

American Psycho

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Violence and Consumerism in Bret Easton Ellis's "American Psycho" and Chuck Palahniuk's "Fight Club" - Michael Frank 2009-11-08

Examination Thesis from the year 2009 in the subject English Language and Literature Studies

- Literature, grade: 1,5, University of Heidelberg, language: English, abstract: "Art has always reflected society. [...] Fight Club examines violence and the roots of frustration that are causing people to reach out for such

radical solutions. And that's exactly the sort of discussion we should be having about our culture. Because a culture that doesn't examine its violence is a culture in denial, which is much more dangerous." This assessment of *Fight Club* by Edward Norton, who plays the narrator in the novel's movie adaptation, explains the reasoning behind this thesis, which examines the basic principles of today's consumer culture, its connection to aggression and violence, and the way these topics are presented in two contemporary novels: Bret Easton Ellis's *American Psycho* and Chuck Palahniuk's *Fight Club*. In these books, the respective protagonists face similar deadlocks connected to life in the consumerist world of the 1980s and 1990s. Despite, evidently, having everything a person could ask for, both main characters' lives remain unfulfilled, leaving them frustrated and dissatisfied. As it turns out, acts of violence become the only thing that lets them get away from the boredom of their daily routine and

gives them a sense of satisfaction.

Parallelism of character and concept in American Psycho and Cosmopolis - Timm Gehrman 2007-02-19

Seminar paper from the year 2006 in the subject American Studies - Literature, grade: 1,7, University of Wuppertal, course: Issues in American Society - Literary Negotiations, 2 entries in the bibliography, language: English, abstract: *American Psycho* by Bret Easton Ellis and *Cosmopolis* by Don De Lillo both are stories that depict the decadence of their time, hinting at social, moral and political issues that are of importance in their respective times. In both books New York as the world centre of capitalism serves as a stage for two main characters who are shaped by the enormous amounts of money they have at their disposal. The characters and their interaction with society are the central points in both books. While Don De Lillo's *Cosmopolis* deals at a time no clearly defined, which is probably supposed to be the

post modern world of the early 2000s, Bret Easton Ellis' book is set in the booming New York of the 80s where people who work on Wall Street are treated like pop stars and many of them well known as heroes of capitalism (e.g. Warren Buffet and Donald Trump). The book by Bret Easton Ellis takes us into this decadent cocaine addicted world, that basically revolves the hunger for parties and sex. The book by Don De Lillo presents a totally different atmosphere. The atmosphere is rather shaped by fear of those that have come too short in the capitalist world and the security needs of those who work on wall street who have by now become anonymous figures, that may only be identified by their stretch limousines. The world of Cosmopolis has become darker and more dangerous; wild parties are no longer celebrated, just as get togethers of business people don't seem to happen in public, mainly for security reasons. The pace of the world has also changed as computers and video transmit

news from all over the world into cars that have become indistinguishable from offices. Yet both books have a lot in common in terms of the topics they deal with and the kinds of characters they portrait. While Cosmopolis only draws a kind of gloomy atmosphere, American Psycho is also one of the funniest books I have ever read and has been turned into a fantastic movie, with which I have compared some of the scenes. [American Psycho](#) - Bret Easton Ellis 2014-12-15 A cult classic, adapted into a film starring Christian Bale. Is evil something you are? Or is it something you do? Patrick Bateman has it all: good looks, youth, charm, a job on Wall Street, reservations at every new restaurant in town and a line of girls around the block. He is also a psychopath. A man addicted to his superficial, perfect life, he pulls us into a dark underworld where the American Dream becomes a nightmare . . . With an introduction by Irvine Welsh, Bret Easton Ellis's American Psycho is one of the most controversial and talked-about

novels of all time. A multi-million-copy bestseller hailed as a modern classic, it is a violent black comedy about the darkest side of human nature.

Intimate Violence - Laura E. Tanner
1994-11-22

"Tanner deals with the central question of all narrative texts: how the reader is manipulated into empathy or distance by the text.... This study... is the sort that needs to be redone in every classroom and by every mature reader.... Tanner offers provocative and useful discussions of rape and torture... " -- Choice "This thoughtful and disturbing book raises serious questions about 'the consequences... of reading representations of rape and torture.' " -- American Literature "In this incisive exploration of twentieth-century novels, art, and ads, Laura Tanner explains the mechanisms by which reader and viewer are implicated in violence. Equally effective as a challenge to textual assault is the grace and gentleness of Tanner's own prose. *Intimate Violence* signals the

emergence of an astute and humane critical voice." -- Wendy Steiner Through an examination of such notorious works as *The White Hotel* and *American Psycho*, Laura Tanner leads us in a disturbing exploration of the reader's complicity with fictional depictions of intimate violence.

American Psycho - Bret Easton Ellis 2010-06-09
INTERNATIONAL BESTSELLER • In this modern classic, the acclaimed New York Times bestselling author explores the incomprehensible depths of madness and captures the insanity of violence in our time or any other. Patrick Bateman moves among the young and trendy in 1980s Manhattan. Young, handsome, and well educated, Bateman earns his fortune on Wall Street by day while spending his nights in ways we cannot begin to fathom. Expressing his true self through torture and murder, Bateman prefigures an apocalyptic horror that no society could bear to confront. "A masterful satire and a ferocious, hilarious, ambitious, inspiring piece of writing.... An

important book.” —Katherine Dunn, bestselling author of *Geek Love* Look for Bret Easton Ellis’s new novel, *The Shards*, coming in January.

