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**The Fragmented self in Postmodern American Literature:A
Psychological Study of Patrick Bateman in *American Psycho***

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Dedication

We would like to dedicate this work to our family members, especially our loving parents.

Acknowledgments

The completion of this work could not have been possible without the expertise of our respected supervisor Mrs.Dakhmouche.

The wormest thanks to our lovely parents for their endless support.

My deepest thanks to my partner for always being there for me, for constantly listening to me rant and talk things out, and also for cracking jokes when things became too serious and mainly for not letting me give up. (Melissa Ait Amrane)

To our friends and family for helping us survive all the stress from this year.

Most of all, we are fully grateful to each other.

Abstract

The current study gives attributes to Bret Easton Ellis' popular novel *American Psycho* (1991) by delving into the mental illness of the story's main character, applying Sigmund Freud's psychoanalytic theory. The purpose of this article is to demonstrate Patrick Bateman's personality intervention in every situation. It can therefore be a mixture of a person who has all the characteristics of a perfect man during the day and an obsessed, violent and schizophrenic person at night. On closer inspection, Patrick Bateman practically illustrates the absence of self, an id, which is allowed to take control of its most wicked delusions; while his superego only focuses on aberrant morality. This exposes the fact that Bateman is not able to distinguish reverie from reality. Moreover, Patrick may seem mean, built without attachment and without regret, but in reality, he also has his needs that push him to act like this .

Keywords: Patrick Bateman, schizophrenia, *American Psycho*, Psychoanalysis, Bret Easton Ellis.

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General Introduction

Even though it is difficult to precisely delineate the starting point of the period of postmodernity, it is clear that nowadays society is no longer in the modern era. The transition from modernity to postmodernity is defined by a rapid shift in social organization. Furthermore, society is shifting from collectivism to greater individualism, which has a negative impact on family unity and married couples. In addition, the modern epoch is marked by the rise of mental disorder in society. Whereas, personality disorder and mental illness is not a new topic for discussion in literary studies. To put it more simply, the postmodern age produced a cultural and social context in which a number of discourses might be used to discuss lunacy. Madness looked to expand beyond rare mental disturbances, through significant mental diseases and neuroses, to a fundamental cultural condition, and it continues to do so. Both postmodernism and its literary outputs place an unprecedented emphasis on insanity.

The thing about mental illness is that it is a disaster. Being mentally ill is such an unpleasant feeling, which makes people despise themselves since the problem is in their minds. That is to say, it is their mind that is sick. Who are those people if they are not their minds?

According to the international alliance on mental illness, more than half of the population will be diagnosed with mental illness in their lifetime. But, unfortunately not everyone will receive the help they require. Despite the fact that mental disorder or psychopathy is common and may affect anybody, it still has a significant stigma. Thus, this stigma makes people hesitant and ashamed to seek help.

Mental disorders should be treated in the same way as physical ailment. In fact, they are totally linked to each other. The two cannot be separated because the entire body is intertwined and interrelated. The brain is an organ like any other in the human body, and it may be injured just like everything else. That is, when the brain is sick, it does not just affect

the brain; but it affects the entire body and overall well-being. Even though, acceptance and understanding of mental disease have come a long way from where it used to be, but there is still room for improvement.

One such mental illness is schizophrenia, which is derived from the Greek words “schizo” means split and “phrene” means mind. According to *the internet Encyclopedia*, hallucinations, paranoia, and delusional behavior are all symptoms of Schizophrenia, a well-known emotional and mental condition. In contrast to many other disorders, Schizophrenia is mostly influenced and produced by the outside world. People that are suffering from this disorder often have trouble distinguishing between their imagined and real worlds. Another key fact about Schizophrenia is that it is frequently caused by stress and manifests over time. Hence, a large deal of literature has been devoted to and analyzed this phenomena, contributing great and extremely interesting data on causes, diagnosis, and treatment of Schizophrenia. Generally, postmodern literary works are the most adequate and more interested in psychological topics.

It is hard to define postmodernism because it is vague and everyone has his or her own definition. A few would say it started within the 1950s and others say it started with the tearing down of the Berlin wall in 1989. However, the term postmodernism was first used by the French theorist François Leotard, in his book *The Postmodern Condition*.

Postmodernism may be a term connected to suggest a reaction or response to modernism within the late twentieth century. In other words, concurring to researchers this period marked a departure from modernism. Subsequently, it rejects everything modernism champions. Whereas postmodernism appears exceptionally much like modernism in numerous ways, but it contrasts from it in its demeanor toward several of these patters. Modernism, for occurrence, tends to show a divided see of human subjecting and history, but presents it as something awful and tragic. Postmodernism in contrast does not lament the thought of

fragmentation. Therefore, believes in relativism asserting that there are no absolute truth and that people intellect is not the center of the world.

Thus, postmodern literature could be a frame of writing which is marked, both stylistically and ideologically, by a dependence on such literary traditions such as: fragmentation, paradox, unreliable narrators, parody, dark humor and the use of collective voices. Postmodern writers rejects outright meaning in their novels, stories and poems. They point out that narration is not such an innocent act as realism implies. Meaning that, every act of telling a story involves an interpretation on the past of the narrator. Nevertheless, instead they highlight and celebrate the possibility of multiple meanings and different realities, or a complete lack of meaning, within a single literary work. Hence, postmodern literature moreover frequently rejects the boundaries between “high” and “low” shapes of art and writing, as well as the distinctions between divers genres of writing and narrating. Here are a few illustrations of complex methods that are frequently utilized in postmodern literature. Pastiche; which is the taking of various thoughts and ideas from ancient writings and literary styles and gluing them together to form modern styles. Intertextuality; it is the affirmation of previous literary works inside another literary text. Metafiction; which is knows as a technique by which a work of fiction reminds its fictious nature. Or simply it is a break of fiction. To sum up, postmodern authors combined what they knew before with new way at looking at things. They have created a new revolution in literature, by breaking down the literary conventions of the previous predecessors. There is great freedom in themes, with postmodern writers everything can be a subject of writing. In addition to that, this freedom revolutionized the framework of writing novels. There were new techniques in which they wrote their own texts. Which insinuates that they have not gave much importance to the fact of trying to depict reality. Postmodern writers changed their own way of presenting these things. How? If we take the example of the plot, there was a kind of respect of the linear way of narrating a story. That is to say, the narrative has a chronological order that should be respected for the sake of trying to help the readership

to understand the events. They used to give so much importance to the way of presenting the literary narrative. However, with the postmodernists, these kind of things had been broken ... Bret Easton Ellis can be a great example of what have mentioned above, since one of his most successful novels has been banned.

Many critiques have been conducted on Bret Easton Ellis's *American Psycho* in which they studied them from different perspectives. However, this present work will try to focus on the most relevant ones.

American Psycho got many critiques. Irvine Welsh in his article "*American Psycho* is a Modern Classic" published in The guardian News website of the year, states that *American psycho* is among the boldest novel of our time because it contains verdicts which focuses on mainly extreme violence .Also, it includes the woman's issues and when reading the novel we feel the excessive discomfort. Relying on the article, the novel is a black comedy, which reflects the world we live in a world devoid of compassion and empathy. The article confirmed that the novel redefines the American dream, as distorted by individualistic consumer capitalism that drove Patrick Bateman to become a murderer. Besides, the reader is implicated in both violence and objectifying processes of consumer society which makes the reader makes moral judgment. Easton Ellis's novel makes a comment on the ugliness of modern capitalism and its relentless consuming-towards-extinction programmer.

Paul Rollert in his article "The Savage Ethics of American Psycho " published in the chicago booth review, apprise about cultural consequences of contemporary capitalism, where the appearance is taken over, and the author goes above and beyond a satire of simple narcissism or even consumerism in the extreme . Also, the article added that The iconoclastic economist Thorstein Veblen had reached something of a similar conclusion not long before Weber. For him, however, rather than replacing a divine injunction, the sporting quality of contemporary capitalism had more to do with a vacuum left by a world that was no longer

characterized by the barbaric practices of pillage and plunder. When those undertakings gave way to the hustle and bustle of business, he said, the predatory instinct was turned into pecuniary drive.

Carla Freccero in her article " Historical Violence, Censorship, and the serial killer: The Case of American Psycho" published by The Johns Hopkins University Press, states that American Psycho is narrated in the first person voice of a serial killer. «seriality" of his act of violence marks the place of recognition of this disavowal. Somatized in the figure of a serial killer is an ideology of violence that presents violence as something originating in the private sphere. The article suggest a solution, which is killing the serial killer so that problems go away. The article spoke about the book publications and mainly about the ones who were for its publication and the ones who were against by giving many arguments from journals and else. Addedly, they criticized the absence of the formal or the stylistic surface/ depth model in Ellis's character portrayal. Moreover, critics' reproach Ellis that he precisely does not provide a psychologized narrative of origins. Critics who denounce *American psycho's* refusal to provide an inner truth for his character monstrosity , and this what distinguishes the author Ellis from his serial killer protagonist, for the novel demonstrates that there is no truth to be found beneath appearances. The article added that the story *American psycho* tells the story of superego, the father, the law and the sadism and violence of the law are enacted upon the bodily ego and the self. The article ended by saying that American psycho charts its affinity with, and fragmentation of, a history of hellish visions of history.

Alex E. Blazer in his article "Chasms of Reality, Aberrations of Identity: Defining the Postmodern through Bret Easton Ellis's American Psycho" published in *Americana: The Journal of American Popular Culture*. Started by giving us a glimpse about the book, about Patrick Bateman and the psychopathically unreliable narrator by giving some hints about the reasons that made Patrick Bateman a serial killer, saying that Patrick Bateman is a product of postmodern popular culture. In addition, he was fixed on the psychic economy of neurosis and

from alienation from society, family, and oneself due to the rising bout between a conservative Victorian past and an ever-accelerating industrial future. The article states that all that matters to Patrick Bateman is hedonism and consumerism and all that matters to him is his personal satisfaction ; he does so to cover his innermost self.

Sonia Baelo Allué in her thesis " the aesthetics of serial killing: working against ethics in the silence of the lambs (1988) and american psycho (1991) ". Started by explaining what serial killer fiction is by giving many examples to get to the part where she speaks about the importance of the aesthetics in the novel .Sonia baelo Allué began with a small summary of the book because it includes many important parts, which are related to her thesis. Then, she start analyzing the serial killer in *America psycho* and comparing it to another serial killer in *The Silence of the Lambs*.

Samuli Kauppila in his thesis " Consumed Lives : The Relationship Between Consumerism and Violence in Bret Easton Ellis's American Psycho", The thesis confirmed that violence in *American psycho* was a way to gain attention in the consumer society. The thesis studies postmodernism both as a literary form and as a social phenomenon and examined how the satirisation and criticism of postmodern consumerism is constructed within the novel.

From the above review of literature, it is obvious that many researchers approached *American Psycho* from different perspectives .Yet, to my mind, the work has not been done before .Therefore, this present work will focus primarily on answering the questions that often arise about the subject of *American Psycho* which are mainly related to the personality of Patrick Bateman.

