lot of her thoughts are always focused on her aspirations and independence, and she dislikes the idea of remaining at home and doing household activities; as she says to herself, "I need to find something that I must do, something undeniable. I can't do this, I can't be a wife"

(Hawkins, 2015: 15). As a result, Megan's constant ideas and ambitions to "do something" and "be somebody" makes her marriage life unhappy. As can be seen in Megan's following monologue,

"I need to find something that I must do, something undeniable. I can't do this, I--can't just be a wife. I don't understand how anyone does it – there is literally nothing to do but wait. Wait for a man to come home and love you. Either that, or look around for something to distract you" (Hawkins, 2015: 23-24)

Implied in the quotation above, poor communication and unhappy marriage may have led Megan to establish a secret relationship with her neighbor Tom Watson. When Scott leaves the house to calm down his mind, Megan secretly has a meeting with Tom Watson.

Despite feeling helpless with Scott as a protective husband at home, Megan enjoys having control over things. When Tom asks Megan to keep their affair a secret, Megan takes this opportunity for herself, as quoted in her monologue: "I was thinking about it on the way home, and that's the thing I like most about it, having power over someone. That's the intoxicating thing" (Hawkins, 2015: 33). In particular, Megan feels that their secret affair make her having control over Tom.

3.1.1.5 Scott Hipwell

Scott Hipwell is one of the male characters in this novel. The character of Scott Hipwell is first introduced in Rachel's narration as she travels by train through her neighbourhood. Scott's house is near Rachel's old house when she marries Tom. Scott is described by Rachel as a handsome and masculine man. "...he is dark built and well built, strong, protective, kind. He has a great laugh" (Hawkins, 2015: 10). Scott is Megan's protective husband. His work as an IT (Information Technology) professional enables him to control Megan's movements and communications from

the technology devices she uses. Nonetheless, Scott loves Megan very much and wants her to be happy with him.

3.1.2 Point of View

The novel *The Girl on the Train* is told from the first person point of view by three different female characters: Rachel, Anna, and Megan. They have the privilege of describing everything that is going on around them in great details, such as telling stories, defining problems, relating arguments, and expressing attitudes and judgments. The word “I” in the novel indicates the first-person point of view from the first-hand experience, including what each female characters sees, hears, feels, thinks, and does.

Although this novel is told through the perspectives of three different narrators, these three points of view are interconnected and produce a complete story that readers can enjoy. The three separate points of view let the readers grasp the female narrators' thoughts and feelings and expose Tom's misogynistic treatment to them.

As characters who serve as points of view, the three women describe the details of their individual experiences that nobody else knows. This novel begins with Rachel Watson's perspective, detailing her life following her separation from Tom Watson. She also shares stories about herself in the form of her thoughts. She tells the reader about her entire narrative, beginning with the reasons she commutes by train without any clear purpose every day and progressing to the reasons why she considers herself a failure in life.

From Anna's perspective, she highlights her life as the wife of Tom Watson and as a mother to Evie. She tells the story from the perspective of a wife and mother

who loves her family. In the novel *The Girl on the Train*, her point of view is crucial in exposing Tom's lies and manipulative behavior toward the female characters.

Meanwhile, one of the most intriguing aspects is that Megan's perspective is set on a separate chronology from Rachel and Anna's. This time difference can help the reader understand some of the backstories of the Rachel-Tom-Anna problems from Megan's point of view as a neighbor (Hawkins, 2015: 20). It can also give the reader more time to get to know Megan's character, from her thoughts about her free life before she has an unhappy marriage with Scott.

Megan's point of view is not as much as Rachel's and Anna's, but she is still an important piece of the puzzle in the mystery novel, *The Girl on the Train*. Megan's perspective reveals Tom's abusive and criminal behavior. When Megan vanishes, Rachel, Scott, and the police conduct a comprehensive investigation, and Megan's disappearance case becomes the catalyst for Tom's criminal acts to be uncovered.

According to the writer's analysis, Rachel Watson, Anna Watson, and Megan Hipwell play significant roles as the novel's narrators by telling the story from multiple points of view of three different characters. The perspectives have biases toward other characters, such as Anna and Rachel's biased perspectives toward Tom. Their biased perspectives are frequently influenced by their love for Tom. As a result, Rachel and Anna first ignore the negative information they know about Tom.