White - Bret Easton Ellis 2019-04-16

Own it, snowflakes: you've lost everything you claim to hold dear. *White* is Bret Easton Ellis's first work of nonfiction. Already the bad boy of American literature, from *Less Than Zero* to *American Psycho*, Ellis has also earned the wrath of right-thinking people everywhere with his provocations on social media, and here he escalates his admonishment of received truths as expressed by today's version of "the left."

Eschewing convention, he embraces views that will make many in literary and media communities cringe, as he takes aim at the relentless anti-Trump fixation, coastal elites, corporate censorship, Hollywood, identity politics, Generation Wuss, "woke" cultural watchdogs, the obfuscation of ideals once both cherished and clear, and the fugue state of American democracy. In a young century

marked by hysterical correctness and obsessive fervency on both sides of an aisle that's taken on the scale of the Grand Canyon, *White* is a clarion call for freedom of speech and artistic freedom.

"The central tension in Ellis's art—or his life, for that matter—is that while [his] aesthetic is the cool reserve of his native California, detachment over ideology, he can't stop generating heat....

He's hard-wired to break furniture."—Karen Heller, *The Washington Post* "Sweating with rage . . . humming with paranoia."—Anna Leszkiewicz, *The Guardian* "Snowflakes on both coasts in withdrawal from Rachel Maddow's nightly Kremlinology lesson can purchase a whole book to inspire paroxysms of rage . . . a veritable thirst trap for the easily

microaggressed. It's all here. Rants about Trump derangement syndrome; MSNBC; #MeToo; safe spaces."—Bari Weiss, *The New York Times*

Bret Easton Ellis's *American Psycho* - Julian Murphet 2002-01-11

This is part of a new series of guides to

contemporary novels. The aim of the series is to give readers accessible and informative introductions to some of the most popular, most acclaimed and most influential novels of recent years - from 'The Remains of the Day' to 'White Teeth'. A team of contemporary fiction scholars from both sides of the Atlantic has been assembled to provide a thorough and readable analysis of each of the novels in question.

Un-American Psycho - Chris Dumas

2012-07-23

Brian De Palma is perhaps best known as the director behind the gangster classic Scarface. Yet as ingrained as Scarface is in American popular culture, it is but one of a sizeable number of controversial films—many of which are consistently misread or ignored—directed by De Palma over his more than four-decade career. In *Un-American Psycho*, Chris Dumas places De Palma's body of work in dialogue with the works of other provocative filmmakers, including Alfred Hitchcock, Jean-Luc Godard, and Francis

Ford Coppola with the aim of providing a broader understanding of the narrative, stylistic, and political gestures that characterize De Palma's filmmaking. De Palma's films engage with a wide range of issues surrounding American political and social culture, and this volume offers a rethinking of the received wisdom on his work.

Imperial Bedrooms - Bret Easton Ellis

2010-06-15

Bret Easton Ellis delivers a riveting, tour-de-force sequel to *Less Than Zero*, one of the most singular novels of the last thirty years. Returning to Los Angeles from New York, Clay, now a successful screenwriter, is casting his new movie. Soon he is running with his old circle of friends through L.A.'s seedy side. His ex-girlfriend, Blair, is married to Trent, a bisexual philanderer and influential manager. Then there's Julian, a recovering addict, and Rip, a former dealer. Then when Clay meets a gorgeous young actress who will stop at nothing

to be in his movie, his own dark past begins to shine through, and he has no choice but to dive into the recesses of his character and come to terms with his proclivity for betrayal. Look for Bret Easton Ellis's new novel, *The Shards*, coming in January.

Diary of an Oxygen Thief - Anonymous

2016-05-23

Hurt people hurt people. Say there was a novel in which Holden Caulfield was an alcoholic and Lolita was a photographer's assistant and, somehow, they met in Bright Lights, Big City. He's blinded by love. She by ambition. *Diary of an Oxygen Thief* is an honest, hilarious, and heartrending novel, but above all, a very realistic account of what we do to each other and what we allow to have done to us.

Lunar Park - Bret Easton Ellis 2005-08-16

Bret Ellis, the narrator of *Lunar Park*, is the bestselling writer whose first novel *Less Than Zero* catapulted him to international stardom while he was still in college. In the years that

followed he found himself adrift in a world of wealth, drugs, and fame, as well as dealing with the unexpected death of his abusive father. After a decade of decadence a chance for salvation arrives; the chance to reconnect with an actress he was once involved with, and their son. But almost immediately his new life is threatened by a freak sequence of events and a bizarre series of murders that all seem to connect to Ellis's past. His attempts to save his new world from his own demons makes *Lunar Park* Ellis's most suspenseful novel. In this chilling tale reality, memoir, and fantasy combine to create not only a fascinating version of this most controversial writer but also a deeply moving novel about love and loss, parents and children, and ultimately forgiveness. Look for Bret Easton Ellis's new novel, *The Shards*, coming in January.