Significance of the study

Our intention in choosing this theme is to explain how mental disease has deeply affected humanity. Indeed, this research paper is going to shed light on different traumas and

personality disorders, depending on a unique novel written by postmodern author. *American Psycho* written by Bret Easton Ellis in 1991. We have chosen this novel not only because of his success, but also in order to show through this study one of the significant signs of the influence of postmodernity on one's personality.

Statement of the problem

Both Bret Easton Ellis is widely considered among the most valuable authors, who contributed in the spread of the postmodern American novel wide world. As he has received numerous honorary prizes. Bret Easton Ellis remains a strong example of a brave writer, since after twenty years of the film adaptation of his novel *American Psycho*; the author maintains his standing as someone with an honest artistic vision. Because he is an honest writer and artist, Ellis is frequently the subject of controversy. Thus, *American Psycho* elicited shock and disgust while garnering praise for its satirical and gory theme. As a result, the purpose of this research paper is to conduct additional research on the theme of personality disorder in postmodern literature using a psychoanalytic lens.

Aim of the study

The purpose of this work, therefore, is to describe the main features of the social changes and the impact of these changes on the development of personality. However, the research will also analyze the personality disorders of the main character, for the sake of trying to comprehend the reason behind his strange behavior.

Research Questions

The research intends to critically address the following central questions:

- What are the major differences between psychopathy and sociopathy?
- How does psychoanalysis contribute in examining the psychological aspect of characters?

- To what extent did Bret Easton Ellis excel in conveying the characters' psychological state?

Methods and Materials

Since this research is concerned with personality disorder and mental illness, it will be considering one significant critical theory, which is psychoanalysis by using a unique explanation to answer the specified questions and thus achieve the study's objectives. The current analysis is based on a psychoanalytic examination, as well as a description of the characters' mental state.

Structure of the research

In terms of structure, the thesis will be divided into a general introduction, three chapters, a general conclusion, and a bibliography. The first chapter, entitled "A general review of *American Psycho*", is composed of the author's biography, which includes a list of his major works and achievements, a brief synopsis of the novel. Moreover, it tackles the issue of capitalism and how postmodernism influenced the characters in the narrative.

While the second chapter, labeled "An Introduction to Psychoanalysis", focuses on defining psychoanalysis and giving a theoretical framework for it. It also defines psychoanalytic literary criticism and provides information about the most crucial pioneers of psychoanalysis and their fundamental theories.

The third and last chapter, however, entitled "Personality Disorder and Mental Illness in Postmodern American Literature" analyzes the behavior of Patrick Bateman. Additionally, it gives a basic summary of his character traits, discusses their major differences, and classifies the characters after being analyzed. Finally, it examines personality disorder in the postmodern world.

The General Conclusion concludes the findings and the main ideas while emphasizing the importance of the research.

CHAPTER ONE
General Overview of Bret Easton Ellis's
American Psycho

1. General Overview

What is conflicted about *American psycho*'s book is that in one hand, it makes some crucial points about a certain kind of rabies in American culture, and does so in a stylish aesthetically pleasing way but on the other hand; it ends up becoming just another sad, violent, nihilistic piece of the same culture that it is complaining about. The book uses senseless violence to complain about senseless violence but it is also a satire; a caricature of a certain type of person that exaggerate one of their traits to a huge degree. The author is Bret Easton Ellis who is an American author based in Los Angeles who broke out around the age 21 with less than zero heavily inspired by Hemingway in Stephen King, his writing style is strange, forever modern, iconic, cold neutral ,detached, horror minimalism and far more cynical but very critical and cruel. The caricature in the book is an American businessman, and the trait is the superficiality or their inhumanity and every character in the novel just seems insane, outrageous. The book is written in the first person narrative, the main character is Patrick Bateman who is a serial killer and a Manhattan investment banker. Hence, the narrative is composed of his neurotic thoughts displayed in excruciating detail. It's set in the late 1980s and the whole book is very stream of consciousness where the reader is trapped in the mind of Patrick Bateman the whole time and he is very concerned about his personal appearance, where everything is very superficial. Adding to all that, he gives a very extensive descriptions of his daily regiments, places that he goes to eat, the clothes he wears and all the murders that he executes and This quote definitely sums him up.

“J&B I am thinking. Glass of J&B in my right hand I am thinking. Hand I am thinking. Charivari. Shirt from Charivar. Fusilli I am thinking. Jami Gertz I am thinking. I would like to have fuck Jami Gertz I am thinking. Porsche 911. A sharpie I am thinking. I would like to own a sharpei. I am twenty-six years old I'm thinking. I will be twenty-seven next year. A Valium. I would like a Valium. No two Valium. I'm thinking. Cellular phone I am thinking.”(Ellis ,1991, p. 95)

1.1 The book banishment

The book was banned for obvious reasons due to its violence. The book was supposed to be published by Simon and Schuster in 1991 but the company withdrew from the project because of aesthetic differences that is why Vintage Books picked up the rights for the novel and they published it. Many people thought that the book was going to end Bret Easton's career and obviously it did not. Also, he received numerous death threats, lots of hate mail. He only the Los Angeles Times that gave him such a good review which led a lot of people cancelled their subscriptions. In the United States, the book is named the 53rd most banned and challenged book from the American Library Association. (J.P. Rollert, *CHICAGO BOOTH*)

1.2 The music bands in the book

Phil Collins is an important part in *American Psycho's* book because the passages that describe him, especially contrasting him with Peter Dinklage and the two different lives that the band Genesis had and that really sums up what's going on emotionally in the book because the first part of Genesis had Peter Dinklage as the lead and he was writing poetic, emotional, musically interesting things and then the band got taken over by the drummer Phil Collins, and it became just straight up pop and basically dummy music to workout in the 80s but way more commercially successful. Moreover, it is not possible that anyone can listen to the two different phases of Genesis and not get the feeling that something human was lost along the way. This book shows that the transition into 80s consumer hyper self-interested culture led to the loss of humanity. The music has a lot of the soul just went away just like Patrick Bateman's soul. Songs like Salisbury Hill or In Your Eyes or Rhythm of the Night or Invisible Touch, which summed up what he was trying to say; that loss of humanity, that loss of liveliness and in some level Patrick is trying to get back and he approaches this in a terrible way through murder because it is the only way he can connect to humanity.

Genesis, Huey Lewis, Whitney Houston and there is a bunch of musicians referenced in the book, but probably the most would be Phil Collins Genesis and Huey Lewis and Whitney

Houston. The book has a great concern with pop Music of the 80s and they will even be entire chapters devoted to Phil Collins or Huey Lewis analysing one of their albums and that shows how insane the character is.

2. American consumerism

The constant repetition of analysing clothes, analysing food and music and Items in his apartment speaks just that Intensely Consumeristic language over and over again, and that also showed how ridiculous he can sound and because he is obsessed with material things, obsess over their appearance, over a musician and just turn them into just an idol and idolising the wrong thing. In the beginning of the book, it seemed very entertaining by the way he references things or goes to another restaurant describes the food...etc.

The consumer language in the novel was a really clever tool; it Highlighted what sick the main character was and it was really a unique way of keeping tension in the novel, especially in times where it would seem like nothing is going on except he's just describing his apartment or describing a restaurant but sustaining it in that high detailed of way which makes the reader extremely uncomfortable and even the little details are completely insane.

It would be hard to read the book and not see a lot of corollaries in culture today in America. Moreover, to suss out a kind of warning in the book that would probably people should watch out for being so narcissistic for being just professional consumers for being callous towards other people, people in general today as technology started to advance they have lost that connexion talking to each other and that was something that Bret Easton Ellis explored with *Less Than Zero* and with this it turned the volume up all the way. The book was definitely into something with this obsession people have with status, Patrick will nearly cry or have to go kill somebody just because he doesn't get the reservation that he wanted for restaurant, and it's clear that he does not even care about the food so much is just the fact people know that he could get a reservation at the Glitziest place in town.

3. Violence in the book

American psycho speaking of the violence in the novel, violence actually has a completely diminishing effect and it is pretty horrific. It starts with a stabbing and then getting into basically experimenting on bodies, especially women like exploding boobs, opening up cavities and having sex, killing Kids, animals, dogs. That is what made violence obvious in the book, the novel definitely had the horror aspect of it and was gratuitous with the violence but the book was working with a little bit more lofty ideas because there was something valid like trying to say about culture and human nature and the violence was a tool to show that. From a writing perspective using the form to match the content, a form that is repetitive; cold, drawn out, and boring in a way to reflect a person who is morally outraged. In addition, regarding the violence in the book there is *less than zero*, which is one of the best books by Bret Easton Ellis that tries to make essentially the same point as *American Psycho*. but it was so much more subtle because it was more of a realistically grounded novel and it confirms that Bret Easton Ellis Obviously was a nihilistic person .

4. Depersonalisation

When reading *American psycho* we can't deprive ourselves of seeing the eye-catching depersonalization,

“Everything failed to subdue me. Soon everything seemed dull: Another sunrise, the lives of heroes, falling in love, war, the discoveries people made about each other. The only thing that did not bore me, obviously enough, was how much money Tim Price, mate made, and yet in its obviousness it did. There was not a clear, identifiable emotion within me, except for greed and, possibly, total disgust. I had all the characteristics of a human being- Flesh, blood, skin, hair - But my depersonalization was so intense, had gone so deep, that the normal ability to feel compassion had been eradicated, the victim of a slow, purposeful erasure. I was simply imitating reality, a rough resemblance of a human being, with only a dim corner of my mind functioning. Something horrible was happening and yet I couldn't figure out why- I couldn't put my finger on it.”(ELLIS 271)

He goes to all the expensive restaurants, He has a woman, he gets out any day, he kills them and it just gets worse and worse. The book spends almost no time trying to humanise Patrick and there is only a couple of dim hints that show that he is a person underneath all this, that was when he was trying to break up with Evelyn and he said:“Might need to engage in homicidal behaviour on a massive scale. Cannot be corrected, but I have no other way to fulfil my needs.”(Ellis ,1991, p. 338).

5. Plot overview of *American Psycho*

American Psycho by Brett Easton Ellis begins with a quote from Dante’s *Inferno* *Abandon all hope ye who enter here....*, graffitied across the side of a bank in blood red paint. It is the late 1980s in New York City, the reader is introduced to the novel narrator Patrick Bateman A twenty-seven year old Wall Street investment banker who relays the action of the novel as well as his innermost thoughts, opinions of others and musings on popular culture, is with his friend Timothy Bryce on their way to a dinner at the home of Bateman's girlfriend, Evelyn Richards. Evelyn's best friend, Courtney Rawlinson, with whom Bateman is having an affair, will also be in attendance, along with two friends of Evelyn Stash in Bandon strange, artistic types who graduated from Camden.

