

American Psycho

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African Psycho

Alfred Busi lives alone in his villa overlooking the waves. Famed in his tiny Mediterranean town for his music, he is mourning the recent death of his wife and quietly living out his days. Then one night, Busi is viciously attacked by an intruder in his own courtyard—bitten and scratched. He insists his assailant was neither man nor animal. Soon, Busi's account of what happened is being embellished to fan the flames of old rumor—of an ancient race of people living in the surrounding forest. It is also used to spark new controversy, inspiring claims that something must finally be done about the town's poor, whose numbers have been growing. In trademark crystalline prose, Jim Crace portrays a man taking stock of his life and looking into an uncertain future, while bearing witness to a community in the throes of great change.

Write in Tune: Contemporary Music in Fiction

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

Set in Los Angeles in the early 1980's, *Less than Zero* has become a timeless classic. This coolly

mesmerizing novel is a raw, powerful portrait of a lost generation who have experienced sex, drugs, and disaffection at too early an age. They live in a world shaped by casual nihilism, passivity, and too much money in a place devoid of feeling or hope. Clay comes home for Christmas vacation from his Eastern college and re-enters a landscape of limitless privilege and absolute moral entropy, where everyone drives Porches, dines at Spago, and snorts mountains of cocaine. He tries to renew feelings for his girlfriend, Blair, and for his best friend from high school, Julian, who is careering into hustling and heroin. Clay's holiday turns into a dizzying spiral of desperation that takes him through the relentless parties in glitzy mansions, seedy bars, and underground rock clubs and also into the seamy world of L.A. after dark.

American Psycho

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 Cosmpolis 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 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.

The Summer I Died

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

American Psycho and Social Criticism. Illusion Or Reality?

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 Manhattanite and self-proclaimed serial killer. The author tries to reproduce the culture in the 1980s, which embodies the decade and all the clichés 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

The Contemporary American Novel in Context

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.

Phenomenological Approaches to Popular Culture

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*

Less Than Zero

This anthology examines a number of issues related to violence within the media landscape.

American Psycho

"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.

Glamorama

Covers wide range of popular British and American fiction and film including Westerns, spy fiction, science fiction and crime narratives.

American Psycho

Its title recalls Bret Easton Ellis's infamous book, but while Ellis's narrator was a blank slate, African Psycho's protagonist is a quivering mass of lies, neuroses, and relentless internal chatter. Gregoire Nakobomayo, a petty criminal, has decided to kill his girlfriend Germaine. He's planned the crime for some time, but still, the act of murder requires a bit of psychological and logistical preparation. Luckily, he has a mentor to call on, the far more accomplished serial killer Angoualima. The fact that Angoualima is dead doesn't prevent Gregoire from holding lengthy conversations with him. Little by little, Gregoire interweaves Angoualima's life and criminal exploits with his own. Continuing with the plan despite a string of botched attempts, Gregoire's final shot at offing Germaine leads to an abrupt unraveling. Lauded in France for its fresh and witty style, African Psycho's inventive use of language surprises and relieves the reader by injecting humor into this disturbing subject.

American Psycho

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. American Psycho is a psychological thriller and satirical novel by Bret Easton Ellis, published in 1991. The story is told in the first person by fictitious serial killer and Manhattan businessman Patrick Bateman. The graphic violence and sexual content generated much controversy before and since publication. Nearly twenty years on, Ellis's work has recently been described as one of the key novels of the last century. A film adaptation starring Christian Bale was released in 2000 to generally favorable reviews. Set in Manhattan and beginning on April Fools' Day 1989, American Psycho spans roughly three years in the life of wealthy young investment banker Patrick Bateman. Bateman, 26 years old when the story begins, narrates his everyday activities, from his daily life among the upper-class elite of New York to his forays into murder by nightfall.