Bleeding Edge - Thomas Pynchon 2014-08-26

A New York Times bestseller! It is 2001 in New York City, in the lull between the collapse of the dot-com boom and the terrible events of

September 11th. Silicon Alley is a ghost town, Web 1.0 is having adolescent angst, Google has yet to IPO, Microsoft is still considered the Evil Empire. There may not be quite as much money around as there was at the height of the tech bubble, but there's no shortage of swindlers looking to grab a piece of what's left. Maxine Tarnow is running a nice little fraud investigation business on the Upper West Side, chasing down different kinds of small-scale con artists. She used to be legally certified but her license got pulled a while back, which has actually turned out to be a blessing because now she can follow her own code of ethics—carry a Beretta, do business with sleazebags, hack into people's bank accounts—without having too much guilt about any of it. Otherwise, just your average working mom—two boys in elementary school, an off-and-on situation with her sort of semi-ex-husband Horst, life as normal as it ever gets in the neighborhood—till Maxine starts looking into the finances of a computer-security

firm and its billionaire geek CEO, whereupon things begin rapidly to jam onto the subway and head downtown. She soon finds herself mixed up with a drug runner in an art deco motorboat, a professional nose obsessed with Hitler's aftershave, a neoliberal enforcer with footwear issues, plus elements of the Russian mob and various bloggers, hackers, code monkeys, and entrepreneurs, some of whom begin to show up mysteriously dead. Foul play, of course. With occasional excursions into the DeepWeb and out to Long Island, Thomas Pynchon, channeling his inner Jewish mother, brings us a historical romance of New York in the early days of the internet, not that distant in calendar time but galactically remote from where we've journeyed to since. Will perpetrators be revealed, forget about brought to justice? Will Maxine have to take the handgun out of her purse? Will she and Horst get back together? Will Jerry Seinfeld make an unscheduled guest appearance? Will accounts secular and karmic be brought into

balance? Hey. Who wants to know? The Washington Post "Brilliantly written... a joy to read... Bleeding Edge is totally gonzo, totally wonderful. It really is good to have Thomas Pynchon around, doing what he does best." (Michael Dirda) Slate.com "If not here at the end of history, when? If not Pynchon, who? Reading Bleeding Edge, tearing up at the beauty of its sadness or the punches of its hilarity, you may realize it as the 9/11 novel you never knew you needed... a necessary novel and one that literary history has been waiting for." The New York Times Book Review Exemplary... dazzling and ludicrous... Our reward for surrendering expectations that a novel should gather in clarity, rather than disperse into molecules, isn't anomie but delight." (Jonathan Lethem) Wired magazine "The book's real accomplishment is to claim the last decade as Pynchon territory, a continuation of the same tensions — between freedom and captivity, momentum and entropy, meaning and chaos — through which he has

framed the last half-century."

American Psycho - Ellis Bret Easton

2016-06-14

Una dintre cele mai controversate cărți apărute în America, roman-cult al anilor '90, American Psycho a declanșat dispute aprinse. Patrick Bateman, personajul principal al romanului, este un tânăr frumos, educat, inteligent. Ziua lucrează pe Wall Street, sporind averea deja considerabilă a familiei lui, iar noaptea se ocupă cu lucruri care ne înspăimântă pe noi, oamenii normali. Acțiunea este plasată într-o lume (Manhattan) și într-o epocă (anii '80) în care bogații devin tot mai bogați, iar săracii și nebunii ajung pe străzi cu zecile de mii. Iată de ce Bateman, care este cu adevărat el însuși numai atunci când torturează și ucide, se transformă în profetul unei orori apocaliptice. American Psycho a fost ecranizat în anul 2000, cu Christian Bale și Willem Dafoe în rolurile principale.

Bret Easton Ellis - Naomi Mandel 2011-01-20

Collection of new critical essays on Bret Easton Ellis, focusing on his later novels: *American Psycho* (1991), *Glamorama* (1999), and *Lunar Park* (2005).

Method Acting and Its Discontents - Shonni Enelow 2015-07-09

Winner of the 2016 George Jean Nathan Award *Method Acting and Its Discontents: On American Psycho-Drama* provides a new understanding of a crucial chapter in American theater history. Enelow's consideration of the broader cultural climate of the late 1950s and early 1960s, specifically the debates within psychology and psychoanalysis, the period's racial and sexual politics, and the rise of mass media, gives us a nuanced, complex picture of Lee Strasberg and the Actors Studio and contemporaneous works of drama. Combining cultural analysis, dramaturgical criticism, and performance theory, Enelow shows how Method acting's contradictions reveal powerful tensions inside mid-century notions of individual and collective

identity.

Parallelism of Character and Concept in American Psycho and Cosmopolis - Timm Gehrman 2007-08-24

Seminar paper from the year 2006 in the subject American Studies - Literature, grade: 1,7, University of Wuppertal, course: Issues in American Society - Literary Negotiations, 2 entries in the bibliography, language: English, abstract: *American Psycho* by Bret Easton Ellis and *Cosmopolis* by Don De Lillo both are stories that depict the decadence of their time, hinting at social, moral and political issues that are of importance in their respective times. In both books New York as the world centre of capitalism serves as a stage for two main characters who are shapen by the enormous amounts of money they have at their disposal. The characters and their interaction with society are the central points in both books. While Don De Lillo's *Cosmopolis* deals at a time no clearly defined, which is probably supposed to be the

post modern world of the early 2000s, Bret Easton Ellis' book is set in the booming New York of the 80s where people who work on Wall Street are treated like pop stars and many of them well known as heroes of capitalism (e.g. Warren Buffet and Donald Trump). The book by Bret Easton Ellis takes us into this decadent cocaine addicted world, that basically revolves the hunger for parties and sex. The book by Don De Lillo presents a totally different atmosphere. The atmosphere is rather shaped by fear of those that have come too short in the capitalist world and the security needs of those who work on wall street who have by now become anonymous figures, that may only be identified by their stretch limousines. The world of Cosmopolis has become darker and more dangerous; wild parties are no longer celebrated, just as get togethers of business people don't seem to happen in public, mainly for security reasons. The pace of the world has also changed as computers and video transmit