From this first dinner, Bateman goes on to relay the stream of consciousness musings and events of his highly regimented life. He describes his morning routine, which consists of a fitness regiment, skin care regiment and a carefully planned breakfast. He watches the *Patty Winter* show, a daytime talk show religiously, often calling his friends to ridicule the guests for their strange habits, fears or perversions, and is always renting and returning VHS (**video home system**) tapes of his favourite films. Bateman and his circle of Wall Street, friends which often include price Craig McDermott and David Van Patten, Dine in only the cheapest and most expensive restaurants were only the finest designer clothes and pay attention to only the most physically attractive women, those they deem hard bodies. What may appear at first to be the perfect life for a wealthy man immersed in the capitalist, materialistic Society of

1980s Wall Street, however, has a dark underbelly and Not only is Bateman unhappy in his relationship with Evelyn, he has a sex obsession and occupies most of his evenings with lovers, porn, and prostitutes. He and his friends are also heavy drinkers and drug users and Cocaine is the drug of choice for the men, while Courtney and other women tend more towards anti-depressants and other pills.

In his world of extreme capitalism and consumption, where people are simply other objects to be valued or discarded, Bateman and his vices are isolated inside his own mind. To top it all off, Patrick Bateman is revealed as a sociopath like serial killer. Early in the novel, Bateman Fantasizes about committing violent acts. When he is out to dinner with Evelyn or at a nightclub with his friends, for example, he will describe the people things he would like to do to others. He also references murders he has committed in the past, though it is initially unclear whether these events truly transpired.

As the novel continues, however, Bateman's violent thoughts are accompanied by violent actions, as he describes in detail acts of rape, torture and murder. Patrick Bateman kills people who he believes are devoid of value and one of the first attacks the reader experiences through Bateman's narration is the murder of a homeless man named Al and his dog ,Bateman spots him sitting on the sidewalk and stops to taunt him, calling him worthless and disgusting and asking why he does not simply get a job and Al begins to cry and then Bateman suddenly stabbed him in the eye then after slicing and gouging out one eye, Bateman goes after the next ale's dog begins to bark and Bateman stamps on his legs, breaking them and he tosses a quarter at the man and walks away. Later in the novel, he will see all again and stab him to death on the street.

Bateman also describes to the reader the torture and murder of a number of women; he hires called girls to come to his apartment or occasionally takes a woman home after a date gets them drunk or high and has sex with them and the sex which he describes graphically is

often coercive and very rough and leads into Bateman raping the women, tying them up, and slowly torturing them to their deaths. The most prominent murder committed by Bateman in the novel is that of Paul Owen a fellow Wall Street investment banker who Bateman despises , Owen is the manager of the mysterious Fischer account a bank account Bateman is obsessed with and always asking after. On top of that, Owen is constantly confusing Bateman for another banker named Marcus Halberstam. One night, Bateman, or rather, Halberstam takes Owen out to dinner and he gets him incredibly drunk, has him pay the cheque and the two go back to Owen's apartment, there Bateman murders Owen with an axe and cleans up the scene, packs his suitcase of Owen's things and books a one way ticket to London to throw off any suspicions surrounding Owen's disappearance. Bateman disposes of Owen's body, but will later use his apartment for other murders and leave a number of dead bodies behind.

One day while at work, Bateman's doting Secretary Jean tells him that a detective has come to see him. The Detective, Donald Kimball, tells Bateman that he has been hired by Paul Owen's girlfriend to investigate his disappearance. He wants to ask Bateman for some general information about of basements, where abouts on the night of the disappearance and Bateman tells Kimble that Owen was part of that whole yell thing and ate a balanced diet, and that he had a fictional date with a woman named Veronica on the evening in question. When Bateman asks Kimball if Owen Allen has been seen by anyone in London, he replies that yes, two people have mentioned possibly spotting him on the other side of the pond then some what relieved Bateman ends their conversation. Meanwhile, Bateman is growing more and more erratic in his behaviour and sadistic and reckless in his crimes. His drug use increases heavily as he begins adding to his cocaine habit and addiction to a number of different pills, leading to frequent hallucinations.

He also descends into cannibalism, at one point taking the reader through the meticulous preparation and consumption of a woman's flesh. Bateman also stops reserving his killing for people who may not be missed. He murders his ex girlfriend Bethany after getting her drunk

at lunch, and even stabs a young child to death in a public park. One night, as he is walking through New York, Bateman sees a man playing saxophone on the street corner and bateman quickly pulls out a gun and shoots the man to death, not noticing that he is within sight of a police car. This begins a police chase throughout Manhattan, during which Bateman kills several other people, including a taxi driver whose car he hijacks. The chase ends with Bateman hiding in his new office as swat teams and helicopters surround the building, hysterical, Bateman makes a phone call to his lawyer, Harold Carnes, and confesses all of his crimes, including the murder of the missing Paul Owen. Batman Begins to hallucinate, staying in the office until the sun starts to rise and then breaks from the action to detail to the reader, the entire career of the band Huey Lewis and the News.

Days later Bateman somehow still free and living his normal life returns to Paul Owen's apartment, preparing to be greeted with the smell of rotting corpses. Instead, he finds the apartment open and miraculously clean a realtor is showing the apartment to potential buyers. She asks Bateman if he saw the ad in the times. Bateman looks around in disbelief and quickly leaves. Several weeks later, at the opening of a new club, Bateman spots his lawyer across the room. He decides to go over and confront him about the voicemails he left the night of the police chase and Carnes his lawyer is amused mistaking Bateman for someone else and teasing that the joke was unbelievable because Bateman would never be able to commit the acts described in the voicemail. What's more, Carenes tells him Bateman could not have killed Paul Owen because he dined with Owen twice just the week before. The novel ends much like it began, with Bateman out for drinks with his friend discussing clothing, their work and other vacuous topics. The reader is left to wonder how Bateman scattered life of drugs, sex and violence will continue as his eye is caught by a sign hung on the wall of the bar .the sign reads "this is not an exit."(Ellis, 1991,p.399)

6. Capitalism and Postmodern condition in *American Psycho*

American psycho is about how the wealthy protect and maintain their power and their privilege, since we are living in a society where there are legit paedophiles amongst the wealthy, right at the highest levels. The allegory between a serial killer and a paedophile is pretty tight. Patrick Bateman, even though he is a serial killer and a sociopath, the wealthy and the corporate capitalism will protect people who they know are doing evil things because it certainly not in their best interests to pursue any form of justice, because corporate capitalism does not care about the people that Patrick Bateman kills and about these children who are being exploited and about paedophilia and the sex trafficking rings...etc. In the novel, the woman wants to sell the apartment and the lawyer wants to protect not only his client, but his firm because they are just obsessed with their own prestige.

American Psycho, beneath the surface, was originally a postmodern novel. We find in the novel the ambiguity as a criticism of modernity, postmodernity, capitalism and neoliberalism all at the same time. The vulgarity of Postmodernism itself so brilliantly captured in the novel, and that is what makes it so important. The book takes it to an extreme; it contains full pages of the main character, Patrick Bateman simply listing all the objects that he owns. He has no inner identity, no positive content or personality. Rather, he is one sign among others differentiating himself from those below him simply with the objects that he owns. The characters constantly become mixed up and confused because people refer to each other by the wrong names as they lose their inner identity's notice. For example, the amount of attention that is given to their contact cards. This is not because of the usefulness of the contact cards, as the characters cannot even remember each other's names. Rather than different cards, their print, their fund, their color forms a hierarchy of objects that establish a sense of status.

Jean Baudrillard in his first book *the System of Objects* wanted to show the way in which the objects that surround us reflect the social structures of our period and he begins by describing

The typical bourgeois interior is patriarchal; its foundation is the dining-room/bedroom combination. Although it is diversified with respect to function, the furniture is highly integrated, centering on the sideboard or the bed in the middle of the room. There is tendency to accumulate, to fill and close off the space. The emphasis is on unfunctionality, immovability, imposing presence and hierarchical labelling. Each room has a strictly defined role corresponding to one or another of the various functions of the family unit, and each ultimately refers to a view, which conceives of the individual as a balanced assemblage of distinct faculties. The pieces of furniture confront one another; jostle one another, and implicate one another in a unity that is not so much spatial as moral in character (Baudrillard,15)

Such a structure reflects a society that is characterised by strict and stable social roles, and clearly defined social hierarchies and postmodern society and in all furniture becomes movable, replicable, replaceable and multi functional. Social hierarchies become replaced with hierarchies of objects and this does not simply mean that class mobility increases, but rather that both the people holding certain social roles and the social roles themselves become disposable. In the novel, none of the characters works, and whenever one of them dies or disappears, nothing changes and people barely notice. Productivity itself becomes just one sign among others for Baudrillard, just like a child being raised by wolves becomes more like a wolf and people being raised by objects become more like objects themselves Replicable, disposable. Another characteristic of the postmodern condition is hyper reality; this refers to the way in which the unreal simulations of reality start to seem more real than reality itself, Patrick Bateman is a violent psychopath who tortures and murders people and nothing could be more real than the flesh that he exerts violence upon. Yet, this has no effect on his social life, the way he presents himself as what is seen as real like when Bateman returns to a house in which he had left several corpses. In addition, all of them are gone, with the house being renovated after killing his colleague Paul Allen, he leaves a fake voice message on his phone

saying that he went to London and this is enough for other people to claim that they actually spotted Paul in London. According to Baudrillard in postmodernity; objects have won they have conquered and the subject has lost. Patrick cannot confess to his crimes, even if he wants to because he is trapped in the system of objects he has found himself in, and none of his decisions seemed to matter, no matter how extreme, no matter how much you push them to their limits, the object triumphs over the subject and an illusion triumphs over reality.

Conclusion

“Nowadays people know the price of everything and the value of nothing”

- Lord Henry, in *The Picture of Dorian Gray* by Oscar Wilde

The cynicism is notion that humanity is greedy, selfish, dishonest, and all what matters is their self-interest and the reason behind cynicism is to refuse intimacy and cooperation and for them is preferable to hurt others and mistreating them to avoid being hurt, therefore, cynics create the exact conditions they fear.

The cynicism and the nihilism in the book makes the readers complaining about all those things that spread nowadays, especially with kids that misinterpreting a lot of things like real violence, real nihilism, real destruction and in this case, they become obsessed with death and destruction and this is self-defeating and sad, that is why the book is a big red warning flashing sign because the main concern of this novel is more of just a crime thriller than some deep existential peace.

CHAPTER TWO
An Introduction to Psychoanalysis

Introduction

The major aim of psychoanalytic criticism is to demonstrate that the structure of a literary or culture work is always shaped by complicated and frequently contradictory human impulses. Psychoanalysis examines the inner-self inside individuals focusing on power microstructures and minor household situations. However, psychoanalysis not only analyzes the creation of individuals but also aids in the understanding of the construction as a whole; a study of variety of cultural and social events. As a result, during the previous two decades, psychoanalysis has had strong influence in cultural and literary studies. Psychoanalysts add to complexity of psychoanalysis that has undergone several alterations at the hands of very influential individuals. Now, it is so vital to distinguish between theories and specific thinkers affecting study and education. Sigmund Freud the founding father of psychoanalysis, Jacques Lacan and Carl Jung are the most significant thinkers in the field of literature and culture nowadays.