Therefore, the multiple points of view are helpful to create tension and to get the readers to feel curious when reading the novel. *The Girl on the Train* novel gives the readers a more intimate look at the novel's events and deepens their

relationship with the female characters. However, *The Girl on the Train* novel successfully attracts the readers by introducing Tom's abusive and misogynistic behaviors from interesting multiple points of view.

3.1.3 Conflict

This novel contains two distinct types of conflict: internal conflict and external conflict.

3.1.3.1 Internal Conflict

The writer focuses on Tom Watson as the main male character who does misogynistic things to the three female characters in the novel *The Girl on the Train*. The writer deduces from Tom's behaviour that he frequently manipulates and lies to those around him. He never reveals his true self and is perpetually lost in the thoughts of others. As Rachel explains to Anna when they meet at Anna's house to expose Tom's lies: "Tom's whole life was constructed on lies" (Hawkins, 2015: 132). In summary, Tom creates a persona where he looks strong, perfect, and reliable. Finally, due to Tom's manipulative behaviour, he dies at the hands of the women he has deceived.

Based on the above paragraph and throughout the novel, there is no single instance in which Tom feels guilty toward any other female characters. Tom's actions toward the female characters, whether they are physically or emotionally abusive, are not accompanied by any sign of remorse on his part. This shows that Tom does not have a conflict process within himself. In other words, in the absence of any internal conflict in Tom, he can be viewed by the female characters around

him as a depraved and self-serving individual who only uses women for his own benefit.

3.1.3.2 External Conflict

One of the external conflicts that happen in the novel is the conflictual relationship between three women, Rachel, Megan, and Anna; with Tom.

The first case is when Tom leaves Rachel because he has a romantic relationship with Anna. The affair begins because Tom sees that Rachel cannot give him happiness, in this case, a child. Quarrel after quarrel starts to happen very often due to differences in perceptions and priorities regarding persistence in having children. “I’ve no idea what the boxing tickets cost, but I can’t imagine they were cheap. It wasn’t enough to pay for a round of IVF, but it would have been a start. We had a horrible fight about it” (Hawkins, 2015: 149). From Rachel's dialogue, it is clear that Tom has given up trying to have children with her. Rachel believes Tom does not value or prioritize her efforts to have children. This is demonstrated by the fact that Tom does not make an effort to save money but instead spending that money on other things that provide him with mere entertainment. In other words, having a child, who requires expensive treatment, is not a priority for Tom.

On the other hand, Rachel feels that all the fighting between her and Tom is her fault. Her fault for being a barren woman. Rachel becomes sad and hopeless; then, she chooses alcohol to escape her pain. Tom is unable to handle Rachel and chooses to have an affair with another woman he meets at work; as Rachel says, “He became frustrated with me. He never understood that it’s possible to miss what you’ve never had, to mourn for it” (Hawkins, 2015: 65).

As for the second case, in addition to being married to Anna, Tom has been having an affair with Megan, his neighbour, who becomes the babysitter for the child of Anna and Tom. Megan becomes the Tom and Anna family's babysitter because she is dissatisfied with her marital life. Megan feels powerless after marrying Scott Hipwell since her husband is highly possessive and bans her from undertaking heavy work. So, Megan finds having an extramarital affair enjoyable because she can finally exert control over something, as she explains, "...and that's the thing I like most about it, having power over someone. That's the intoxicating thing" (Hawkins, 2015: 42).

On the other hand, Tom also needs a woman who can arouse his sexual desire. When a woman has a child, most of her time is spent caring for her child rather than taking care of her appearance. As a result, it makes Anna's appearance as a woman less desirable in Tom's eyes, rendering their sexual interactions uninteresting; as Anna says, "I was still fat, exhausted, raw, off sex" (Hawkins, 2015: 201). Megan is viewed as a replacement for Anna by Tom due to their physical similarities, as can be seen in Anna's monologue, "Did I know then that he wanted her? Megan was blonde and beautiful – she was like me" (Hawkins, 2015: 212).

The writer concludes from the three external conflicts the novel's female characters face that emerge from Tom's misogynistic nature. Tom's attitude and behaviour can evoke conflicts, altering the characters and lives of other female characters.

3.2 Extrinsic Elements

In this section, the writer will analyse the extrinsic elements in the novel *The Girl on the Train*. This subchapter will analyse Tom's misogynistic behaviour towards three female characters, identify the causes of misogynistic behaviour, and examine the struggles of female characters in this novel.