news from all over the world into cars that have become indistinguishable from offices. Yet both books have a lot in common in terms of the topics they deal with and the kinds of characters. *Violence In American Psycho. Forms And Function* - Till Neuhaus 2020-07-24 Seminar paper from the year 2015 in the subject American Studies - Literature, grade: 1,7, Bielefeld University (Linguistik und Literaturwissenschaft), language: English, abstract: Why was there such a public outcry about American Psycho? To add further dimensions to this question, this paper will try to provide a deeper insight on the functions of violence in American Psycho. To pursue that goal, this paper follows a certain structure: After providing background information on the author, historical context and also the creation process of the book itself, violence as portrayed in American Psycho will be analyzed. Therefore, a theoretical framework, which ascribes specific functions to certain forms of violence, will be

created. In a second step, the forms of violence as presented in *American Psycho* will be discussed and classified on the basis of the previously constructed framework. After having found, named and classified distinct features of violence and their functions in the novel, it will be investigated to what extent the horror Bret Easton Ellis has created differs from traditional illustrations of violence and horror. The overarching question of this segment will be: What did Bret Easton Ellis do differently which would explain the audience's intensive feeling of horror? The introductory hypothesis is that *American Psycho* was able to use violence on various levels and with multiple functions. Violence is not solely used to assign certain character traits to the protagonist and the society he lives in but also serves as vehicle to overcome the protagonist's problems, namely anonymity of the cold-hearted world presented in the novel. Furthermore, violence also serves as a symbol for a constant and omnipresent

threat, which creates the feeling of horror. Additionally, violence is also used as a provocation while simultaneously hinting at the absence of ethics, which then again turns out to be social criticism of the protagonist's world. In addition to this, the horror Bret Easton Ellis creates unites well-known concepts, brands, locations, etc. and combines those with an, until then, unknown feature, namely irrational and thereby uncontrollable violence. This creates a feeling of realism which, together with the absences of ethics, moral judgment and rationality, leaves the reader behind in a more vulnerable state than solely explicit violence in a surreal setting. This hypothesis will be taken up by the end of the paper and will then be verified, falsified or further modified.

Fall Out Boy - American Beauty/American Psycho - Fall Out Fall Out Boy 2015-08-01 (Piano/Vocal/Guitar Artist Songbook). This 2015 album from popular rock band Fall Out Boy reached #1 on the Billboard album charts,

featuring the hit singles "Centuries" and "Uma Thurman" plus the title track and eight more: Favorite Record * Fourth of July * Immortals * Irresistible * Jet Pack Blues * The Kids Aren't Alright * Novocaine * Twin Skeleton's (Hotel in NYC).

Violence and Perversity in 'American

Psycho' - Polina Choparino 2013-07

Seminar paper from the year 2008 in the subject English Language and Literature Studies - Literature, printed single-sided, grade: 1,7, University of Mannheim, language: English, abstract: Bret Easton Ellis American Psycho has been a highly controversial book. The novel is a first person narrative describing episodes in the life of a wealthy young Mannhattanite and self-proclaimed serial killer. The author tries to reproduce the culture in the 1980s, which embodies the decade and all the cliches of the decade in the West- the manic consumer overdrive, exhaustion, wipe-out, terror, relentless aggression, violence and perversity.

That is the main reason why many critics condemned this novel before it had been published so Ellis even had to search for a new publishing company. Even the publishers, Simon and Schuster, of his first two novels Less than zero and The Rules of Attraction decided to terminate his contract (Annesley 1998). The explicit and detailed description of violence in this book was the reason for the reaction of the critics in that way. It is not necessary to say that all these controversies made on one hand American Psycho Ellis's most successful book and on the other hand guaranteed him a place in the history of American literature. In this paper, I will study the Patrick Bateman's personality and the contrast between the public person Patrick Bateman and his alter ego. This aims to show the reasons and motives for his behavior and at the same time will help to create a picture of social phenomena in the USA of the 80s as they are described in the novel, in order to provide the settings, the atmosphere in which

the violence takes place. This will help to give an opinion of this violence and perversity and to interpret them. In this chapter I want to give a short interpretation of American Psycho based on the previous insights and I am going to study how violence is presented in the text. At the end of my term paper I would like to give a brief info American Psycho - Roberto Aguirre-Sacasa 2018 Based on the electrifying novel by Bret Easton Ellis, the musical tells the story of Patrick Bateman, a young and handsome Wall Street banker with impeccable taste and unquenchable desires. Patrick and his elite group of friends spend their days in chic restaurants, exclusive clubs, and designer labels. But at night, Patrick takes part in a darker indulgence, and his mask of sanity is starting to slip...

American Psycho: The Musical Songbook - 2016-07-01

(Vocal Selections). 15 piano/vocal arrangements from the 2016 Broadway musical, adapted from the controversial 1991 novel of the same name.

Music and lyrics were penned by pop artist Duncan Sheik (of "Barely Breathing" fame). Songs include: At the End of an Island * Cards * Everybody Wants to Rule the World * A Girl Before * I Am Back * If We Get Married * In the Air Tonight * Killing Time * Killing Time 2.0 * Mistletoe Alert * Nice Thought * Not a Common Man * Selling Out (Fischer King Remix) * This Is Not an Exit * You Are What You Wear.