Psychoanalysis treats mental disorders by investigating the interaction between conscious and unconscious aspects in the minds. Psychoanalytic criticism on the other hand, is a branch of literary that focuses on using psychoanalytic approaches to analyze literary works.

The current chapter brings forth a theoretical background on psychoanalysis. First by giving a detailed definition to the concept, discovering its origins. Then, trying to depict how psychoanalysis influenced literature, also find the link between them. Furthermore, the chapter shed lights on the main proponents of the psychoanalytic theory as well as their underlying theories. Finally, it brings into study the perspective of Sigmund Freud on psychopathy.

1. What is psychoanalysis?

According to *the internet Encyclopedia*, psychoanalysis is a strategy that treats mental disorders based on psychoanalytic theory and stresses unconscious mental processes. It is also known as depth psychology. To put it in another way, Psychoanalysis is both a theoretical and

clinical approach that was founded by Sigmund Freud in the early 1900s, yet it is still being developed. In order to understand what psychoanalysis is, people must understand what it believes. Nonetheless, in psychoanalysis, human personality can be divided into two parts; the conscious and unconscious minds. Hence, the purpose of psychoanalysis is to make the individuals mind conscious of his unconscious defense mechanisms, to help the person identify and accept their defenses, which allow mature expression of these desires.

2. The origins of psychoanalysis

Psychoanalysis was created between 1897 and 1918. In 1896, Sigmund Freud coined the word psychoanalysis, which he later adopted for his own school and thought. (Barry 70)

During 1890s, Freud collaborated with the Austrian physician and scientist Josef Breuer on investigation of neurotic patients under hypnosis. Patients improved when the source of their ideas and impulses were brought into consciousness during the hypnotic state. After seeing that, most of the patients spoke freely without being hypnotized. With this in mind, Freud developed the technique of free association of ideas. The patient was encouraged to express anything that came to his mind, not taking into account its perceived relevance or appropriateness. Freud concluded that some patients sometimes had difficulties generating free connections since certain traumatic memories were repressed or kept back from conscious awareness. Traumatic sexual encounters were the events most often suppressed in the bulk of the patients who were treated during Freud's early practice. As a result, he thought that anxiety was a result of the suppressed energy (libido) associated with sexuality, which manifested in a variety of symptoms that acted as psychological defense mechanisms. Not only that, but also Freud and his fellows tried to give an appropriate definition of anxiety, which include fear, guilt, and humiliation that generated by thoughts of aggressiveness and hostility, as well as fear of loneliness by separation from a person on whom the suffer is reliant.

In three aspects, Freud used the word “die psychoanalysis” or psychoanalysis, first, as an explanation of the structure of the psyche, the growth of personality and psychopathology. The second is psychiatric therapy and the third is scientific research, which is an examination of a clinical observation called case study. Freud’s views were well organized with the publication of three books; *The Interpretation of Dreams*, *The psychopathology of Everyday Life*, and three essays on sexuality, which was a tremendous success for him. In his article “Beyond the Pleasure Principle”, he outlined his death instinct theory. In addition, the release of his book *The Ego and The Id* that had a huge impact on the development of psychoanalysis. Later, psychoanalysis was extended by his students such as Fred Adler with his *Individual Psychology*, Carl Jung with his *Analytic Psychology*, Harry Stack Sullivan with his *Interpersonal Theory* and Karen Horny with her *Feminine Psychology*. Throughout his free association, Freud was able to delve into the significance of dreams, slips of the tongue, amnesia, and other common blunders and faults. These findings lead him to comprehend the personality structure: the id, ego, and superego. The Id is an unconscious source of urges and impulses appearing from the individual genetic history, which are related to the survival and proliferation of life. By contrast, the ego acts at two levels of awareness: conscious and preconscious. It is the part of the brain that deals with reality: perception, cognition, and executive actions. Whereas the superego operates as a guardian, it also accommodates one’s beliefs and values, as well as familial and social conventions. (Fancher 32-40)

3. The influence of Freud on literature

Sigmund Freud and Carl Marx are the two key philosophers who have had the greatest effect on life and literature in this century, though both were born and died in the ninetieth. Marx was more concerned with society, while Freud was more interested with the person, since he is the founder of psychoanalysis, which has revolutionized psychology.

3.1. The impact of Sigmund Freud on poetry

Though Freudian Ideas have affected every aspect of literature, it must be conceded that they have had a greater impact on literary criticism (both theory and practice) than on creative writing. To put it another way, Freud has helped us comprehend and appreciate old poetry, novels, and plays more than he helped us generate new ones. Because of the work of Freudian psychoanalytic critic, we now have a far understanding of Hamlet, although no Freudian has ever created a better play than *Hamlet*. A literary piece no matter how right or profound, is not an instance of a theory. “The author who imagines that he can start with psychoanalysis and get at art is getting a terrible error.” Says Herbert Read. Though no novels have been produced to incorporate or demonstrate Freudian theories, there are a number of authors, who have a thorough understanding of them, which enhances the quality of their work. Consider works, as William Faulkner’s *The Sound and the Fury*, *The Stranger* by Albert Camus, Salinger the *Catcher In The Rye*, and *Complaint* by Philip Roth. (Md. Mahroof Hossain 3-5)

3.2. On the novel

Not only poetry and theatre, but also Freudian Psychology has influenced the English novel. The book, as a form, provides a broad range of possibilities for depicting a complex composition of human interactions in all of their complexity. The work, which comes closest to being a “slice of life”, represents such a complicated and detailed cooperation of psychological factors that drive people, whether consciously or unconsciously.

Sigmund Freud influenced English psychological authors such as James Joyce and Virginia Woolf. These writers’ use of the stream of consciousness approach mixes views of ordinary life with illusion, dream, and imagination. Joyce explored the depths of a dream-state in *Finnegans Wake*, which makes little sense to the average reader. By contrast, in *Pincher*, Martin Goldin depicts the protagonist’s mind when it is on the verge of extinction, as well as after his death.

3.3. On Literary Criticism

There is hardly no literary critic today, which is not familiar with Freud and Post-Freudian philosophers like Lacan, as well as feminist theorists. According to *The Internet Encyclopedia*, Literary criticism has developed increasingly since structuralism. Political science, sociology, psychology, economics, and even experimental sciences tend to interact and merge at the apex, forming a complete interpretive framework applicable to all information. It is no surprise, therefore, that there are not many completely Freudian literary critics, such as Ernest Jones, who psychoanalyzed Hamlet. Other notable critics who have made use of Freudian theories in their works include Richards and William Empson. Good critics like Edmund Wilson and the two mentioned above “allow psychoanalysis, to supplement but not supplant other bases of judgment” as Prichard puts it.

4. The relationship between psychoanalysis and literary criticism

As we have indicated earlier, psychoanalysis is a theory that has been established and applied to treat specifically patients who suffer from mental disorders. However, it also be credible as an approach for studying and interpreting literary works including poems, novels, dramas, short stories, and other literary arts. (Md. Mahroof Hossain 1)

As Barry explains:

“Psychoanalytic criticism is a form of literary criticism, which uses some of the techniques of psychoanalysis in the interpretation of literature. Psychoanalysis itself is a form of therapy, which aims to cure mental disorder by investigating the interaction of conscious and unconscious elements in the mind” (96).

The relationship between literary criticism and psychoanalysis is the by using the theory, the reader can easily understand the author’s way of thinking and his point of view just by analyzing the character’s personality. Besides, to the language employed that reveal more about the author and the hidden message behind the story. Even the unconscious mind of both

the characters and the writer can be provided into a detail examination to convey the message, to see beyond and demonstrate the writer's personal perspective. (Wolfreys 98)

Again, according to Wolfreys:

“Both literary criticism and psychoanalysis engage in the interpretation of the text-the former explicates or comments on texts, which have crafted and (usually) published. The latter uses artlessly spoken text, which are treated by the analyst as a source of information about the unconscious mind of the speaker, and used therapeutically.” (98)

5. The main proponents of psychoanalytic theory and their underlying theories

5.1. Sigmund Freud and the Freudian approach

Sigmund Freud is known as the founder and the father of psychoanalysis. He published his very first work *Studies on Hysteria* in 1895. The Death of his father was the reason, which pushed him to self-analyze and write *Interpretation of Dreams*. Subsequently, the father of psychoanalysis published diverse works, including “the Freudian slip” in 1901; it is devoted to daily life psychopathology. It examines the common tongue errors and slips. In 1907 with the help of his fellow coworker, Freud succeeded to create the Psychological Wednesday Circle for Jewish Psychologists. Not only this, he even had such a huge influence on many American theorists mainly after the publication of his *Five Lectures on Psychoanalysis* in 1910. Hence, one of his crucial contribution in psychoanalysis is the division of the mind. In other words, Freud believed that the most important aspect of human being is its psyche that is why he tried to divide it into three parts; the Id, the ego, and the superego. For him, each part of these three aspects hold a powerful control on the human personality, in such wise that have special and distinctive outcomes on the individual. In short, Sigmund Freud paved the way for others and was the one who contributed to the development of psychoanalysis theory. Despite all this, he remained modest and claimed that he is just a simple student of Joseph Breuer, not the founding father of psychoanalysis (Freud 181).

5.1.1. The Dream Work

From his very young age, Freud was always interested and fascinated by dreams, especially with relation to the study of the psyche. According to him, dreams reveal and expose the hidden devotion of an individual. Additionally, Freud believed that exploring the person's dream would attribute in revealing the features of their personality. He noticed the great effect of the latent content of a dream inside each individual, which will help to comprehend well the human psyche. That is to say, in order to decipher the meaning behind dreams, Freud took into account the importance of symbols in interpreting dreams. In 1899, the father of psychoanalysis founded the dream work hypothesis while publishing his seminal work called *The Interpretation of Dreams*.

5.1.2. The defense Mechanisms

Also refers to as the anxiety mechanisms that are used subconsciously. It works as a protection from anxiety. The ego defenses were acclaimed by Freud but his daughter Anna played such an important role in developing them, adding some of her own overtime. These defenses include projection, also known as displacement outward, which rejects the unpleasant thoughts, emotions, and ideas toward someone else. Displacement is when the Ego, the superego and the Id are not on the same wavelength, meaning that the Id ought to do something, which the superego is, unable to allow. Therefore, the Ego will take the place of the superego in order to find a solution and deliver the psychic energy of the Id. Undergoing is the process of imitating a productive behavior for a negative one. Repression, also called by Anna Freud "motivated forgetting" is involuntarily forgetting a stressful event to avoid feeling bad about it. Regression is the retreat to an earlier stage of behavior (childish level). In addition to, Denial which refuses to face reality and commonly seen with patients newly diagnosed with HIV or cancer. Identification reminds the person that the abused child will instinctively become an abuser when he grows up. Most of the ego defenses were developed by Anna Freud. (D P. Schultz and S E. Schultz 49-50)

5.1.3 The structural model of the human psyche

The psyche, according to Freud is divided into three aspects, the Id, the Ego, and the superego. The id is the unconscious element of the mind, it negotiates the internal impulses of all types or forms that an individual evolve from his infancy. The Id also refers to as the storage of the hidden memories. Thus, this structure of the mind hold mainly sexual, aggressive, and selfish desires. Whereas, the Ego is seen as the realistic part, which is in charge of awareness, since, it is the only part that is conscious. Also known as the decision-maker of the personality. Moreover, it integrates ideas before turning them into actions. The superego, is part of the unconscious and the conscious at the same time. It is the psyche's guide, as well as the reflection of certain moral values, which are associated with society. His main role is to command the Id's impulses. In brief, the superego is the one that is in charge of both the conscious and the ideal self. While the Ego and the Id are distinctive because the Id is somehow chaotic and unreasonable, whereas the Ego tries to satisfy the Id but in reasonable way. (D P. Schultz and S E. Schultz 45-47)

6. Alfred Adler and the Adlerian approach

Adler's school defined individual psychology as a community, social psychology and depth psychology. Adler was an outspoken supporter of psychology for child safety, focusing on the need of parents, schools, and social workers preparing children to make advantage of their position and authority. Adler was a socialist known also as social optimist. Moreover, he was an early supporter of feminism in psychology.

