CHAPTER 3 ASSIGNMENT

By Nick Laughlin

1. Break down the archetypes of Gone Girl
2. Write a 1-page paper identifying what Werner Herzogs philosophy of filmmaking is to me, and how it relates to guerilla filmmaking
3. Schedule an appointment with Hollywood screenwriting mentor; Shaunn Baker

GONE GIRL ARCHETYPES

The most accurate archetype, to me, would be that of the diabolical thinker. Similar to the writing of Macbeth, Amy Dunne most closely represents Lady Macbeth. Amy gets her husband in trouble for her own personal gain. In terms of the character Amy, her archetype is that of a trickster. Many examples of this include: the diary, lying, lying parents (the Amazing Amy books), scheming/secretive plotting, etc.

Nick Dunne would be the unreliable narrator. A character who can be questioned by the audience to be the protagonist, or the antagonist until the mid-point of the film. Nick is unreliable because of the story’s unique use of secretive plot control. The story portrays Nick as a liar, after Nick is accused of murder and has to deny it. Incriminating evidence supports the accusation, including Nick’s poor choice of cheating on Amy.

The character of Tanner Bolt is the character archetype that influences the protagonist to make a vital choice in the story. In this case, Tanner Bolt influences Nick Dunne to go on national television to reach out to Amy and get her to come home. This choice ultimately leads to the story’s outcome, in which Amy murders her former classmate and returns home.

Rhonda Boney is the archetype that attempts to tear the protagonist down. Investigating the Amy Dunne disappearance, Boney suspects that Nick is the culprit. Rhonda explains the overwhelming evidence against Nick in a vital scene, destroying Nick and Rhonda’s friendship and their trust in one another. Ultimately, Rhonda is key in the protagonists torturous quest for the truth.

WERNER HERZOG ON FILMMAKING

In my opinion, Werner Herzog’s philosophy on filmmaking is contradictory of itself. Herzog is adamant that filmmaking is ridiculous, painful, deceitful, miserable, full of doubt and anxiety, and makes filmmakers lose their faith. Yet, he also explains that even with all these terrible descriptions, filmmaking is a wonderful thing because of them. Herzog is contradictive because all aspects of life have contradictions. I think that Werner Herzog is saying that filmmakers enjoy the awful pain of making films.

In ‘Burden of Dreams’, Les Blank follows the production of Werner Herzog’s ‘Fitzcarraldo’. The documentary shows the horrors of filming on-location in heavy nature. A film crew consisting of the local natives, and a camp in a South American Rainforest in the early 1980’s was almost all that Werner and his team saw for 2 years. With a task of pulling a three-hundred ton boat over a mountain as a climactic scene, Herzog ran into colossal problems during shooting.

Herzog had to deal with threats, weather patterns, money, location scouting, local native wars, death and injury among cast and crew, climate change, food and medical shortages, and keeping a film crew satisfied. All of these factors, and many others, cost the film a total of five years to finish. With shooting having wrapped in 1981, Werner Herzog had been working on the film since 1977.

Werner eventually goes on to describe the pain he felt during production, by explaining how natives shot spearhead arrows at his crew (three people fatally injured), six-month delays because of weather, and technological disadvantages, rough social stature among the tribes working on the film, getting a boat over a mountain in the rainforest, and many other issues. After two years of shooting, Herzog explained his pain by talking about the rainforest. Herzog admitted to the rainforest being an awful place. A place that God created out of extreme anger and misery. Herzog gave many descriptions of his misery among the rainforest, but also his love for it. I think this can also relate to his feelings for filmmaking.

In conclusion, Werner Herzog finds filmmaking a dull, and sometimes miserable experience. He also has a love for filmmaking because of his experience. Filmmaking isn’t just for getting the shot. Filmmaking is friendships that last for as long as it takes to complete the project. It’s an experience for those that have dreams, and want to articulate them. In order to articulate them, a filmmaker must first learn to get a three-hundred-ton boat over a mountain first.