3.2.1 Tom's Misogynistic Behaviour

In the literary review (second chapter), it is already discussed how misogyny grows in society and affects women. The misogynistic act can be in the form of oppression against women through actions or words. In *The Girl on the Train* novel, Tom Watson tends to abuse the power he has and use it to deceive the female characters around him. He also manages to do manipulative behaviour to mask his lies and flaws. Surprisingly, even though Tom lies to them and hurts them, all of the female characters still love and trust him. Tom's misogynistic behaviour will be discussed in further details in the following sub-chapters.

3.2.1.1 Tom's Misogyny towards Rachel

There are many manifestations of misogyny, including sexual assault, domestic violence, and harassment. However, women are more likely to be victims of this type of violence, typically at the hands of their husbands or partners. The novel depicts Rachel's ex-husband, Tom, subjecting her to some form of misogynistic treatment, which negatively impacts her physical and mental health.

In the first place, Tom's treatment to make Rachel suffer is by physically assaulting and violating her. This happens after they divorce. He intentionally attacks and physically abuses Rachel, as can be seen in the Rachel's following monologue when she accidentally meets him in the underpass: "...one slap across

the mouth and then his fist raised, keys in his hand, searing pain as the serrated metal smashed down against my skull” (Hawkins, 2015: 198). In this case, Tom intentionally weakens Rachel in order to prevent her from interfering with his relationship with Megan. The physical abuse Rachel receives from Tom causes her to pass out and awakened in a confused state, as stated in the Rachel’s following monologue, "I sat there, on the sofa, almost paralysed with shock..." (Hawkins, 2015: 204).

Furthermore, Tom frequently abuses Rachel, to the point of rendering her powerless through physical abuse and manipulation; as can be seen in the following dialogue between Rachel, Tom, and Anna when Tom discovers Rachel chatting with Anna at his house:

“He starts to laugh, but I can see it now and I wonder how I never read him this easily before. There’s panic in his eyes. He shoots a glance at Anna, but she doesn’t meet his eye.

‘What are you talking about?’

‘In the underpass. On the day Megan Hipwell went missing ...’

‘Oh, bullshit,’ he says, waving a hand at me. ‘I did not hit you. You fell.’ He reaches for Anna’s hand and pulls her closer to him. ‘Darling, is this why you’re so upset? Don’t listen to her, she’s talking absolute rubbish. I didn’t hit her. I’ve never laid a hand on her in my life. Not like that.’ He puts his arm around Anna’s shoulders and pulls her closer still. ‘Come on. I’ve told you how she is. She doesn’t know what happens when she drinks, she makes up the most—’” (Hawkins, 2015: 221-222).

The above quotation shows that Tom does not regret offending Rachel with abusive treatment and even uses lies to manipulate Rachel and Anna. He also seeks Anna's approval by claiming Rachel is unreliable. He makes Rachel feel powerless

by using his power and abilities. Additionally, he frequently uses violence to keep Rachel from bothering him and his family.

In addition to committing physical violence, Tom negatively impacts the mental states of the female characters around him, including Rachel. Due to Tom's manipulation, she has been emotionally and mentally fragile from the start. As a result, it will be much easier for Tom to render Rachel even more powerless by abusing her physically; as can be seen in the Rachel's following monologue,

“...my hand is almost on the door handle when I feel the bottle hit the back of my skull...His fingers twist into my hair as he grabs a fistful and pulls, dragging me back into the living room...Tom bends down, slips his hands into the waistband of my jeans, grabs hold of them and drags me along the floor into the kitchen...and I feel a wave of nausea come over me. There's hot, white pain as something connects with my temple. Then nothing” (Hawkins, 2015: 321).

From the quotation above, Tom wants to make Rachel weak and powerless by physically harming Rachel by hitting her with a blunt object, grabbing her hair, and dragging her until she is injured and unconscious. As a result, she is unable to report Tom's murder of Megan.

Furthermore, Rachel is also being a victim of Tom's abusive behaviour in the form of threats. As can be seen in Rachel's following monologue when she returns to her old house, which is now Tom and Anna's house:

“Afterwards he drove me home, and when he dropped me off he took my hand. I thought it was a gesture of kindness, of reassurance, but he squeezed tighter and tighter and tighter until I cried out, and his face was red when he told me that he would kill me if I ever did anything to harm his daughter” (Hawkins, 2015: 73).

