Impact of Self-Determination Theory in American Psycho By Bet Easton Ellis

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ABSTRACT

This study tackles the summery of the story of AMERICAN PSYCHO and the relationship of self-determination and the main character who was severely impact by his psychology motivation from being the best between his social entourage and become killing multiple of his friends and many other people and as well as one dog and one poor man in street. It also has mentioned all the characters in this story and some of their quotes. After that it has been reported the one critical analysis of this story; then it talks about the role of violence of the main character and his consumption under capitalism. The physical violence and the stratification of the psycho American and sexual desire with his friends and horrible violence over them who finished by killing multiple of his girlfriends and finally being a serial killer of Los Angeles. Replying back by quickly conclusion talk about the stylish modernism and post modernism of this story that makes a sensitive revolution of this Ellis novelist who has made one new story of many colors of problem trying to figure this American life style and psycho American characters are doing well imagine how much psychology motivation is imposed by American society and the role of capitalism making one horror story and revolutionary road in the 80teen with the stylish modernism and that makes from the story one of the best of written and have some great ideas and many problems of the American society.

KEYWORDS
Self-Determination, Social-Psychology, Violence, Bet Easton Ellis, American Psychology
Introduction:

American Psycho is now considered as one of the finest examples of postmodern literature and has been the subject of many literary courses in academia. American Psycho was written by Brett Easton Ellis. It is narrated in the first person or by the protagonist, Patrick Bateman. He's a 26-year-old serial killer who works for his family business in New York, and he lives a lavish lifestyle consisting of fine dining, expensive loveless relationships, and torture and abuse killing people. The novel was originally slated for publication in 1990, but this has been complicated by some experts. The most violent scenes in the novel were released in the media, sparking a wave of criticism and rebellion.

In contrast to self-determination, which can make one's life feel as though it is being controlled by another person, self-determination is the capacity of a person to make decisions and have more influence and control over his or her life. Humans are motivated to develop and evolve by inborn, universal psychological needs. The idea of intrinsic motivation, which is doing something because it will make you happy in some way.

Self-determination suggests that people become self-determined when their needs for competence, connectivity, and autonomy are met. This theory was developed by the psychologist Eduard DELCI and his RICHARD RYAN. They proposed that people tend to grow and be driven by a need for fulfillment. Overcoming challenges and gaining new experiences are essential to developing a coherent sense of self. (A Review of Self-Determination Theory’s Basic Psychological Needs, 2016).

Self-reliant individuals are more content in their careers and considerably increase the success of their organizations. Most behaviors are neither entirely nor solely self-determined. Instead, actions are frequently the result of some degree of self-determination and can also be impacted by other factors. Bateman, Patrick Among my buddies, I desired perfection, power, and perfection who initially had control over this motivation and sense of self-determination, but with time he lost that control and killed a lot of his pals.

Self-determination refers to the ability of an individual to make decisions and lead their own lives. Being self-determined means feeling like you have more control over your life, as opposed to not being self-determined, where you can feel like your life is controlled by someone else.

It states that three innate (universal) psychological needs motivate people to grow and change. The concept of intrinsic motivation, or engaging in an activity because of the intrinsic reward of the behavior itself, plays an important role in this theory.

Self-determination is an important concept in psychology because of its role in mental health and well-being. Promoting empowerment is also emerging as best practice when working with specific groups, such as those with intellectual disabilities.

Self-determination theory attempts to explain how self-determination affects motivation. In other words, people are more motivated to take action when they believe their actions will affect outcomes. Learn how this theory works and what you can do to improve your self-determination. Self-determination theory suggests that people become self-determined when their needs for competence, connectivity, and autonomy are met.

Self-determination theory grew out of the work of the psychologists Edward Deci and Richard Lyons. The two first published their ideas in their 1985 book Self-Determination and Intrinsic Motivation in Human Behavior. They developed a theory of motivation which suggests that people tend to be driven by their need for growth and fulfillment.