6.1. The Inferiority Complex

According to Adler, everyone experience the feeling of inferiority as a child and spends the rest of their life trying to compensate for those feelings .People handle their sense of inferiority in different ways during their transition from childhood reliance to adulthood freedom,. Some people use their sense of inferiority as positive motivators, attempting to develop themselves in order to resist their negative feelings of inferiority. Some, on the other

hand, become controlled and, as a result, restrict by a limited sense of inadequacy. These individuals are believed to have an inferiority complex because their minds are so consumed by the feelings that they are unable to manage properly. Thus, organic inferiority, spoiling and neglect are three main reasons of inferiority complex in children. In fact, Adler argued that multifunctioning physical parts or organs shape a person's personality by compensating for the defect or weakness. Effects to overcome organic inferiority can lead to artistic, athletic, and social success. However, if such attempts fail, an inferiority complex might develop. Spoiling; spoiled children have little social feeling and are irritable with others. Children who have been spoiled grow up believing that they are the most important person in any situation. When faced with hurdles to fulfillment, spoiled children begin to think they are lacking in some way. Neglect, which is related to unwanted children, may form an inferiority complex since their life was full of absence of affection and protection due to their parents' negativity. (D P. Schultz and S E. Schultz 111-13)

6.2. The Superiority Complex

The unbearable association of the feelings of inferiority and the inferiority complex can be changed into distinct hallucinations, also described by Adler as the superiority complex. These individuals may feel an internal self-satisfaction and superiority, with no need to exhibit it. Alternatively, they may feel compelled to fulfill this urge and work hard to achieve great success. Feelings of inferiority are a source of inspiration and ambition. Adler believed that people labor for something more. He did not mean aiming for superiority in the traditional sense. Trying to be better than others is not an arrogant or dominant trait. (D P. Schultz and S E. Schultz 113)

6.3. The Birth Order Theory

The birth order refers to the order a child holds in a family; being the first-born and second-born are generally considered as examples. Adler claims that the order in which a child is born shapes their development and personality. Diverse childhoods are created by being older or

younger than one's siblings are and being exposed to different parental views. First-born children have such a unique position; they have their parents all to themselves for a period of time. Because it is their parents' first time being parents, they tend to dole out attention to them, until the second kid comes; they get the impression of being dethroned. Second-born children began their lives by sharing the attention of their parents with the firstborn. By having an older sibling as a role model, the second- child often tries to catch up with them. The youngest children are motivated by the desire to surpass their older siblings. As they grow up, they may retain the helplessness and reliance that they experienced as children. Last-born are excellent performers in any career path they select as adults. The only children never lose the position of primacy and power they hold in the family. If you are an only child, you have been surrounded by adults since birth and this causes children to develop early and exhibit adult characteristics. Only children are the only ones who have learnt neither to share nor to compete. (D P. Schultz and S E. Schultz 117-19)

7. Other perceptions in psychoanalysis

Jacque Lacan and Carl Gustav Jung were the most important psychoanalysts since Freud. They introduced a new version of psychoanalytic theory. Lacan was a psychiatrist and the first theorist who introduced psychoanalysis in France. In 1932, he published his doctoral thesis *Paranoiac psychosis and its relation to personality*, in which he studied a case of a woman who tried to murder a well-known actress because she thought that she is spreading false statements about her. In 1934, Lacan joined the Paris psychoanalytic society. Besides, he also gave a presentation titled "the mirror stage" it was his first contribution in the field. He tried to combine his ideas with Freud's to obtain new ones. Lacan was not afraid to speak out his theories, which included a variety of fields such as literature, linguistics, mathematics, art and philosophy. He founded and reorganized the Freudian school of Paris in 1964, which he later called the school of the Freudian cause. (Gabbard, et al. 225) Among his fundamental theories, we can find the mirror phase theory. While publishing his paper on "The mirror stage

as Formative of the Functional of the I as revealed in Psychoanalytic experience” in 1949, Lacan stated that the mirror phase generally develops within the children whose ages are between 6 to 18 months. He believed that the first time an infant sees his reflection in the mirror is the moment where the child recognizes himself as you; he develops a sense of the self. Before this transition, the child does not think of himself as an individual but as a unified subject. During the period, the child is usually fascinated by his image and tries to play with it. Although, the idea of having a real identity confuses him. Throughout the phase, the infant becomes aware for the first time that his body has a total form. In the mirror stage, the kid is in a state of confusion that leads to an illusion to imagery. When the infant starts to develop this new identity, the ego will find a way to help them make sense of themselves and protect them against real desires. Lacan emphasizes that the main goal of the current theory is to describe the child’s whole development of personality, perceptions, and actions. (Gabbard, et al. 227-28)

The three orders, was another crucial theory founded by Lacan. As Lacan reiterated, the human psyche is structured into three distinct order, which are as follows “imaginary order”, “symbolic order”, and the “real order”.

- **The Imaginary Order** the imaginary order usually occurs at the age of 6 months. This structure is a register of images, identifications, fixations and idealizations, which governs the mind. The child cannot make a difference between his own imagination and the real world. However, between the ages of 6 until 18 months, he starts to acquire a kind of disjuncture for his mother, other individuals and objects.

- **The symbolic order** unlike the imaginary order, the symbolic order anticipates the father instead of the mother. During this stage, the infant tries to learn the language, order, law and culture. This register takes control at the level of difference and separateness. (Evans, 1999, 84)

- **The real order** the realm opposes any kind of symbolization. It represent aspects that men is unable to understand and reflects everything an individual cannot reach. Lacan delineates the real as impossible because it is excessively different from both the symbolic and the imaginary. (Evans, 1999, 162) (Gabbard, et al, 230)

However, concerning the Jungian approach, it was mainly based on The Personal and Collective Unconscious. The personal Unconscious consists of everything subliminal, forgotten, and repressed in an individual's life. It is similar to Sigmund's Freud idea of the unconscious. Between the ego and the personal unconscious, there is a lot of back and forth communication. Therefore, as we file more and more experiences in our personal unconscious, we begin to organize our encounters into what Jung called complexes. A core or pattern of emotions, memories, perceptions, and wishes structured around a similar topic is referred to as a complex. Some people have a power or status complex, which means they are obsessed with it to the extent where it affects their behavior. Although an individual with the complex is unaware of its repercussions, others can easily see them. Whereas, The Collective Unconscious, according to Jung, every individual carries the memories of its own ancestors in its subconscious. He believed that human beings are connected to each other through a shared set of experiences. Ego, our primitive past becomes the foundation of the human psyche. Carl Gustav Jung identified what he considered as similar themes and symbols that emerged in various regions of the world, when studying ancient cultures. He could not think of any other explanation for the similar symbols and themes spanning such great distances but that they were conveyed and carried in each person's unconscious mind. (D P. Schultz and S E. Schultz 89-91)

Accordingly, archetypes is another theory that include the persona, the anima and animus, the shadow, and the self. A handful of them are more developed than others, and they have a more constant impact on the mind.

- **The Persona** The persona archetype is how we present ourselves to the world as someone different from who we really are. Because we are obliged to be adapted to the world around us, Jung believed the persona is vital. However, the persona might be beneficial, but becoming too closely identified with this archetype can lead people to lose sight of their true selves and become damaging.

- **The Anima and Animus** The archetypes anima and animus correspond to Jung's idea that humans are fundamentally bisexual. The hormones of the opposite sex, as well as those of its own, are secreted by each sex. The anima is a feminine image in the man's psyche, and the animus is a male image in the female psyche.

- **The Shadow** The shadow archetype is the most powerful archetype, which encompasses the most fundamental, primordial animal impulses. The shadows are the behaviors that society regards to be immoral and sinful. Additionally, Shadow is the source of vitality, spontaneity, creativity, and passion.

- **The Self** The self-archetype demonstrates the unity, integration, and harmony of the complete personality. To Jung, the ultimate objective of existence is the pursuit of wholeness. The ego cannot begin to emerge until all of the other systems of the psyche have matured. (D. P. Schultz and S. E. Schultz 91-93)

8. The Role of Theory in human Personality

Theories are frequently underrated; some may say, "It is just a hypothesis". It is common to classify a theory as something abstract and speculative. A theory should be thought in a way that all the facts and the interconnections are explained in a form of a map that tries to organize the data and fit it into a coherent pattern. Hence, theories are used to describe a certain class of phenomena. In our case, the behaviors and experiences relating to personality. In order to find out whether aspects of the theory should be accepted or rejected, researchers must be able to collect evidence using one or more of the research methods. The most used

clinical method are the case study or case history. Psychologists attempt to look in their patients past and present lives to detect what is causing their mental problems. In establishing his theory of personality, Freud relied heavily on case studies, with a particular focus on sexual tensions as causal factors in neurotic behavior. The experimental method is a technique of determining how one or more factors or events affect behavior. Only one stimulus variable is permitted to run in an experiment designed by psychologists. During the experiment, all other factors are removed or kept constant. The experimental group and the control group are the two groups of subjects studied by the researchers. Researchers use the technique of the correlation method to look at an interaction between variables rather than altering an independent variable. Subjects are not divided experimental and control groups; instead, they are compared with their performance on some clearly identifiable variable, such as test responses or job performance measures. In conclusion, Personality theories must be capable of organizing and explaining personality data into a logical framework in order to clarify it.