The Melody

The author of American Psycho and Less Than Zero continues to shock and haunt us with his incisive and brilliant dissection of the modern world. In his most ambitious and gripping book yet, Bret Easton Ellis takes our celebrity obsessed culture and increases the volume exponentially. Set in 90s Manhattan, Victor Ward, a model with perfect abs and all the right friends, is seen and photographed everywhere, even

in places he hasn't been and with people he doesn't know. He's living with one beautiful model and having an affair with another on the eve of opening the trendiest nightclub in New York City history. And now it's time to move to the next stage. But the future he gets is not the one he had in mind. With the same deft satire and savage wit he has brought to his other fiction, Bret Ellis gets beyond the facade and introduces us, unsparingly, to what we always feared was behind it. Glamorama shows us a shadowy looking-glass reality, the juncture where fame and fashion and terror and mayhem meet and then begin to resemble the familiar surface of our lives.

American Psycho

In New York City in 1987, a handsome, young urban professional, Patrick Bateman (Christian Bale), lives a second life as a gruesome serial killer by night. The cast is filled by the detective (Willem Dafoe), the fiancée (Reese Witherspoon), the mistress (Samantha Mathis), the coworker (Jared Leto), and the secretary (Chloë Sevigny). This is a biting, wry comedy examining the elements that make a man a monster.

Violence and Perversity in 'American Psycho'

Patrick Bateman is 26. He works on Wall Street. He is charming, handsome, rich, successful and one of the most vicious killers in history. This book about him has now been made into a film. Starring Christian Bale as Bateman, it includes a stellar cast of

Hollywood actors.

A Companion to American Gothic

The basis of the major motion picture starring Billy Bob Thornton, Kim Basinger and Mickey Rourke, *The Informers* is a seductive and chillingly nihilistic novel, in which Bret Easton Ellis, returns to Los Angeles, the city whose moral badlands he portrayed so unforgettably in *Less Than Zero*. This time is the early eighties. The characters go to the same schools and eat at the same restaurants. Their voices enfold us as seamlessly as those of DJs heard over a car radio. They have sex with the same boys and girls and buy from the same dealers. In short, they are connected in the only way people can be in that city. Dirk sees his best friend killed in a desert car wreck, then rifles through his pockets for a last joint before the ambulance comes. Cheryl, a wannabe newscaster, chides her future stepdaughter, "You're tan but you don't look happy." Jamie is a clubland carnivore with a taste for human blood. As rendered by Ellis, their interactions compose a chilling, fascinating, and outrageous descent into the abyss beneath L.A.'s gorgeous surfaces.

American Consumer Culture and Its Society: From F. Scott Fitzgerald's 1920s Modernism to Bret Easton Ellis' 1980s Blank Fiction

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.

American Psycho

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.

Mythologies of Violence in Postmodern Media

Die vorliegende Studie stellt eine kritische Auseinandersetzung mit der amerikanischen Konsumkultur des 20. Jahrhunderts dar. Dabei wird ein Schwerpunkt auf die historische Entwicklung von der Ständegesellschaft des späten 18. und frühen 19. Jahrhunderts bis hin zur Klassengesellschaft des 20. Jahrhunderts gelegt, da dieser epochale Wandel in bisherigen vergleichbaren literaturwissenschaftlichen Diskussionen zur Konsumkultur trotz seiner themenbezogenen Relevanz keine adäquate Berücksichtigung fand. Der Begriff der Konsumkultur als interdisziplinäres Problem wird nicht als gegeben verstanden und ausführlich definiert. Die soziokulturelle Entwicklung wird im Rahmen von F. Scott Fitzgeralds *The Great Gatsby* (1925) und Bret Easton Elliss *American Psycho* (1991) nachvollzogen, da beide Werke ihre Hauptdarsteller anhand ihrer sozialen Herkunft, ihrer sozialen Milieus und ihres Konsums als stereotypische Vertreter der jeweiligen Epoche charakterisieren und versinnbildlichen. In beiden Werken wird der jeweilige kulturelle Hintergrund – das amerikanische Jazz Age sowie die