Components of Self-Determination:

According to self-determination theory, in order to achieve psychological growth, people need to feel:

- **Autonomy:** Individuals must feel in charge of their choices and objectives. People often attribute their sense of empowerment to their ability to take immediate action that results in genuine change.
● Abilities: People must master tasks and acquire different skills. When people feel they have the skills they need to succeed, they are more likely to take actions that help them reach their goals.

● Connection: People need to experience a sense of belonging and connection with other people.

**American Psycho Summary and Study Guide:**

OVERVIEW American Psycho is a 1991 novel by the American author Bret Easton Ellis, set in 1980s New York, following the life of the novel’s narrator, Patrick Bateman, a wealthy young stockbroker. Surrounded by a world of bland commercialism and empty excess, Bateman begins to act on psychopathic thoughts and impulses. His confusion begins with his imagination. But that quickly turns real as Bateman commits increasingly gruesome murders fueled by drug use. Bateman suffers from a progressive mental illness. By the end of his novel, he has delusions that an ATM is talking to him, which was made into a film in 2000 starring by Christian Bale. This guide uses the 1991 version of his Picador.

Since the novel’s publication, many critics and scholars have focused on its stigmatizing portrayal of mental illness. For example, the authors use sensationalist stereotypes that equate mental illness with violence, and the novel never specifically addresses Bateman’s mental state, instead describing many unrelated symptoms in the eponymous derogatory terms. In this sense, the novel is more symbolic than realistic. Bateman’s psychological state is used to depict what the author sees as pathological tendencies in society.

Be advised that the novel includes offensive language, including anti-gay slurs (which this study guide quotes but obscures). The novel also includes instances of rape, torture, and other graphic violence.

1. **BIOGRAPHY of Bert Easton Ellis:**

   The American novelist and short story writer Brett Easton Ellis was born in Los Angeles, California, on March 7, 1964. He was regarded as a member of his literary brat pack, which also featured Tama Janowitz and Jay McInerney. a self-described satirist known for his cold exposition of his irrational thoughts and actions.

   Ellis uses the technique of connecting his novels with common recurring characters. Ellis made his debut at the age of 21, in 1985 with the best-selling zeitgeist novel Less Than Zero, about an immoral young man in Los Angeles, but the work he is best remembered for in 1991. This is his third novel, American Psycho, published in 2009. Upon its publication, the literary community widely denounced the novel as overly violent and misogynistic. A number of petitions to ban the book resulted in Ellis being withdrawn from Simon & Schuster, but a bitter controversy made it a bestseller in Alfred A. Knop’s paperback later that year. Four of Ellis’ works were filmed for him. Notably, Less Than Zero was quickly turned into a film, with an entirely different Less Than Zero movie coming out in 1987, and an adaptation of Mary Herron’s American Her Psycho in 2000, to mostly positive reviews. I got in later years; Ellis’ novels became increasingly metafictional. Her Lunar Park, her pseudo-memoir and ghost story in 2005, received positive reviews, and her Imperial Bedrooms in 2010, marketed as a sequel to her Less Than Zero, continues in that direction. Brett Easton has written several novels dealing with America’s youth apathy and dehumanization in consumer capitalist culture. American Psycho-Pass, however, elicited a particularly violent response due to its violent content, causing the first publisher to reject the novel. It showed that it was a product of a completely lost society.

   Ellis made his debut at the age of 21 with the 1985 bestselling zeitgeist novel about the amoral youth of Los Angeles, Less Than Zero, but his most memorable work was published by 1991. This is the third novel “American Psycho”, the literary community widely denounced the novel as overly violent and misogynistic. A number of petitions to ban the book resulted in Ellis being withdrawn from Simon & Schuster, but a bitter controversy made it a bestseller in Alfred A.
American Psycho is set in the 1980s. Divided into 60 short chapters. At the beginning of the novel, New York stockbroker Patrick Bateman, the narrator and protagonist, attends a dinner party hosted by his fiancée Evelyn. He suspects she is having an affair with her colleague Timothy Price. Bateman and Evelyn’s relationship has no content and is defined by the outside. The next day, Price and two other acquaintances go to a bar and fine dining restaurant where they discuss fashion and women. They go to clubs where they do cocaine. Bateman dates a woman who is not her fiancée and begins having increasingly violent and obsessive thoughts.

