

# American Psycho Bret Easton Ellis

## Bret Easton Ellis

**Bret Easton Ellis** Naomi Mandel, 2010-11-18 This collection of critical essays on the American novelist Bret Easton Ellis examines the novels of his mature period: *American Psycho* (1991), *Glamorama* (1999), and *Lunar Park* (2005). Taking as its starting-point *American Psycho*'s seismic impact on contemporary literature and culture, the volume establishes Ellis' centrality to the scholarship and teaching of contemporary American literature in the U.S. and in Europe. Contributors examine the alchemy of acclaim and disdain that accrues to this controversial writer, provide an overview of growing critical material on Ellis and review the literary and artistic significance of his recent work. Exploring key issues including violence, literature, reality, reading, identity, genre, and gender, the contributors together provide a critical re-evaluation of Ellis, exploring how he has impacted, challenged, and transformed contemporary literature in the U.S. and abroad.

**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** Jason Huff, Mimi Cabell, 2012

**American Psycho** Bret Easton Ellis, 2000 An international bestseller and true modern classic Patrick Bateman is twenty-six and works on Wall Street; he is handsome, sophisticated, charming and intelligent. He is also a psychopath. Taking us to a head-on collision with America's greatest dream - and its worst nightmare - *American Psycho* is a bleak, bitter, black comedy about a world we all recognize but do not wish to confront. Celebrating 40 years of outstanding international writing, this is one of the essential Picador novels reissued in a beautiful new series style.

American Psycho Bret Easton Ellis, 2014-12-15 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 and outrageous black comedy about the darkest side of human nature. With an introduction by Irvine Welsh, author of *Trainspotting*. I like to dissect girls. Did you know I'm utterly insane? Patrick Bateman has it all: good looks, youth, charm, a job on Wall Street, and reservations at every new restaurant in town. 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 . . . Part of the Picador Collection, a series showcasing the best of modern literature.

American Psycho ,2011

*White* Bret Easton Ellis,2019 This is a Borzoi book published by Alfred A. Knopf.

**American Psycho** Bret Easton Ellis,1993 Een seriemoordenaar vertelt gedetailleerd over de moorden die hij pleegt en over zijn leven.

**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.

Less Than Zero Bret Easton Ellis,2010-06-09 NEW YORK TIMES BESTSELLER • The timeless classic from the acclaimed author of American Psycho about the lost generation of 1980s Los Angeles who experienced sex, drugs, and disaffection at too early an age. • The basis for the cult-classic film Possesses an unnerving air of documentary reality. —The New York Times They live in a world shaped by casual nihilism, passivity, and too much money in a place devoid of feeling or hope. When Clay comes home for Christmas vacation from his Eastern college, he re-enters a landscape of limitless privilege and absolute moral entropy, where everyone drives Porsches, 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.

**The Informers** Bret Easton Ellis,1995-08-01 From the New York Times bestselling author of American Psycho and Less Than Zero comes a nihilistic novel set in the early eighties that portrays a chilling descent into the abyss beneath L.A.'s

gorgeous surfaces. • “Skillfully accomplishes its goal of depicting a modern moral wasteland.... Arguably Ellis's best.” —The Boston Globe 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.

**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, 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 work<sup>1</sup>. The main reason why critics reacted that outraged was the explicit and detailed description of violence in this book<sup>2</sup>. 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

**“Abandon All Hope” - consumerism and loss of identity in Bret Easton Ellis's "American Psycho" as an example of blank fiction** Anja Schiel, 2008-04-23 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 into the narrative as secondary characters, in the case of *American Psycho* ascribing more character to these objects than to the protagonists.

**Lunar Park** Bret Easton Ellis, 2006-08-29 NATIONAL BESTSELLER • From the New York Times bestselling author of *American Psycho* and *Less Than Zero* comes a chilling tale that combines reality, memoir, and fantasy to create a fascinating portrait of this most controversial writer but also a deeply moving novel about love and loss, parents and children, and ultimately forgiveness. "John Cheever writes *The Shining*." —Stephen King, *Entertainment Weekly* 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. Look for Bret Easton Ellis's new novel, *The Shards*!

**Imperial Bedrooms** Bret Easton Ellis, 2011-04 De nihilistische rijke jongeren uit de roman 'Less than zero' (1985) hebben zich ontwikkeld tot narcistische delinquenten in de Hollywoodse filmwereld.

**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, 2013-08-28 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.

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 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.

*Phenomenological Approaches to Popular Culture* Michael Thomas Carroll, Eddie Tafoya, 2000 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.

Bret Easton Ellis's Controversial Fiction Sonia Baelo-Allué, 2011-04-21 Both literary author and celebrity, Bret Easton Ellis represents a type of contemporary writer who draws from both high and the low culture, using popular culture

references, styles and subject matters in a literary fiction that goes beyond mere entertainment. His fiction, arousing the interest of the academia, mass media and general public, has fuelled heated controversy over his work. This controversy has often prevented serious analysis of his fiction, and this book is the first monograph to fill in this gap by offering a comprehensive textual and contextual analysis of his most important works up to the latest novel *Imperial Bedrooms*. Offering a study of the reception of each novel, the influence of popular, mass and consumer culture in them, and the analysis of their literary style, it takes into account the controversies surrounding the novels and the changes produced in the shifty terrain of the literary marketplace. It offers anyone studying contemporary American fiction a thorough and unique analysis of Ellis's work and his own place in the literary and cultural panorama.

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