Tom's behaviour is described in the quotation above, in which he threatens to kill Rachel if she interferes with his new family life. This abusive behaviour is demonstrated by the fact that, even though Rachel and Tom have divorced, Tom continues to manipulate her with fear. These threats make Rachel fearful and powerless of Tom.

In addition, Tom's abusive behaviour toward Rachel includes physical violence and acts of oppression. In this case, Rachel Watson is the most prominent of the victims of the three female characters in the novel, starting from loss of respect of her surrounding people, neglect of status, and decline in self-esteem in the context of a restriction. Rachel is humiliated by Tom, which has an impact on her pride, as depicted in the Rachel's following monologue: "I am not a girl I used to be. I am no longer desirable, I'm off-putting in some way. It's not just that I've put on weight, or that my face is puffy from the drinking and the lack of sleep" (Hawkins, 2015: 13). In other words, Rachel no longer recognizes herself; she experiences feelings of inferiority as a direct result of the physical and psychological problems that Tom has brought upon her.

Another thing of Tom's misogynistic treatment is by dominating and controlling Rachel by gaslighting and manipulating her. Gaslight is a form of emotional abuse that can cause tremendous mental damage by tricking someone into doubting their reality.¹ "I'm surprised you remember anything at all, Rachel. You were blind drunk. Filthy, stinking drunk. Staggering all over the place" (Hawkins, 2015: 185). As demonstrated by the above quotation, Tom doubts

¹ "Definition of gaslight (Entry 2 of 2)". *Merriam Webster*.

Rachel's memory in order to increase people's belief in him. In other words, he has the ability to control Rachel's behaviour by gas-lighting her.

Meanwhile, Rachel does not recognize herself when being drunk since she cannot recall what she does while under alcohol. In the drunken Rachel's eyes, there are no consequences. In the end, Rachel knows the truth about her behaviour while being drunk which is manipulated by Tom to make her doubt herself and reality, as demonstrated in the Rachel's following monologue, "I do remember, it's just that I had confused two memories" (Hawkins, 2015: 205). Tom creates the illusion that everything Rachel thinks and does is a mistake, confuses her, and causes her to doubt herself. This can be seen in the following dialogue between Rachel and Tom, "...You lied to me,' I say. 'You told me everything was my fault. You made me believe that I was worthless. You watched me suffer, you—'" (Hawkins, 2015: 211). After a while, Rachel begins to realise Tom's manipulation to her while she is under the influence of alcohol.

In addition, Tom uses Rachel in a variety of ways. Even their marriage is a tool in his hands; he is only interested in advancing his own interests. He continues to reside in Rachel's house after the divorce, even though he is married to another woman, Anna, leading to Rachel's leaving the house. Tom's wickedness can be seen in Rachel's following monologue, "I still find it extraordinary that they chose to stay there, in that house, in my house" (Hawkins, 2015: 32). Tom takes all of Rachel's wealth due to Rachel's weaknesses, influence by alcohol and Tom's manipulative words.

Even though Tom does many sad things, Rachel still loves him, although they are now officially divorced. Rachel's feelings for Tom have not changed, and she hopes they can be together again. Tom is aware of this and chooses to exploit Rachel's emotions. Tom thinks that he is succeed in playing Rachel, as he tells her, "You're so easy" (Hawkins, 2015: 229). In summary, Rachel is like an easy toy in Tom's hand

Although Rachel still has good intentions, Tom takes advantage of them by demeaning her. He further disgraces Rachel by saying directly to Rachel that she is just like an unwanted dog, "You can kick them and kick them, they'll still come back to you, cringing and wagging their tails" (Hawkins, 2015: 229). Tom compares Rachel to a dog because dogs usually use their tails to communicate. Dogs are social creatures with an innate desire to love and be loved. They have a reputation for being devoted to their owners and rely on them for food and shelter. However, one thing that must be highlighted is dogs provide unconditional love to humans daily. The writer believes that Tom uses this analogy to show Rachel's love and dependence on him. Rachel will always be loyal to Tom, regardless of how much she has been hurt or abused.

3.2.1.2 Tom's Misogyny towards Megan

In this novel, Megan is also a victim of Tom's misogynistic behaviour, although in a different manner than Rachel. Tom does not hesitate to humiliate and even use brutal violence against Megan. By detailing how Tom exploits Megan's gender and engages in violent acts against her, this novel draws attention to the fact that Tom is a heartless individual.