Mary Harron's movie adaptation of Bret Easton Ellis's "American Psycho". A feminist movie - Tobias Utz 2013-08-28

Seminar paper from the year 2013 in the subject American Studies - Literature, grade: 1,0, Catholic University Eichstätt-Ingolstadt, language: English, abstract: "I'm always shocked when people want to make movies out of my books. [...] They have cinematic scenes, they have a lot of dialogue, but often they don't have that narrative momentum a movie needs" (Shulman, par. 12), said Bret Easton Ellis, the author of the novel American Psycho, in an

interview about movie adaptations of his books. Ellis wrote a total of seven novels and became one of the most famous authors of postmodern American literature. His third novel *American Psycho* was published in 1991 and turned into a movie in 2000 by Mary Harron. Yet, the missing narrative momentum Ellis mentioned was not Harron's only problem while adapting the novel. When *American Psycho* was published in 1991, it was not well received. Because of its extremely graphic scenes of violence and pornography the novel caused a chorus of outrage among critics. Female activist groups complained that it was "a how-to novel on the torture and dismemberment of women" (McDowell, par. 1). Ellis even received death threats and had to face furious outcries from women... Ellis was surprised that the novel provoked such reactions because he intended the novel to be a black comedy and a critique of the capitalist society in New York City in the 1980s. His intention was to decry the greed, envy and the urge for conformity present

at Wall Street at that time. However, the satiric elements of his novel were almost completely overshadowed by the violent and pornographic passages which led many people to misinterpret the novel's message. The reactions to Mary Harron's movie adaptation of *American Psycho* were much friendlier: Watching "*American Psycho*" is like witnessing a bravura sleight-of-hand feat. In adapting Bret Easton Ellis's turgid, gory 1991 novel to the screen, the director Mary Harron has boiled a bloated stew of brand names and butchery into a lean and mean horror comedy classic. (Holden, par. 1) In view of this change of opinion from the novel to the movie adaptation, it is justified to take a closer look at how Harron adapted Ellis's novel. In the framework of the seminar "Literature and Media: A Kaleidoscope", this paper analyzes the rehabilitation of the novel focusing on internal changes and the resulting changes in the effect on the audience. Mary Harron rehabilitated *American Psycho* by turning it into a feminist

movie.

American Psycho - Bret Easton Ellis 2002

Chokerende afsløring af den amerikanske drøms bagside. Hovedpersonen er en ung finansmand i New York, og romanen registrerer minutiøst hans overfladiske yuppjetilværelse og hans natlige eskapader af pervers sex, vold og mord

Gossip Girl, Psycho Killer - Cecily von Ziegesar 2011-10-03

Welcome to New York City's Upper East Side, where my friends and I live, go to school, play, and sleep-sometimes with each other. It's a luxe life, but someone's got to live it . . . until they die. So begins *Gossip Girl, Psycho Killer*, a re-imagined and expanded slasher edition of the first groundbreaking *Gossip Girl* novel, featuring all new grisly scenes and over-the-top gore by #1 New York Times bestselling author Cecily von Ziegesar. Just as in the original story, Serena returns from boarding school hoping to make amends with her BFF Blair Waldorf--things just haven't been the same since Nate Archibald

came between them. But here's where our dark tale takes a turn: Serena decides that the only way for her to make things right with Blair is to eliminate Nate. If that means killing him, well, c'est la vie. Her attempted murder doesn't go unnoticed by Blair, however, who isn't about to let Serena kill whoever she wants-not when there's Cyrus Rose and Chuck Bass and Titi Coates and everyone else who's ever irritated Blair to get rid of first *American Psycho's* Patrick Bateman has met his match in Manhattan's newest, most fabulous trendsetting serial killers, Blair Waldorf and Serena van der Woodsen.

American Psycho and Social Criticism. Illusion or Reality? - Lena Groß 2014-02-24

Seminar paper from the year 2013 in the subject English - Literature, Works, grade: 1,0, Johannes Gutenberg University Mainz, language: English, abstract: The filming of Bret Easton Ellis' bestseller novel *American Psycho* caused a major scandal after its publication in 2000 (Lee

Brien). It covers the story of the serial killer Patrick Bateman, who enjoys a good reputation everywhere in Manhattan. Bateman is a young, athletic, handsome, successful, and stereotypical 1980s yuppie, who you are able to see in magazines, journals, advertising for Calvin Klein or Hugo Boss, and on Wall Street. On the other hand, he murders, rapes, tortures, mutilates, and cannibalizes his victims, but his cruel acts remain undetected. At first sight, Patrick's behavior seems very irritating because he neither provides the audience with any reasons for his murders, nor with any psychological insight into his character to justify his actions. Taking a closer look, his behavior and violence are an expression of the materialistic, superficial nature of the American society to which Bateman wants to belong "and into which his sickness and inhumanity do actually 'fit'" (Horsley 222). Although a lot of Bateman's brutal actions are shown, at the end of the movie the audience comes to question if all these

murders really happened because some inconsistencies in his story become apparent e.g. Bateman outlines the murder of a man, who at this point was not even in town. Therefore, the question is raised as to whether the murders are real or just a product of Bateman's imagination, and if they are real, is the society so over the top that not even the crime matters and he is able to escape unpunished? In this paper, this question and especially what the murders are about to express either way will be analyzed in view of social criticism. Therefore, first of all, American society in the 1980s will be outlined to help the reader better understand the contemporary historical background to which the movie refers. Subsequently, the amoral materialism in American consumer society pictured in American Psycho will be described to clarify the social circumstances Bateman lives in. Accordingly, Bateman's cruel actions will be analyzed and its truth content will be discussed to later on conclude that this kind of society is

not able to fulfill his life and by the help of violence Bateman wants to escape the conformity of America's superficial society.