(D P. Schultz and S E. Schultz 24-30)

9. Sigmund Freud and Psychopathy

Psychoanalysis pays tribute to the human mind and cares a lot about the inner world of the characters, which is full of chaos and despair. The psychopaths mind is very different from a normal person's mind, it is totally another matter. Accordingly, for the sake of understanding the brain of a psychopath, we should first comprehend his discrete experience of the world. It is unfair to judge the behavior of psychopaths before trying to understand the fact behind it and what push them to act and do such unfamiliar things without awareness. Conforming to Freud, psychopaths are obsessive compulsive by egoism and a strong urge. Stimulated by the lack of emotional attachment to others, this is what conducts to pathological narcissism and vicious aggression. Generally, most of the psychopaths share same features and traits, which are anxiety, detachment, and arousal. These characteristics appear to be essential to provide a particular biological predisposition for the development of the psychopathic character. Psychopathy and violence are interrelated. That is to say, psychopaths can be extremely violent and this credible due to the environment. Psychoanalysts working with violent patients such as Winnicott, Glasser have focused on the role of the maternal object in the genesis of aggression and destructive behavior. Winnicott (1971) considered aggression like a vital creative force for healthy evolution. However, Glasser argued that (1962) there are two major modes of violence. "Self-preservative violence" and "Sado-masochistic violence". They are totally different from one another because of the role of the object. Self-preservative violence is related to the external menaces. It is in fact a reaction to any kind of ultimatum that tries to cause harm to the physical and psychological self as frustration, humiliation, insults... Nevertheless, when the attack comes from the internal sources, including the feeling of violation by a brutal superego or the feeling of losing his own identity, in this case, the violent response will destroy the source of danger. To wrap up this section, the main aim of the violent response is to get rid of the source of danger, which can be either external or internal. While the sado-masochistic violence appeared as a result of the sexualization of self-preservative violence. Glasser believed that violence might be extracted by any threat to

psychic homeostasis. Aggression is regarded as an essential item of the core complex. The annihilatory fear of losing the independent existence causes a harsh reaction at the level of the ego. For that reason, the object must be eliminated for the sake of preserving the self. However, this signifies that the child would be deprived of his entire mother's kindness, love, warmth, as well as her security. This leads to the fact that the infant has only two choices: either to retreat into narcissism or engage in self-preservative aggression against the mother. Glasser who claims that the perversions aim to break the core complex's vicious circle by the sexualization of aggression. With this in mind, violence is used by the child in order to create space and separation between himself and his experience of an overwhelming maternal object. Further, Glasser put forward that the majority of violent people encounter core complex anxieties, mainly in interpersonal situations of intimacy, which demand violent reaction. This category of people are incapable to stand any individual psychoanalytic treatment where the interaction with the therapist may be overwhelming, instead they generally prefer to be part in treatment in a group. Indeed, with the notion of the Core Complex, Glasser succeeded to detect the origins of violence between the mother with her infant; that is to say, the child choose to use violence as a plan to protect himself from the experience of overwhelming maternal object. The term soul murder was first found by Shengold, in order to describe how the mother look at her infant as an extinction of herself. He also believed that the children raised by psychopathic parents are more exposed to establish archaic "anal-narcissistic defenses". (Jessica Yakeley and J.Reid Meloy 232-233)

Conclusion

In view of above study, we came to understand that psychoanalysis continues to have crucial impact on our knowledge of the psyche and human behavior. It gives diverse therapeutic concepts, while also providing stunning insights into the study of culture and society. Besides,

it is also a fundamental tool in the analysis of a literary text. Subsequently, this chapter has advanced and examined in depth the psychoanalytic theory by setting forward the definition of psychoanalysis and explored the birth of the concept, bringing the reader systematically through the major theorists who are considered as the founders of the predominant schools of psychoanalysis. Besides, their early ideas and how they played such an important role in developing psychoanalysis. It has also provided a concise overview of fundamental psychoanalytic concepts. The chapter then, discussed the several schools of psychoanalysis that have emerged since Freud's time. Also, demonstrated how psychoanalytic theories are used in literature. In fact, this chapter will help us to insight the concept of psychoanalysis and its theories, which will be used to analyze Bret Easton Ellis's *American Psycho*.

CHAPTER THREE
Personality Disorder and Mental Illness
In Postmodern American Literature

Introduction

“Abandon all hope ye who enter here” (3) used as an opening quote to the novel by Bret Easton Ellis. To that end, its aim is to warn the reader that is about something dark, involving crime, evil and misdeed. In his narrative, Bret Easton Ellis provides us with a detailed description of the novel protagonist and narrator, Patrick Bateman. A wealthy young man who considers himself superior to everyone else in his entourage. That is what made him think he is allowed to do what he wants to; even becoming a murderer and a serial rapist. He is that type of persons who has anger issues and a huge desire to ratify his violent attitude and crumpled reveries on humankind, mainly on those whose lives do not have any value, like prostitutes. At full length of the novel, Patrick Bateman portrays the crossroads of his life, also his addiction to sex, drugs, and violent actions, which illustrates his unbalanced state of mind that contains hallucinations and insanity.

This chapter analyses the main character’s behavior using the basic concepts of Sigmund Freud and his fellows’ theorists in order to deduce whether his violent attitude was real or just a fraction of his hallucinatory alternative reality.

1. The two distinct sides of Patrick Bateman

1.1. The outer, surface self

Patrick Bateman fooled people with his external beauty. Since everyone sees him as the perfect image of a young successful businessman, who is living a normal life. He is calm, meticulous, obsessed with organization, and takes good care of his appearance. Besides, he only get dressed by eminent designers and fashion brands. Not to mention his white luxurious apartment. Apparently, that is what made him appear like a fine man with a fair and perfect life.

1.2. The inner self

By contrast, appearances can be deceiving and often the truth might not be obvious. As was the case with Patrick Bateman. Surreptitiously, he buried his substitute psychopathic ego from

everybody, even from his closest friends and fiancée. He turned out to be a man who is full of violent desires and insecurities. Although, his superficial looks and successful career, Patrick possesses a dark side and violent tendencies; with a character of a person obsessive, addictive and tremendously ambitious, who is ready to murder everyone who stands in his way; no matter if he is a family member, a friend or a co-worker. He cannot stand the idea that there is someone better than he is. Not to forget his enjoyment in torturing the poor and non-valuable people. Above all, it is obvious that Patrick Bateman is disconnected from reality.

Narcissism

“All it comes down to is this: I feel like shit, but look great” (106) confesses Patrick. From the beginning of the novel, Patrick deals with what Alfred Adler calls superiority complex. At the opening of the narrative, we are introduced to Patrick with his very detailed morning routine in his opulent apartment, which led the readership to presume the fact that he has a narcissistic personality disorder. Patrick has been reported to be maniac, an ostentatious person who keeps spending most of his money to provide clothes and the most expensive lotions and creams for his facial routine. Above all, Patrick is superficial, arrogant and gives so much importance to his daily image. Patrick states:

“ After I change into Ralph Lauren monogrammed boxer shorts and a fair Isle sweater and slide into silk polka-dot Enrico Hidolin slippers I tie a plastic ice pack around my face and commence with the morning’s stretching exercise” (15).

Therefore, his obsession gave rise to the belief that he surpass everyone else, despite the fact that, there is nothing that could make him believe in such thing, since the majority of businesspersons are equal. His belief of superiority and that everyone else’s life is invaluable, gave him the right to murder and eliminate them. Because according to his way of processing things, it is better to be dead, than living a useless life. In accordance to Alfred Adler, the superiority complex is came of inferiority complex, since it arises when an individual wants to show that he is really superior than he actually is. Alfred claims that “one of the ways which a

person with an inferiority complex may use a method of escape from his difficulties.”(97) However, the main mission of Patrick Bateman is controlling, he knows exactly how to manipulate people in order to make them under his control and influenced by his demands. He even tells his secretary what to wear and what cannot wear, while working. Insisting on high heels on her feet. Thus, he renames the prostitutes he hires for his night pleasure and ordering them what to do, when to do it, and how to do it, while he keeps talking about his favorite music. His narcissistic behavior is also evident when he worries about his self-appearance while slaughtering his victims, besides, His styling of sex after pornography may characterize his narcissistic focus on image and the most superficial properties of intercourse. Overall, it seems considerable to assume that Patrick is a malignant narcissist with borderline personality disorder and anti-social behavior.

Greed

As we read countless pages of the novel, it becomes clear that Patrick represents the perfect image of the high American society, a greedy, arrogant, egocentric, and inhuman person who does not hesitate to seize the opportunity in order to abuse people whenever he is craving to. During the whole narrative, it is obvious that Patrick has no idea of who really is, although he has never considered it as a problem, which could make him feel inferior and inadequate comparing to others. Yet, he remained confident and became the one who examines people he meets and make them feel pathetic and minor. This way of behaving demonstrates his self-obsession and his lack of relationships with others. Since instead of trying to appreciate and have empathy for people, he concentrates on consumerism to decide in which category he will classify and how would he treat them. Moreover, he even does not make any efforts in order to remember his friends' names and their faces. The novel contains several scenes where Patrick confesses that it is difficult for him to accustom his friends, which leads to mix up between them most of the time. In fact, this kind of attitude shows Patrick's carelessness. By and by, Patrick says:

Everything failed to subdue me. Soon everything seemed dull: Another sunrise, the lives of heroes, falling in love, war, the discoveries people made about each other. The only thing that did not bore me, obviously enough, was how much money Tim Price, mate made, and yet in its obviousness it did. There was not a clear, identifiable emotion within me, except for greed and, possibly, total disgust. I had all the characteristics of a human being- Flesh, blood, skin, hair - But my depersonalization was so intense, had gone so deep, that the normal ability to feel compassion had been eradicated, the victim of a slow, purposeful erasure. I was simply imitating reality, a rough resemblance of a human being, with only a dim corner of my mind functioning. Something horrible was happening and yet I couldn't figure out why- I couldn't put my finger on it.(Ellis, 1991,p.271).

Ellis wants to reveal how much Patrick appreciates his appearance, but how little he values human life. Throughout the novel, Patrick has been described as someone who urge to get all what he desires to, thus he is able to use any kind of method to reach his goal. To give an illustration, he did not hesitate for a second to kill Paul Owen, an executive at Pierce&Pierce, because he considers him as a rival, since he appears to own the better of all the things Patrick Bateman desires. He was a Yale university graduate, better dressed than he was, owns a stunning bankcard, in addition to an apartment with a view on the park, and he always dines at Dorsia restaurant which bothers Patrick because he struggles to get a reservation easily as Paul Owen. He is also jealous of Paul's girlfriend, even though he has a fiancée. It is apparent that all the things Paul possesses are what Patrick wish to obtain; yet, this is what enhance the dark humor of the novel. That is to say, these details come to be what preoccupy Patrick's mind, so he took the chance to get rid of any source of competition. With this in mind, one of the factors that pushed Bret Easton Ellis to write the novel is to delineate and interpret to the reader the greed and self-consuming that characterized the 1980s America.