**American Psycho Summary:**

Patrick Bateman, who graduated from Harvard Business School in 1987, came from a rich family and works for the Wall Street investment bank Pierce & Pierce. Along with his coworker Tim Price, his covert lover Courtney, and the outlandish pair Vanden and Stash, Patrick hosts a dinner party in the flat of his girlfriend Evelyn. In his spare time, Patrick practices his beauty routine, indulges in high-end shopping, works out, watches daytime talk shows, and debates with coworkers about proper attire. When Patrick’s business cards do not match those of his coworkers at the Pastels restaurant, he feels embarrassed. Tim and Patrick used cocaine in the lavatory of a nightclub called The Tunnels later that evening before Tim vanished. Patrick runs across Tom Cruise in the building’s lift the following day.

When Patrick is unable to reserve a table at the upscale restaurant Dorcia, Patricia, his date, expresses disappointment. This makes Patrick angry. Patrick reprimands a worker at the dry cleaners for failing to remove the blood from the clothing. He says a juice stain caused it. Later, as he drinks with some friends at Harry’s, Patrick becomes uneasy when his coworker Paul Owen introduces him to a friend named Paul Denton, who appears to know Patrick. He also observes that Paul Owen believes he is Marcus Halberstam, another executive with Pierce and Pierce. One day at work, Paul Owen’s fashionable tie and hairstyle impress Patrick and another coworker, Louis Carruthers, who is dating Courtney. After learning that his neighbor has been beheaded, Patrick extends an invitation to Evelyn for dinner. Patrick savagely stabs a homeless man and his dog on the street before leaving his black tie early and going to McDonald’s to have a milkshake.

Patrick experiences a momentary but transcendent bond with lead singer Bono at the U2 event. Patrick muses on whether Courtney would like him more if Lewis passed away later, while eating lunch at the Yale Club. However, Lewis misinterprets Patrick’s touch as a sexual enticement and rejects him when Patrick drags Lewis to the toilet and tries to strangle him. Later, on the Upper West Side, Patrick kills an elderly gay man and his memorial. After dinner one night, Patrick departs from Courtney, drives the blonde sex worker back to her apartment in a limousine, and makes a call to a different person while using an escort service. Patrick engages in bloody intercourse with the women he refers to as Christie and Sabrina. Evelyn’s holiday the night before his party, Patrick kills a Chinese delivery man in the street and informs Marcus he is not Halberstam. compelled to depart Patrick invited a model named Daisy to her house one more time, but he advised her to leave before she gave in to her violent impulses.

After meeting Paul Owen for dinner one night, Patrick lures him back to his apartment, where he murders Paul with an ax and breaks into his apartment with the keys. One day while shopping, Patrick panics when he meets Lewis, who confesses his desire for Patrick. Afterwards, Patrick is upset that his little brother Sean could get stuck at Dorsia’s table. Patrick has lunch with an old college friend named Bethany and takes Bethany to her home where he brutally rapes and murders her. One day, Patrick suggests taking his secretary Jean out for dinner. When she chooses Dorsia, Patrick pretends to have a reservation,
but the two are kicked out of the restaurant and Patrick turns down Jean's advances at the end of the night. One day in August, a detective named Donald Kimball, assigned to investigate the disappearance of Paul Owen, visited Patrick at Pierce & Pierce, but found no clues. Patrick and Evelyn were staying at Tim Price’s villa in the Hamptons, but boredom and anxiety drove them back to town. Patrick left a dinner party one evening to pick Christy up, took Christy to his apartment, and had a date named Elizabeth. As they have sex, Patrick tortures and murders them both. While shopping, Patrick runs into Lewis again, who tearfully tells Patrick that he is moving to Arizona. During a walk through the Central Park Zoo, Patrick murders a child in a penguin habitat. Another night, Patrick used Paul Owen’s apartment to date two escorts named Tori and Tiffany.