Abandon All Hope - Consumerism and Loss of Identity in Bret Easton Ellis's American Psycho As an Example of Blank Fiction - Anja Schiel 2008-04

Thesis (M.A.) from the year 2005 in the subject American Studies - Literature, grade: 1,5, University of Hamburg (Sprach-, Literatur- und Medienwissenschaft), language: English, abstract: Bret Easton Ellis's American Psycho has been labeled many things from "Brat Pack Fiction" to "Generation X" to "Minimal Realism". While the classification of the novel might be difficult and it has often been misunderstood for its extremely violent scenes, what is clear to the attentive reader is its critique of consumer culture Critics have acknowledged an emergence of a large number of writings dealing with this topic in contemporary American literature in the recent past. These novels focus

on the relationship of American youth with consumer culture with a seemingly non-elaborate content and style. Attempts of explaining this kind of writing, which has also been called "fiction of insurgency", "new narrative", "downtown writing" and "punk fiction", range from millennial angst to the classification of this literary movement as part of the postmodern culture. What seems clear is that these narrations are closely related to the society they have been created in. The way these texts incorporate products of their time as a constant accompanying element places them very clearly in a specific time period. The apparent non-existence of complexity concerning the style, which at times reminds the reader of a movie script or a sequence of an MTV video, has, in the case of American Psycho, caused many critics to classify the novel as boring and deny the author the status of an artist. Exactly this seeming meaninglessness of these novels argues in favor of a term introduced by critics James

Annesley and Elizabeth Young: Blank fiction, or Blank Generation Fiction. The term Blank fiction seems to capture perfectly the emptiness created by consumer culture that has found its way into these narratives not simply in its context but also by means of its language, incorporating consumer goods i

American psycho - Bret Easton Ellis 2000
Patrick Bateman, 26 ans, beau, riche, sophistiqué, est l'un des plus flamboyants golden boys de Wall Street. Par ailleurs, il est psychopathe. La nuit, il dévoile sa double personnalité en agressant de simples passants, des clochards, en tuant des prostituées, voire un ami.

Elites in "The Great Gatsby" and "American Psycho". A Comparison of the Illustration of Elites - Till Neuhaus 2019-05-13

Bachelor Thesis from the year 2014 in the subject English Language and Literature Studies - Literature, grade: 2.0, Bielefeld University, language: English, abstract: This paper aims at

comparing the illustration of elites in two different temporal episodes. The novels, which will be the basis for this comparison, are F. Scott Fitzgerald's *The Great Gatsby* and Bret Easton Ellis' *American Psycho*. The explanation of the literary choices will be delivered in the next section. Both, F. Scott Fitzgerald and Bret Easton Ellis, have created characters larger than life which partly represent the perversion of the upper classes but both also provide literally, symbolically and figuratively different approaches to escape the problems they are facing. May it be Jay Gatsby or Patrick Bateman; they both feel uncomfortable in their respective environments and strive for something their current life cannot provide. Those desires reflect the bygone and contemporary decoupling of the upper classes lives and thereby comment on society as a whole in their respective temporal context. After explaining what makes those novels predestinated for a comparison, New York as a social and cultural concept and its

history will be depicted. Considering that both novels take place in New York and the geographical space clearly has an impact on the progression of the plot but also the mindset of the protagonists, New York needs to be understood first, to then derive sense from the novels taking place there. Afterwards, the term elites will be defined and set into context. After having created a working definition of the term elites, the work on the two novels will start with a temporal contextualization of the novel and the authors' lives. After doing so, the actual illustration of the elites will be analyzed. In a second step, the two novels and their depiction of the upper classes will be compared and contrasted. After identifying both, differences but also uniting factors, the conclusion will pick up the hypothesis from the beginning and on the basis of that, new questions for further research will be raised. Media and artists had and still have enhanced interest in the life and doings of elites. The reasons for that might be diverse and

range from pure voyeurism to complex social criticism. Nonetheless, elites occupy artists' minds ever since and the list of authors who incorporated elites into their plays, stories or novels is long and prestigious. Even until today, the concept of elites has an undeniable impact on both, society and art.

The Rules of Attraction - Bret Easton Ellis
2010-06-09

From the bestselling author of *Less Than Zero* and *American Psycho*, *The Rules of Attraction* is a startlingly funny, kaleidoscopic novel about three students at a small, affluent liberal-arts college in New England with no plans for the future--or even the present--who become entangled in a curious romantic triangle. Bret Easton Ellis trains his incisive gaze on the kids at self-consciously bohemian Camden College and treats their sexual posturings and agonies with a mixture of acrid hilarity and compassion while exposing the moral vacuum at the center of their lives. Lauren changes boyfriends every

time she changes majors and still pines for Victor who split for Europe months ago and she might or might not be writing anonymous love letter to ambivalent, hard-drinking Sean, a hopeless romantic who only has eyes for Lauren, even if he ends up in bed with half the campus, and Paul, Lauren's ex, forthrightly bisexual and whose passion masks a shrewd pragmatism. They waste time getting wasted, race from Thirsty Thursday Happy Hours to Dressed To Get Screwed parties to drinks at The Edge of the World or The Graveyard. The Rules of Attraction is a poignant, hilarious take on the death of romance. The basis for the major motion picture starring James Van Der Beek, Shannyn Sossamon, Jessica Biel, and Kate Bosworth. Look for Bret Easton Ellis's new novel, *The Shards*, coming in January.