Psychopathy

From the beginning, Freud devoted most of his time, trying to study and understand the psychopath. In consonance with his outlook, a criminal may have two essential characteristics: unlimited egoism and a compelling urge. In addition to these two traits, he also thought that even lack of love and emotional appreciation of human objects could easily affect one's personality. After eighty years of profound researches, Sigmund Freud succeeded to define the psychopath's personality and recognize them through their pathological narcissism and pitiless aggression, as well as the absence of emotional attachment to others, which make them hurt precious individuals without even being conscious of the consequences of their acts. Another key fact to remember, is that the psychopaths in general are characterized of no attachment, under arousal and minimal anxiety. Thus, for the evolution of the psychopathic character, definite biological predispositions are needed. On close analysis, we can say that various unstable personal features characterize a mental disorder in psychopathy. Some intellectuals even believe that psychopathy has diverse aspects, including interpersonal and antisocial attributes. (J.Reid Meloy, Ph.D 1-2). However, in order to analyze the personality of Patrick Bateman, we must apply Freud's theory of three stages of human psyche (id, ego and superego). As it was mentioned above, the id delineates the most fundamental impulses. It inquires to be satisfied. The superego is the meaning of morals that have been set down by society. While the ego is much alike as the id, since both are demanding; but the only difference between the two is that the ego orders the individual to strictly follow the rules. This shows that his id and superego can establish a kind of sadistic violence that get rid of the boundaries of his own sanity. Thus, from the perspective of psychoanalysis study, the reader is able to find out that Patrick's id is permitted to behave as the most savage and dangerous delusion. Whereas, his ego and superego shows the fact that it is based on irregular morality. To put it more simply, Patrick Bateman represents an exceptional dilemma in what could happen if the interaction of these three parts of the mind are disorganized. Simply, Patrick Bateman represents an exceptional dilemma in what could

happen if the interaction of these three parts of the mind are disorganized. Further, while reading the novel, the reader can notice Patrick's inability to distinguish between fantasy and reality, and this due to the nonexistent ego. Bateman does not consider himself real. These sensations of lack of personality are better illustrated by his own internal monologues. To elucidate:

There is an idea of a Patrick Bateman, some kind of abstraction, but there is no real me, only an entity, something illusory, and though I can hide my cold gaze and you can shake my hand and feel flesh gripping yours and maybe you can even sense our lifestyles are probably comparable: I am simply not there. It is hard for me to make sense on any given level. Myself is fabricated, an aberration. I am a no contingent human being. My personality is sketchy and unformed; my heartlessness goes deep and is persistent. My conscience, my pity, my hopes disappeared a long time ago ... if they ever did exist.(Ellis, 1991,p.376-377) .

This passage set forth on how Patrick really sees himself, that is to say, he is aware that both his behavior and personality are inappropriate and incoherent, which stipulate the existence of an attentive ego. Nevertheless, simultaneously his incapableness of differentiating between the real and the imaginary world indicates that the ego is powerless to the point that Patrick is unable to control himself most of the time. From the beginning of the novel, we can see that he is disconnected from reality, in his mind every vision and every homicide incident is real. The most persuasive point that can be taken into consideration is that psychopaths in general are easily identifiable, since they usually suffer from the lack of empathy, Machiavellian, clever also a person who shows no regards and ignores people's feelings. (Christopher Schaffer 4-5)

Identity Crisis

In postmodern society, physical appearance has come to be the most crucial detail that push human beings to define one's personal identity. Patrick Bateman represents the American Yuppies during the 80s. Therefore, Bret Easton Ellis described him as a perfect image of

contemporary person, who is trying to adapt himself in such a performance and narcissistic society. That is to say, to improve survival and make a name for themselves in such society, people have to be esteemed and respected by others. Being wealthy with a high social status make individuals possess a stronger sense of control, and make them be in a dominant position. Merrily, throughout the novel, Ellis attempts to delineate the routine, which was driving everyone insane. Bateman is a good example of depersonalization, since he does not have any identity, he often considered as someone else by his friends and colleagues, but this has never been an issue for him; since his selfhood is based on brand names and his obsession with materialism not on what he really is. Thus, his only goal is to fit in the society by craving attention and recognition, no matter the way he does it, even if it takes him to eliminate everybody and become a monster. Moreover, Ellis gave a great importance to the false personalities and the mistaken identities of the characters, for the sake of showing the fact that in postmodern world; people do not give any value to who somebody really is or instead; to make an effort to get to know one another, because for them everything is fully peripheral. As evidence, when the agent came to investigate about the suspicious dispersal of Paul Owen, Bateman was confused and unable to give a proper answer; saying that Paul fled to London. Therefore, Bateman had not been capable of holding the truth that is why he took the decision to confess everything to his lawyer. Surprisingly, the lawyer told him that they had dinner together twice during the last ten days. All of a sudden, numerous questions arise at once, which made Patrick wondering if he really committed that crime or it was just an illusion. On close analysis, we see that Bret Easton Ellis left Patrick alone only with the thought of what he had done and the feeling of regret.

Schizophrenia

Schizophrenia is a disease seen in people precisely when talking to them within two or three sentence you realize there's something strange with their thinking; they are not thinking normally, they are not communicating normally and on the most fundamental level that is

what the disease is. In addition, far more precise than that, schizophrenia is a disease of thought disorder, disease of inappropriate emotion, disease of inappropriate attribution of things, and this is not just some sort of generic craziness. There are typical structures to the ways in which things are not working right in the behaviour schizophrenics a part of it begins to bring that crosses; the obvious fact is that, there is no way that schizophrenia is just one disease. There is a sub type paranoid schizophrenia and what is all about is from disorder built around a sense of persecution adding to all that, there is catatonic schizophrenia, or the person is in a frozen state for long periods of time and there is also schizoaffective disorders which is kind of mixture of schizophrenia and depression disorders. It is not just one disease; and a disease above all else is a disease there is all sorts of subtypes that there is a bunch of heterogeneous diseases. There is a sub type paranoid schizophrenia and what is all about is from disorder built around a sense of persecution . Schizophrenia is a disease where you hallucinate and when you hear voices, it is a disease of thinking abnormally; thinking, in a way, that everyone else thinks is not right. (*Haler et.Al 1-7*).

Patrick Bateman obviously had some issues growing up and he might have internalised this experience of being neglected, of being said that he is not good enough, of being humiliated for not being perfect and for not being a good enough as a son. He internalises representation of this relationship where he humiliated himself as being not good enough, and this other person saying I'm perfect and you're not ,I can do anything and I'm rich and you are going to amount to nothing you are nobody...etc. Furthermore, he was abused extremely by capitalism so, he internalises it. That is why he has this internal representation of himself and the other, which is a part of himself; the idea is that when you have this internal representation at war with each other, so inside his psyche is this abused self and this other that is abusing him but he possesses those qualities of being able to abuse other people in those motivations. Hence, this inner war is going on so he has to find someone to project into one of those sides, in order to embody the other side and a sort of arbitrary depending on the situation, which side he will

identify with. Therefore, he tends to project the abused other into other people, that's why he humiliated the homeless person and he project that child of himself into the homeless person and then proceed to say that he can help him ,and then proceed to abuse him and kill him , and saying that they have nothing in common. This moment showed that he fully detaches emotionally from him, from being a human. The statement of 'we have nothing in common' is his very over attempt to distance himself from a part of himself, which is that homeless person, which is desperate, which feels alone, which feels rejected, which feels poor and destitute and a part of him that feels that way. In fact, he projects this other the side on the homeless person and then proceeds to actually kill that person in an attempt to kill that part of himself, and this makes him good because it is a fantasy that he actually is killing that part of himself.

Violence

there are four types of circumstances people who are at risk to commit violent acts. The first is someone who is a psychopath; psychopath is a term that people have heard a lot, and the best definition of a psychopath is somebody who really does not care about someone else, other people are a means to an end for their own self-absorbed interests. Second type of personal profile of a violent perpetrator are people with serious mental illness and with psychotic illnesses that are active and under the influence of a particularly paranoid delusions; a persecutory delusion is in fact, by hurting someone else including a child. In addition, those who use violence to save a child or person from a worse faith somebody who really does not care about someone else, other people are a means to an end for their own self-absorbed interests. Also, those who use violence to save a child or person from a worse faith the so-called altruistic violent acts. . Then there are people who are high under the influence of a drug, particularly drug that may cause some psychotic symptoms or alcohol, or both. These are drugs that prompt symptoms and that are disinhibited and when you combine the presence of a psychotic delusion with alcohol and drug abuse, and in fact, we get somebody

who has a serious mental illness, who is at higher risk for violence to someone else. (*E.Rueve et. Al 1-15*).

Patrick's diagnosis it is obvious from the start of the novel that something is not right with Patrick mentally. Patrick is a serial killing psychopath, suffered from anti-social personality disorder, while psychopathic generally just someone with a normal, very violent social personality disorder is a mental element characterised by lack of empathy as well as antisocial, impulsive, aggressive and even criminal behaviour. The culture that Patrick lives in is not one that would pay attention to his mental illness as most of his peers and their self-centred and a pathetic to others, it is about being the best and specifically made better than anyone else because of this need to be perfect. That is why they would not be able to figure out that he is a psychopath as Patrick is very deceptive and skilled of faking his behaviour and emotions. Patrick Bateman shows many different symptoms of antisocial personality disorder within the film, with the main to being extreme aggression and a lack of empathy for others. Patrick seems to be nothing more than a hateful mean and selfish pseudo- intellectual the novel takes a turn when Patrick begins to show more of a psychopathic qualities that murdering people indiscriminately. A good example supporting Patrick's antisocial personality disorder symptoms is the murder of Paul Allen. The bodily harm and his overly aggressive behaviour after getting Paul sufficiently drunk, Patrick takes him back to his house, where he talks about random music trivia before smashing Paul's head with an axe, Patrick then tries his best to cover the murder up and hide the body. In the end, even gets away with murder and this extremely aggressive and a pathetic behavior is a clear sign of Patrick's disorder.

Obsession Compulsive

obsessive-compulsive disorder is a relatively common mental health disorder, characterised by disturbing, intrusive, obsessive thoughts and compulsive rituals or habits and it is associated with a lot of distress or discomfort, an impairment and functioning. There are a number of different types of obsessive compulsive disorder, different kinds of symptoms, and

hoarding is a form pathological collection which is accumulating things in a very dysfunctional way and creating some threatening avenger people that are living in that environment, in this case people can become very impulsive aggressive in order to change reality. (Stein, D.J., Costa, D.L.C., Lochner, C. et Al.).

When diagnosing Patrick Bateman when he states that everything about the person who presents to the outside world is nothing more than a facade, a carefully crafted mask sculpted to perfection and moulded into the image of a sane human being. Patrick is having two different sides; there is the crafted Patrick and the primal Patrick. The primal side is what carries Greed, disgust at Envy, and his husk contains all the artificial emotion he needs to be able to get by the outside world; his disregard for human life, his obsessive desire to always be the best among his peers and his insatiable lust for both sex and violence, lie at the heart of his primary emotions. His desire to kill comes from either a place of disgust, as seen with a homeless man in the alley bloodlust, as is the case with his murder of various women, or jealous rage in the case of Paul Allen. He describes himself, as being on the verge of tears when he fears they will not have a good table at a restaurant and has a near nervous breakdown when he realises Paul Allen's business card is better than his own. The hypersensitive reaction to an otherwise non-threatening situation whenever he's alone, the only things he does is playing on the TV or pornography or something horrific, like when he's listening to the Texas Chainsaw Massacre as he works out, the only real insane characteristic Patrick has is his apparent love for music and this could be another way for him to put on airs and impress his friends.

Is Patrick Bateman a psychopath, or a sociopath?