Reagan Administration mit ihrer Yuppie Kultur – äußerst kritisch abgehandelt. Eine vergleichende Analyse beider Werke in Bezug auf die gravierende Entwicklung ihrer literarischen Darstellung von Konsum im Verlauf des 20. Jahrhunderts unter kritischer Berücksichtigung des jeweiligen volkswirtschaftlichen, politischen und gesellschaftlichen Hintergrunds wurde in dieser Form noch nicht veröffentlicht. Ein Fokus dieser Arbeit betrifft die Zwischenkriegszeit in Jahren von 1920 bis 1930, da diese Dekade maßgebend war für den epochalen Wandel der amerikanischen Klassen- hin zu einer Konsumgesellschaft und des amerikanischen Lebensstils zum Ende der 1980er Jahre. Detailliert betrachtet werden in diesem Zusammenhang konkrete Konsumverstärker wie fortschreitende Technologien, Entwicklungen zu Mode- und Freizeitbranchen, finanzielle Marktentwicklungen und der geografische Wandel. Die Entstehung der World Trade Organisation symbolisiert letztendlich den Sieg von Demokratie und amerikanisierter, globaler Konsumkultur. Anhand der genannten Werke wird nicht nur der Umgang mit Konsum interpretiert, sondern auch dessen Versprechen, die propagierende Darstellung des amerikanischen Traumes, die eine gravierende Veränderung hin zum kapitalistischen Materialismus aufzeigt.

Bret Easton Ellis's American Psycho

Shares the stories of lesser-known serial killers including "Mad Sculptor" Robert Irwin, "Tell-Tale Heart Killer" Peter Robinson and "Man of Two Lives" Edward

H. Ruloff, in an anthology that evaluates their mental statuses, motivations and role in inspiring period literature and tabloids. Original. 25,000 first printing.

Novels of the Contemporary Extreme

This is a collection of highly engaging and provocative essays by top scholars in the increasingly interrelated fields of Philosophy, Film Studies, and Communication Arts that deal with the epistemology, aesthetics, ethics, metaphysics, and genre dynamics of horror cinema past and present, reveals that our fascination with horror cinema, and the pleasure we take in it, is in the end simply a natural extension of a philosopher's inclination to wonder. Contributors include Curtis Bowman, Noël Carroll, Elizabeth Cowie, Angela Curran, Cynthia Freeland, Michael Grant, Matt Hills, Deborah Knight, George McKnight, Ken Mogg, Aaron Smuts, Robert C. Solomon, and J.P. Telotte.

Violence and Consumerism in Bret Easton Ellis's American Psycho and Chuck Palahniuk's Fight Club

(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.

Black American Psycho

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 mo

Intimate Violence

The cult thriller novel is back in this all new edition which features the original text as it was meant to be published! Dubbed one of "The Most Intense Horror Novels" ever written by many horror review sites, *The Summer I Died* is the first book in the Roger Huntington saga and soon to be a major motion picture. When Roger Huntington comes home from college for the summer and is met by his best friend, Tooth, he knows they're going to have a good time. A summer full of beer, comic books, movies, laughs, and maybe even girls. The sun is high and the sky is clear as Roger and Tooth set out to shoot beer cans at Bobcat Mountain. Just two friends catching up on lost time, two friends thinking about their futures . . . two friends suddenly thrust into the middle of a nightmare. Forced to fight for their lives against a sadistic killer with an arsenal of razor sharp blades and a hungry dog by his side. If they are to survive, they must decide: are heroes born, or are they made?

Or is something more powerful happening to them? And more importantly, how do you survive when all roads lead to death? "A tense, bloody ride!" - Brian Keene, author of *The Rising* "If you want to freak yourself out on your next camping trip, you can't really do any better than *The Summer I Died*." - BloodyDisgusting.com

Psycho USA

A critical introduction to the contemporary American novel focusing on contexts, key texts and criticism.