American Psycho (Spanish Edition) - Bret Easton Ellis 2021-03-23

La novela más infame de Bret Easton Ellis: un clásico contemporáneo que se ha convertido en

símbolo de una generación. El sofisticado, inteligente y vanidoso Patrick Bateman trabaja en Wall Street, idolatra al joven magnate Donald Trump, cena en los restaurantes de moda de Nueva York y es capaz de distinguir un traje Armani a cincuenta metros de distancia. También le gusta violar, torturar, asesinar y desmembrar. *American Psycho*, la novela más polémica de Bret Easton Ellis, se ha convertido en el reflejo más descarnado de la sociedad hipermaterialista de finales de los 80 y en una de las obras maestras de finales del siglo xx. Bret Easton Ellis lanza una crítica corrosiva hacia el egoísmo y la depravación del capitalismo exacerbado: un retrato desolador, irónico y rabiosamente vigente de un mundo al borde del colapso en el que todavía vivimos. La novela más infame de Bret Easton Ellis: un clásico contemporáneo que se ha convertido en símbolo de una generación. «*American Psycho* sigue siendo la exégesis literaria más indispensable y salvaje sobre la sociedad que hemos

construido.» Irvine Welsh. ENGLISH
DESCRIPTION The modern classic, the basis of a Broadway musical, and major motion picture from Lion's Gate Films starring Christian Bale, Chloe Sevigny, Jared Leto, and Reese Witherspoon, and directed by Mary Harron. In *American Psycho*, Bret Easton Ellis imaginatively explores the incomprehensible depths of madness and captures the insanity of violence in our time or any other. Patrick Bateman moves among the young and trendy in 1980s Manhattan. Young, handsome, and well educated, Bateman earns his fortune on Wall Street by day while spending his nights in ways we cannot begin to fathom. Expressing his true self through torture and murder, Bateman prefigures an apocalyptic horror that no society could bear to confront.

Mary Harron's Movie Adaptation of Bret Easton Ellis's American Psycho. a Feminist Movie -

Tobias Utz 2013-09

Seminar paper from the year 2013 in the subject

American Studies - Literature, grade: 1,0, Catholic University Eichstatt-Ingolstadt, language: English, abstract: "I'm always shocked when people want to make movies out of my books. [...] They have cinematic scenes, they have a lot of dialogue, but often they don't have that narrative momentum a movie needs" (Shulman, par. 12), said Bret Easton Ellis, the author of the novel *American Psycho*, in an interview about movie adaptations of his books. Ellis wrote a total of seven novels and became one of the most famous authors of postmodern American literature. His third novel *American Psycho* was published in 1991 and turned into a movie in 2000 by Mary Harron. Yet, the missing narrative momentum Ellis mentioned was not Harron's only problem while adapting the novel. When *American Psycho* was published in 1991, it was not well received. Because of its extremely graphic scenes of violence and pornography the novel caused a chorus of outrage among critics. Female activist groups complained that it was "a

how-to novel on the torture and dismemberment of women" (McDowell, par. 1). Ellis even received death threats and had to face furious outcries from women... Ellis was surprised that the novel provoked such reactions because he intended the novel to be a black comedy and a critique of the capitalist society in New York City in the 1980s. His intention was to decry the greed, envy and the urge for conformity present at Wall Street at that time. However, the satiric elements of his novel were almost completely overshadowed by the violent and pornographic passages which led many people to misinterpret the novel's message. The reactions to Mary Harron's movie adaptation of American Psycho were much friendlier: Watching "American Psycho" is like witnessing a bravura sleight-of-hand feat. In adapting Bret Easton Ellis's turgid, gory 1991 novel to the screen, the director Mary Harron has boiled a bloated stew of brand names and butche

Black American Psycho - Ernest Baker

2016-07-15

Arthur Simon is an ambitious young man struggling with hedonistic tendencies that threaten to derail his promising career as a music writer in New York City. His girlfriend is an alcoholic who taunts and belittles him as much as she tries to revive their dying connection. His peers are transplants from the Midwest who worship and idolize him as much as they wish for his downfall. With an appetite for cocaine as voracious as his hunger for success, Arthur Simon hurdles past all warning signs towards the collapse of everything he's worked for, at the exact moment it seems his dreams are coming true. A tale of sex, drugs, violence, revenge, and betrayal, Black American Psycho is an explosive reveal about the fickle nature of friendship, love, and celebrity in the age of flare-up fame. The first novel from controversial writer Ernest Baker, Black American Psycho is a coming-of-age epic for the Twitter generation.

American Psycho/Less Than Zero - Bret Easton Ellis 2021-08-13

Två moderna klassiker i en volym, med nyskrivet förord av Fredrik Strage Patrick Bateman är ung, snygg, välutbildad och framgångsrik. Han rör sig med arrogant självklarhet bland bankpalats och lyxkrogar i 1980-talets New York. Men status och rikedom är inte nog. All världens njutningar finns till hands, men det räcker inte. På nätterna mördar han, stympar och förnedrar. *American Psycho* är en av det sena 1900-talets mest omdiskuterade romaner, som redan före utgivningen 1991 väckte protester för sina ingående skildringar av sadistiskt våld och kvinnoförnedring. Här presenteras den tillsammans med författarens debutroman *Less Than Zero*, där rikedomen och likgiltigheten hos de unga gestalterna är minst lika bedövande och där våldet - just därför - redan kan anas. Einar Heckschers klassiska översättning av *American Psycho* presenteras här i reviderad version, och *Less Than Zero* i

svensk översättning av Sven Lindell. Med ett nyskrivet förord av journalisten och författaren Fredrik Strage. BRET EASTON ELLIS [f. 1964] är en amerikansk romanförfattare, essäist och regissör. Han romandebuterade som 21-åring och var en del av 1980-talets litterära brat pack, tillsammans med bland andra Jay McInerney. Flera av hans romaner har filmatiserats, och *American Psycho* betraktas numera som en modern klassiker. »Den första roman på många år som lyckas ta sig an djupa och Dostojevskijanska teman.« Norman Mailer om *American Psycho*