Furthermore, Tom regards Megan as nothing more than a sexual object, discarding her as soon as he no longer needs her. When Tom finds out Megan is pregnant, and it may be his baby, he tells her to have an abortion; as can be seen in Tom's words to Megan, "...But if it's mine, get rid of it. Seriously, let's not be stupid about this. I don't want another kid" (Hawkins, 2015: 215).

In addition, Tom also degrades Megan as a woman by making fun of her and suggesting that she does not merit the role of a mother. He only saw Megan as someone who could fulfil his sexual needs; as Tom says, "You'd be a terrible mother, Megan. Just get rid of it" (Hawkins, 2015: 219). As for Tom, Megan is nothing more than a sexual object.

Nevertheless, Tom feels that his masculinity is being underestimated when Megan fights back. When he is humiliated, Tom retaliates violently and even casually murders Megan, and his only response is: "Now look. Now look what you made me do" (Hawkins, 2015: 216). As if murdering Megan is not his fault, he feels that Megan's reaction makes him do this heinous thing.

3.2.1.3 Tom's Misogyny towards Anna

Oppression by the marginalization of women in the household sphere can be interpreted as having restrictions on work, confinement, and marginalization. The suppression of this form occurred to Anna, who was once an executive woman.

When she gets married and give birth to Evie, her daughter with Tom, she is forced to quit her job and does household activities such as taking care of their child, as demonstrated by the Anna's following monologue, "I'm bored. I can't think of anything to do. I fancy going shopping, spending a bit of money on myself, but it's

hopeless with Evie” (Hawkins, 2015: 127). In order to protect herself and her child's safety, Anna is hesitant to learn more about Tom's lies because it would put her and her baby in danger.

In addition, Tom also exploits Anna by marrying her to fulfil his sexual desires only (Hawkins, 2015: 168). It starts with their affair behind Rachel who is unstable and could not have a child. Therefore, Tom seeks a replacement for Rachel to fulfil his sexual desires. Besides, Anna also seems afraid that she cannot satisfy Tom through her beauty or sex. This makes Anna always imagine the fear of losing Tom and becomes insecure about herself.

“Another thing he lied about,’ she says. ‘He told me you loved this house, loved everything about it, even the trains. He told me that you wouldn’t dream of finding a new place, that you wanted to move in here with him, even if I had been here first.’

I shake my head. ‘Why on earth would he tell you that?’ I ask her. ‘It’s utter bullshit. I’ve been trying to get him to sell this house for two years.’

She shrugs. ‘Because he lies, Anna. All the time’” (Hawkins, 2015: 210).

From the dialogue excerpts of Anna and Rachel provided above, Anna feels betrayed by her own husband. She also shows her shock and disappointment after learning that truth from Rachel. Tom completely deceives and exploits them both to obtain what he desires.

3.2.2 The Triggers of Misogynistic Behaviour

Several things can be considered as the triggers of misogyny. Some are the result of personal experiences that cause trauma and changes in behaviour; some come from cultures and perceptions that have been accepted by some societies, such as gender roles and stereotypes and patriarchal culture.

3.2.2.1 Gender Roles and Stereotypes

In the novel *The Girl on the Train*, the writer looks at how gender roles and stereotypes affect characters' actions, such as Tom Watson. As a man, Tom regards women as inferior beings. He does not hesitate to use force to overpower the three female characters in his life.

One example of gender roles and stereotypes is the idea that men are independent and women are dependent. In *The Girl on the Train*, female financial and emotional dependence are shown. The financial dependence of being a stay-at-home wife or mother manifests itself in emotional dependence. This financial and emotional dependence is revealed in *The Girl on the Train*.

Another case happens to Megan, she feels lost and deserted by her ex-boyfriend after their baby is accidentally drowned, the father of her drowned baby (Hawkins, 2015: 210). In the same way, Rachel with her infertility which leads her to depression and vulnerable is abandoned by her husband, Tom (Hawkins, 2015: 64). Because of that, Rachel finds solace in her loneliness through alcohol and the fictitious world of strangers she creates for herself. Meanwhile, Megan finds relief from her loneliness through sexual encounters with men.