Parallelism of character and concept in American Psycho and Cosmopolis

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.

Masculinity in Contemporary New York Fiction

A Companion to American Gothic features a collection of original essays that explore America's gothic literary tradition. The largest collection of essays in the field of American Gothic Contributions from a wide variety of scholars from around the world The most complete coverage of theory, major authors, popular culture and non-print media available

Un-American Psycho

The popular media of film and television surround us daily with images of evil - images that have often gone critically unexamined. In the belief that people in ever-increasing numbers are turning to the media for their understanding of evil, this lively and provocative collection of essays addresses the changing representation of evil in a broad spectrum of films and television programmes. Written in refreshingly accessible and de-jargonised prose, the essays bring to bear a variety of philosophical and critical perspectives on works ranging from the cinema of famed director Alfred Hitchcock and the preternatural horror films Halloween and Friday the 13th to the understated documentary Human Remains and the television coverage of the immediate post-9/11 period. The Changing Face of Evil in Film and Television is for anyone interested in the moving-image representation of that pervasive yet highly misunderstood thing we call evil.

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The Changing Face of Evil in Film and Television

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 creational 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.

Elites in "The Great Gatsby" and "American Psycho". A Comparison of the Illustration of Elites

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.

American Psycho

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.

Bret Easton Ellis

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.

The Rules of Attraction

Charts a new international writing phenomenon - 'contemporary extreme literature'.

Masculinity in Fiction and Film

Within popular culture studies, one finds discussions about quantitative sociology, Marxism, psychoanalysis, myth criticism, feminism, and semiotics, but hardly a word on the usefulness of phenomenology, the branch of philosophy concerned

with human experience. In spite of this omission, there is a close relationship between the aims of phenomenology and the aims of popular culture studies, for both movements have attempted to redirect academic study toward everyday lived experience. The fifteen essays in this volume demonstrate the way in which phenomenological approaches can illuminate popular culture studies, and in so doing they take on the entire range of popular culture.

The Informers

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

Imperial Bedrooms

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.

Violence In American Psycho. Forms And Function

Masculinity in Contemporary New York Fiction is an interdisciplinary study that presents masculinity as a key thematic concern in contemporary New York fiction. This study argues that New York authors do not simply depict masculinity as a social and historical construction but seek to challenge the archetypal ideals of masculinity by writing counter-hegemonic narratives. Gendering canonical New York writers, namely Paul Auster, Bret Easton Ellis, and Don DeLillo, illustrates how explorations of masculinity are tied into the principal themes that have defined the American novel from its very beginning. The themes that feature in this study include the role of the novel

in American society; the individual and (urban) society; the journey from innocence to awareness (of masculinity); the archetypal image of the absent and/or patriarchal father; the impact of homosocial relations on the everyday performance of masculinity; male sexuality; and the male individual and globalization. What connects these contemporary New York writers is their employment of the one of the great figures in the history of literature: the flâneur. These authors take the flâneur from the shadows of the Manhattan streets and elevate this figure to the role of self-reflexive agent of male subjectivity through which they write counter-hegemonic narratives of masculinity. This book is an essential reference for those with an interest in gender studies and contemporary American fiction.

White

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.

Dark Thoughts

Contemporary popular music provides the soundtrack for a host of recent novels, but little critical attention has been paid to the intersection of these important art forms. *Write in Tune* addresses this gap by offering the first full-length study of the relationship between recent music and fiction. With essays from an array of international scholars, the collection focuses on how writers weave rock, punk, and jazz into their narratives, both to develop characters and themes and to investigate various fan and celebrity cultures surrounding contemporary music. *Write in Tune* covers major writers from America and England, including Don DeLillo, Jonathan Franzen, Zadie Smith, and Jim Crace. But it also explores how popular music culture is reflected in postcolonial, Latino, and Australian fiction. Ultimately, the book brings critical awareness to the power of music in shaping contemporary culture, and offers new perspectives on central issues of gender, race, and national identity.

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