[Bret Easton Ellis's American Psycho](#) - Julian Murphet 2002-01-11

This is part of a new series of guides to contemporary novels. The aim of the series is to give readers accessible and informative introductions to some of the most popular, most acclaimed and most influential novels of recent years - from 'The Remains of the Day' to 'White Teeth'. A team of contemporary fiction scholars

from both sides of the Atlantic has been assembled to provide a thorough and readable analysis of each of the novels in question. American Psycho. Sonderausgabe. - Bret Easton Ellis 2001

Consuming and Consumed People. Violence in American Psycho - Florian Burkhardt 2005-11-04
Seminar paper from the year 2005 in the subject American Studies - Culture and Applied Geography, grade: 2,0, University of Stuttgart, 10 entries in the bibliography, language: English, abstract: Bret Easton Ellis' American psycho has been a highly controversial book. Many critics condemned this novel before it had been published so Ellis even had to search for a new publishing company. The indignation at American psycho had been so fierce, it verged on hysteria and some interest groups (feminist and religious groups for instance) agitated against the author and his work¹. The main reason why critics reacted that outraged was the

explicit and detailed description of violence in this book². In this paper I will discuss the appearance of violence in American psycho. But first I want to create a picture of social phenomena in the USA of the 80's as they are described in the novel, in order to provide the setting, the atmosphere in which the violence takes place. This will help to give an opinion of this violence and to interpret it. Then I will discuss how violence is presented in the text. In the fourth

Violence and Consumerism in Bret Easton Ellis's American Psycho and Chuck Palahniuk's Fight Club - Michael Frank 2009-11-10

Examination Thesis from the year 2009 in the subject English Language and Literature Studies - Literature, grade: 1,5, University of Heidelberg, language: English, abstract: "Art has always reflected society. [...] Fight Club examines violence and the roots of frustration that are causing people to reach out for such

radical solutions. And that's exactly the sort of discussion we should be having about our culture. Because a culture that doesn't examine its violence is a culture in denial, which is much more dangerous." This assessment of *Fight Club* by Edward Norton, who plays the narrator in the novel's movie adaptation, explains the reasoning behind this thesis, which examines the basic principles of today's consumer culture, its connection to aggression and violence, and the way these topics are presented in two contemporary novels: Bret Easton Ellis's *American Psycho* and Chuck Palahniuk's *Fight Club*. In these books, the respective protagonists face similar deadlocks connected to life in the consumerist world of the 1980s and 1990s. Despite, evidently, having everything a person could ask for, both main characters' lives remain unfulfilled, leaving them frustrated and dissatisfied. As it turns out, acts of violence become the only thing that lets them get away from the boredom of their daily routine and

gives them a sense of satisfaction. *American Psycho* - Bret Easton Ellis 2007-01-01 Is evil something you are? Or is it something you do? Patrick Bateman has it all: good looks, youth, charm, a job on Wall Street, reservations at every new restaurant in town and a line of girls around the block. He is also a psychopath. A man addicted to his superficial, perfect life, he pulls us into a dark underworld where the American Dream becomes a nightmare . . . *American Psycho* is one of the most controversial and talked-about novels of all time. A multimillion-copy bestseller hailed as a modern classic, it is a violent black comedy about the darkest side of human nature. **Un-American Psycho** - Chris Dumas 2012 This book is moving around two intricately interwoven topics, the history of film studies and the failed scholarly reception (or perhaps just failed reception) of Brian De Palma's films, this book asks troubling, provocative questions not only about what and how De Palma's films mean

in the cultural and scholarly imaginary, but about the causal relationship of politics to taste (in this sense it's a much needed updating of Bourdieu's work) and about a certain un-ease at the heart of film studies itself. Further, this book claims to provide an authoritative, onestop guide to the basic facts abo.

From the English Court to Wall Street.

"American Psycho" and the Legacy of Beau

Brummell - Yannick Brauner 2017-09-25

Seminar paper from the year 2017 in the subject English Language and Literature Studies - Literature, grade: 1.3, Bielefeld University, language: English, abstract: The year 1987 - Ronald Reagan is president of the United States, Huey Lewis and Madonna dominate the charts, and the sleeves of salmon pink sport coats need to be rolled-up. The epicenter of fashion, beauty and power is situated in the financial sector, or more precisely, on Wall Street. To survive in this shark tank, you have to be a predator, and if anyone exemplifies this instinct, it is Patrick

Bateman from Bret Easton Ellis' novel American Psycho and Mary Harron's same-named movie adaptation, which I will mostly refer to. His life revolves around the accumulation of status symbols and the exploitation of other people with the goal of being part of Manhattan's high society. Interestingly, the characteristics of this fictional character reflect a real-life historical figure, building a bridge between 1980s New York and the English court of the early 1800s. Ultimately, as this paper demonstrates, Patrick Bateman is a stylized version of George "Beau" Brummell, the father of dandyism. Both the dandy's "highly stylized, painstakingly constructed self" (Garelick) and his concealed true self have much in common with the psychological profile of a modern psychopath. As such, Brummell provides the perfect model for the protagonist of American Psycho, who early in the film states, "[t]here is an idea of a Patrick Bateman, some kind of abstraction. But there is no real me. Only an entity, something illusory"

(Harron). The more disturbing one's dark inner personality, the more impenetrable the public

image. Bateman is a master of sustaining such a façade, and so was Brummell.