In *The Girl on the Train*, women and gender roles are also emphasized in Megan's work and issues with self-identification. Megan recently abandons her job, becoming dependent on her husband, yet feels imprisoned in her role as a wife. This restlessness is the catalyst for the development of yet another emotional dependence on Tom as Megan attempts to find relief by having an affair with him; as Megan says in her monologue, "I can't just be a wife ... there is nothing to do but wait ...

for a man to come home and love you” (Hawkins, 2015: 24). In marriage and relationship, Megan is shackled to the traditionally feminine roles of wife and lover, which does not define her as a woman of her own but as a creature related to a man.

3.2.2.2 Patriarchal Culture

The male characters in *The Girl on The Train* are seen as superior. This conclusion is mainly gathered from the acts and opinions of female characters in this novel, which are noticeable throughout the entire book. All three point-of-views of the female characters seem to regard the men around them as perfect beings. For example, Tom cheated on Rachel with Anna. However, Rachel does not see it as if Tom does anything wrong but instead blames herself and Anna for what has happened, as can be seen in the Rachel’s following monologue: “...there was never any problem with Tom’s virility. I was wrong to suggest that we should share the blame; it was all down to me” (Hawkins, 2015: 55). Rachel prefers to put the fault on herself.

Apart from being a loving and submissive wife, a woman's primary role in patriarchal culture is to care for the home and bear children. Rachel's desire to become a mother is so great that her infertility damages her self-esteem and makes her feel unworthy. “We were trying for a baby, and it didn’t happen. I became very depressed” (Hawkins, 2015: 121). Rachel admits that she is mourning the dream of becoming a mother, which never becomes a reality because of her infertility. Because her husband does not understand how badly

hurt she is losing her dream, their marriage ends. Her melancholy and alcoholism resulting from the loss of her vision lead to a divorce from her husband.

Meanwhile, Megan, in her pregnancy has the intention to confront both her husband, Scott and her lover, Tom, as she acknowledges the potential to care for the child alone. However, Megan's intention to become independent leads to trouble. Tom kills her because he doesn't like to have another child, as has been discussed before. Unfortunately, Megan have no chance to tell Scott about her pregnancy due to her becoming the victim of Tom.

Furthermore, Anna also shares her worries after having a child, as can be seen from her following monologue: "having a child with you makes you vulnerable, it makes you weak" (Hawkins, 2015: 187). Anna's protective instinct initially compels her to stand with Tom despite he is being a murderer, but when he puts her baby at risk, she feels driven to help Rachel who is physically attacked by Tom. When Rachel is able to fight back and makes Tom seriously injured using the vicious twist of the corkscrew into his neck, then Rachel and Anna sit on the sofa, waiting for the ambulance and the police car that Anna had called. When the police question Anna about the chronology of the murders, she mentions that Tom could have killed them, and Rachel killed Tom in self-defence. But apparently, Anna completes the job that Rachel has started and kills Tom by turning the corkscrew further and further and tearing his throat.

However, throughout the story, it can be seen that these women value themselves primarily through their looks and ability to have children. Anna is the most secure among the other females character because she is beautiful,

married, and has a child. Megan is somewhat unstable; previously, she had a child in a relationship that falls apart due to her inability to care for her child, but she is still confident in her look and has a husband. Rachel is the most unstable character in the book. She realizes that her downward spiral into alcoholism that eventually cause her to lose her husband and look are the result of her inability to have a child.

3.2.3 The Female Struggle in the Domestic Sphere: Woman as Other

The image of the women in the novel *The Girl on the Train* is always described as an object of oppression while men as the subject. This can be seen in how male characters treat female characters. The main male character, Tom, often thinks women can be exploited for his interests and pleasures.

In this novel, men control all women's behavior. It is explained that the three female characters act under men's directions and passively follow men's orders. They feel if they go against the will of men, then they will get punishment for their actions. At the beginning of the story, the female characters, such as Rachel, Megan, and Anna, believe that their actions are correct according to the male characters' wishes. Therefore they do not do anything for their own sake.

At the end of the story, the remaining female characters, Rachel and Anna, realize that they have been tricked by the same man they love, Tom. After a long dispute, the two of them finally unite to fight Tom. Rachel and Anna try to find the truth about Tom's heinous killing of Megan. However, Tom still lies about himself and tries to manipulate Rachel and Anna. Finally, Rachel and Anna's struggle to become "Free Women" is successful by eliminating the man who has devastated

their life. At the end of the novel, Rachel and Anna kill Tom as a form of self-defense.