American Psycho is a controversial novel because of its depiction of violence and terrorization scenes. However, we can also classify it as a piece of ambiguity, due to its open ending; since the reader is left wondering if Patrick really committed all the murders, or was

just delusional. To be more exact, the majority of the novel's readers have not understood a thing about the plot, or about what was the message Ellis tries to deliver to his readership. Some may say; the novel is a satire on society, mainly on the postmodern one, which is unrestrained, uncontrolled and emphasizes materialism along with perfectionism and how it drives us to be ambitious in order to achieve wealth and gain high status over everybody else. By contrast, the other category may have a different perspective regarding the plot and say, that it is all about the personality of the main character Patrick Bateman, who is caught to be a narcissistic, egocentric person with no self-identity. In spite of that, my personal view is that Ellis used Bateman as an object/excuse to criticize the world we live in. Hence, the aim of this research is to find out whether Patrick is a psychopath, or a sociopath. Additionally, psychologists believe that psychopaths are more likely to be born, it is like the fault of the genetics, while sociopaths are made by the environment, in other words, it is the outcome of environmental aspects. Nevertheless, both share some features, both do not bear the feeling of empathy nor the sense of regret. Still it is possible to differentiate between them. Coming back to our subject, which is Patrick Bateman, we can notice that he has multiple personality disorder; that is to say, he is a schizophrenic person, who manages to switch between his two separate identities. He can be a murderer at night and an investment banker during the day. One more important point is that while reading the novel, Ellis described his main character and protagonist as someone who is unable to form genuine emotional attachments to others; all his relationships are superficial, always talking about business and fashion, but no more than that. Moreover, Patrick is known among his friends and colleagues to be a charismatic young man with a high confidence and arrogance who pretends to be normal. All these traits show that he is a psychopath who belongs to a psychotic environment where he has weird hallucinations. Patrick is reported to murder every person who could stand in his way, and call it pleasure. In the end, it turns out Bateman never committed any of the murders; His delusions are all based on the horror snaps he rents on video. Even though, he is innocent and

did not kill anybody, still he is considered as a psychopath, because of his hallucinations and his low impulse control. Apparently, the horrible desires of the id are perfectly analyzed when Patrick loses more and more relation to reality and started to imagine things.

Conclusion

There are two very distinct possible delusions that can break our view of Patrick. The first is people's blatant disregard for the horrible things Patrick says to them and the second is whether he commits any murder at all. For the first, I would like to think that this part is not a delusion because people all around Patrick are constantly mistaking one person for another and it is their self-absorption that is the primary reason this happens. Moreover, I think this is very real and Patrick really does talk about murders and executions rather than mergers and acquisitions. People are just so wholly unaware of what is going on outside of their own bubble that they could be careless what anybody else has to say. This ties into whether or not Patrick has killed anyone as everyone having constant blinders on and could be a reason why Patrick gets away with what he does. make his sheets bloody, and perhaps his murder of the homeless man and Paul Allen were all-real.

By considering the delusions, I think it is his schizophrenia that is getting so much worse that reality and delusion are beginning to merge into one, and not being able to be in control of his own mind. So yes, Patrick is certainly ill and suffering from severe delusions by the end of the novel, I do believe that at least some of the murders he commits are very real. The only instance in the novel where Patrick seems to be showing remorse for what he did; is when he left a voicemail for his lawyer where he was clearly having a hard time talking about all of these things. Thus, for a moment we are almost made to believe that he could be experiencing genuine remorse. But then he says he's not sure he's going to get away with it this time and this shows he isn't having a breakdown because he feels guilty rather he is in such distress because he is afraid he's going to get caught. At the very least, he does put in that he must be a sick person, but even that seems like a half-hearted admission. So, if i were going to give him a

moral label, I believe I would give him the benefit of the doubt in saying that he is partially evil and if his killing of Paul Owen, the mystery girl who provided the blood on the sheets and the homeless man is in fact real, and that is a blatant case of conscious and deliberate malice that is definitely evil. However, he is absolutely suffering from a mental illness and his delusions, no matter how vile, cannot be considered evil in my mind. Terrible thoughts made manifest by his schizophrenic mind, and I can say with certainty that everyone has had a terrible Thought at least once in their life, but thoughts are not what make a person evil but it is the actions that come as a result of those thoughts. Therefore, in the end, I believe Patrick is an intensely disturbed psychopath whose lack of identity has caused him to try to fit into a world where humanity is already taken a back seat to materialism and consumerism. He has deep-seated desires to kill and what Care might have for humanity is buried with certainty that everyone has had a terrible Thought at least once in their life, but thoughts are not what make a person evil but it is the actions that come as a result of those thoughts. He has deep-seated desires to kill and what Care might have for humanity is buried beneath an avalanche of disassociation from human emotion, perhaps he is a product of his environment and in a different life, Patrick may have been able to keep his worst impulses in check But the Patrick we see is. Without a doubt, malevolent, unpredictable entity and a horrifying example of our inability to know exactly who some people may be on the inside.

General Conclusion

“I had no idea the novel would provoke the reception it is gotten, and I still do not quite get it” said Bret Easton Ellis. After the publication of *American Psycho*, the author received several death threats, and the novel has been classified as a controversial, due to its detailed description of violent scenes. Many critics believed that the novel should be banned because it is told from the perspective of a psychopath, who keeps fantasizing himself committing all the murders. To be specific, Bateman appears to be confused and unable to differentiate reality from reverie, which makes him misinterpret the circumstances, then deliver unreliable narration of the events to the reader. Still, after thirty years of the publication of the book, reviewers see Patrick as one of literature's greatest protagonists, despite the reception of several critiques.

On this account, the aim of the current study has been to demonstrate psychoanalytically the mental state of the main character of the novel who can be diagnosed with numerous mental illnesses such as schizophrenia, narcissism, obsessive-compulsive personality, and so on. In addition, it focused also on the characteristics that would show that Patrick is a psycho as stated in the title, and investigate how psychoanalytic theory applied to this character, depending on several pioneers of psychoanalysis mainly Freud and Alfred Adler's ideas. However, at the end of the narrative, the reader is left confused; wondering whether Patrick really killed all those people or not. Thus, he presents a unique challenge for personality theories.

American Psycho has a great effect on the audience, and it exposes the intention of the author. Once the narrative has been read, the reader will convey a piece of Patrick Bateman with him.

Further, the first chapter introduces the novel as a whole, by giving a brief synopsis of its plot. It also presented and tried to highlight the most important information about the novel's author Bret Easton Ellis, under the title “The author's life, time and influence”. In addition, it

provided insight into capitalism and postmodern condition that are featured all along the novel. The first chapter helped the reader to have a small idea about *American Psycho* and get to know how and why it was written, in other words, what pushed Ellis to write such a violent novel in the first place.

The second chapter shed light in depth on the psychoanalytic theory. First, by exploring the origins of the concept. It also call attention to the major founders of the theory, videlicet Sigmund Freud, also known as the father of psychoanalysis, Alfred Adler, Jacque Lacan and Carl Jung, those are the most important pioneers who contributed in the development of the theory. Furthermore, the chapter also discussed their preliminary foundations, including Freud's theories namely the structural model of the human mind, the dream work and the defense mechanisms, Adler's the inferiority and the superiority complex. In addition, to other works founded by Carl Jung and Lacan. Despite the fact that, all these concepts were developed by different theorists, but they all share the same goal that is to study and analyze the human psyche. However, it would help to explore and understand the personality of Patrick Bateman.

The third and last chapter explored the main characters' mental disorder, by showing first his two distinct sides, which are the surface self and the inner or hidden self. Moreover, it gave insight into different Patrick's personality traits in particular his narcissism and greed. In addition to diverse disorders such as identity crisis, obsessive compulsive, schizophrenia and violence.

American Psycho is a satirical work that mocks the 80s yuppies and it is also about men's obsession with materialism and consumption, but in this study, we chose to examine and only concentrate on Patrick Bateman and his state of mind for the sake of detecting how a young man succeeded to manage and control his real life and hallucinations. Throughout the narrative, Patrick appears to be a serial killer who enjoys talking about murders and executions,

in addition to, his delusions about torturing people before murdering them. This incorporates whether Patrick has killed anyone or not as everyone having constant blinders on and could be a reason why Patrick gets away with what he does. From our standpoint, it is obvious that a large number of his killings are fantasies, especially the more public ones because it is not possible to chase a woman naked on the hallway of an apartment complex with a chainsaw. This gives rise to the fact that Patrick is certainly ill and suffering from severe delusions by the end of the novel.

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Résumé

Ce mémoire accorde des attributs au roman populaire de Bret Easton Ellis, *American Psycho* (1991) . Approfondissement sur la maladie mentale du personnage principal du récit, selon la théorie psychanalytique de Sigmund Freud et la façon dont elle peut être appliquée à son personnage unique. L'objectif principal de ce mémoire est de démontrer comment la personnalité de Patrick Bateman fonctionne dans chaque situation. Par conséquent, il peut être un mélange d'une personne qui a obtenu toutes les caractéristiques d'un homme parfait pendant la journée et une personne obsédée, violente et schizophrène la nuit. l'analyse de Patrick Bateman illustre pratiquement l'absence de l'ego, un id, qui est autorisé à prendre le contrôle de ses illusions les plus méchantes ; alors que son surmoi ne se concentre que sur une morale aberrante. Cela révèle le fait que Bateman n'est pas capable de distinguer la rêverie de la réalité. De plus, Patrick peut sembler mauvais, construit sans attachement et sans sentiment de regret, mais en réalité, il a aussi ses besoins qui l'ont poussé à agir ainsi.

Mot clés : Patrick Bateman, schizophrénie, *American Psycho*, Psychanalyse, Bret Easton Ellis.

المخلص

مذكرة البحث الحالية، تسلط الضوء على رواية بريست إستن إليس أمركن بسيكو ، وتبين المرض النفسي الذي أصاب الشخصية الرئيسية، وذلك بالاعتماد على نظرية المحلل النفسي " سيغمون فرويد" .و الهدف الرئيسي لهذا البحث هو تحليل ومناقشة شخصية "باتريك بيتمان" وذلك وفقا لحالاته المتغيرة وبالنتيجة، يمكن القول أنه مزيج من الشخصيات، يمتاز بالطيبة وحسن الأخلاق في النهار، وبالغموض والعنف في الليل، وعند تحليل هذه الشخصية نجد أنها مثال لعدم الاستقرار أو ما يعرف بقلّة الأنا، أي السيطرة على الأفعال والأفكار والإنفعالات التي تراود الإنسان في حياته اليومية، كما نلاحظ كذلك سيطرة الشعور على تصرفات باتمان وفرض عليه أفكار سيئة توجهه للقيام بأفعال غير حسنة. وهذا الذي جعل باتمان لايفرق بين التوهّمات التي تراود تفكيره والواقع، لذلك يظهر في بعض الحالات سيئ الأخلاق شرير وعنيف لكن في الحقيقة هنالك ما يدفعه للتصرف بتلك الطريقة.

الكلمات المفتاحية

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باتريك بيتمان، المحلل النفسي، انقسام الشخصية، بريست إستن إليس