After Tom is gone, Rachel and Anna can do their own thing as "self" and no longer as "other." Rachel's safety needs are fulfilled in the end because she can get away from Tom, who has abused her physically and emotionally. She gets rid of a person she believes to be her guardian, but who turns out to be the one who has endangered her safety needs. Both Rachel and Anna are free from any lawsuits because the kill to for self-defense. They can escape from Tom's shadow and start a new life by making their own choices according to their desires. For Rachel, she says, "I haven't made my mind up yet. I just want to make sure I put plenty of distance behind me" (Hawkins, 2015: 228). Although Rachel has no plan about her future yet, it will not be the end of Rachel's life. Her life is now protected from harm and fear, and she can look forward to a happy future.

As the main character, Rachel begins her journey as a woman who only sees her value from male perspective, but in the end, she stops caring about the opinions of others and stands up for herself. The same can be applied to Anna, who goes through a similar journey like Rachel. For Megan, she begins her life as a woman in a miserable way and challenges the status quo of her relationship with men. In response to Scott's violent outburst, Megan confronts him and leaves him, and she pushes Tom away when he refuses to accept the responsibility for their affair. Even though her decision results in her death, she does not die as a submissive wife or lover but rather as an independent woman who is willing to confront the reality of her relationship. Finally, Rachel and Anna murder the man who always lies to them and cheats on them. Miraculously, Rachel, Megan, and Anna can break free from

their abusive relationships. They are successful to reclaim their freedom, as their call for independence is clear and audible.

CHAPTER IV

CONCLUSION

In the analysis of intrinsic elements, the author discovers that misogynistic behavior toward female characters can be observed in the interactions between characters, points of view, conflicts, and the characters' responses to these conflicts. The characters analyzed in this thesis are the five characters in the novel; Tom Watson, Rachel Watson, Anna Watson, Megan Hipwell, and Scott Hipwell. Furthermore, Rachel, Anna, and Megan play a significant role in exposing Tom's manipulative and abusive behavior toward the female characters.

In *The Girl on the Train*, every piece of storytelling and characterization is conveyed through the first-person point of view of the three female characters. The focus is on how they react to the misogynistic things that happen to them. Therefore, the multiple points of view are useful to create tension and to get the readers to feel curious when reading the novel. The three separate points of view let readers grasp the female narrators' thoughts and feelings and expose Tom's misogynistic treatment of them from interesting perspectives.

There are two distinct kinds of conflict in this book: internal conflict and external conflict. For the internal conflict, the writer focuses on Tom as the symbol of misogyny in this novel. In this case, Tom does not express regret for his abusive treatment of female characters. This demonstrates that Tom does not have any internal conflicts within himself. In contrast, the novel's external conflict is the conflictual relationship between Rachel, Megan, Anna, and Tom. Tom's misogynistic behavior is the source of the novel's external conflict. Tom's attitude and behavior can provoke conflict, affecting other characters' personalities and lives. These all lend support to the extrinsic elements mentioned by the writer.

The analysis of extrinsic elements of this research explores the triggering factors and the effects of Tom's misogynistic behaviour toward the female characters in *The Girl on the Train* novel, as well as the embodiment of women's struggle against misogyny. There are several triggers that can be considered an act of misogyny. Some come from cultures and perceptions that have been accepted by

some societies, such as patriarchal culture and gender roles and stereotypes.

The analysis shows that the male character in *The Girl on the Train* is superior. All three point-of-view from three female characters view the men around them as something of perfect beings. Meanwhile, Tom regards women as inferior beings. He does not hesitate to use force to overpower the three female characters. However, throughout the story, these women value themselves in terms of how a woman should be perceived by a patriarchal man, primarily through their appearance and ability to bear children. Furthermore, *The Girl on the Train* depicts how the financial dependence of a stay-at-home wife or mother manifests itself in emotional dependence.

Finally, misogynistic behaviour is met with resistance from the female characters because they have been victimized by Tom, a character who represents misogyny in *The Girl on the Train* novel. As the main character, Rachel begins her journey as a woman who only sees her value through how men value her, but in the end, she stops caring about the opinions of others and stands up for herself. The same can be applied to Anna, who goes through a similar journey to Rachel's. Megan, like Rachel, begins miserable and challenges the status quo of her relationship with men. Miraculously, all three women can break free from their abusive relationships. Finally, Rachel and Anna murder the man who lies to them and cheats on them. It is admirable that Rachel, Megan, and Anna reclaim their freedom, as their call for independence is clear and audible.

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