Evelyn and Patrick break up, and Patrick later sobs while eating his victims’ remains at his flat. One evening, Patrick departs a group meal and kills a saxophonist and a cab driver. This causes the local police to get suspicious and pursue Patrick to his office building. Patrick phones Harold Kearns at his workplace and leaves a message in which he confesses to all of his misdeeds. Later, Patrick goes to see his mother at Sandstone, a private facility. Patrick is ready to visit Paul Owen’s flat when a pushy estate agent orders him to leave. Janet is forced to get an abortion as a result of Patrick’s continued resistance to Jean’s approaches. Patrick is confused when Tim unexpectedly shows up at work one day. When Patrick runs up Harold Kearns at the club the following night, he refers to him as "Davis" and brushes off his voicemail confession as a joke. The next morning after breakfast, a cab driver stops Patrick and accuses him of murdering his friend and robbing him of a Rolex. Patrick learns that George H. W. Bush was inaugurated by Ronald Reagan later, while drinking with his coworkers.

Characters in PSCHO American:
1. Patrick Bateman:

Later, Patrick visits his mother at the exclusive facility Sandstone. An aggressive estate agent tells Patrick to leave just as he is about to go see Paul Owen's flat. Patrick's continual resistance to Jean's tactics forces Janet to have an abortion. Patrick is confused when Tim unexpectedly shows up at work one day. When Patrick runs up Harold Kearns at the club the following night, he refers to him as "Davis" and brushes off his voicemail confession as a joke. The next morning after breakfast, a cab driver stops Patrick and accuses him of murdering his friend and robbing him of a Rolex. Patrick learns that George H. W. Bush was inaugurated by Ronald Reagan later, while drinking with his coworkers. (Lit Charts).

American Psycho quotes about killing and serial killers.

According to a survey by the American Psychological Association, humor can improve mental health and overall well-being, including reducing stress and anxiety.

This suggests that the humor found in American Psycho quotes can positively affect mental health.

- "I guess I generally like to watch murders and executions. — Patrick Bateman
- "Tape. I require it to tape things. — Patrick Bateman
- "Why don't you find employment? Why don't you get a job if you're so hungry? — Patrick Bateman
- "All it boils down to is this: I look great but feel like shit." — Patrick Bateman
- "Is wickedness a part of who you are? Or do you do it yourself?" — Patrick Bateman
- "I enjoy dismembering ladies. I'm crazy, in case you didn't know." — Patrick Bateman
- "I enjoy dissecting females. Did you know that I am completely insane? — Patrick Bateman
● “You fucking ugly bitch,’ I say. I want to knife you to death so I can play with your blood afterward.” — Patrick Bateman
● “It's pointless to deny that this week has been horrible. I have started consuming my own fasces. — Patrick Bateman
● “Did you know that Ted Bundy’s first dog was a collie named Lassie?” — Patrick Bateman

Inappropriate American Psycho quotes.

A study by the University of Arizona found that humor can be a useful tool for coping with stressful situations and improving resilience.

2. Evelyn Williams:
She is the financial manager, Patrick’s girlfriend and temporary fiancée, whom they break up with at the end of the novel. Evelyn and Patrick seem to have little in common beyond their work and the fact that they are both vain, selfish, and materialistic. Evelyn is said to be having an affair with Patrick’s colleague Tim Price at Pierce & Pierce. Evelyn appears to be much more intent on marriage than Patrick, and her relationship ends by the end of her novel, even though Patrick abused her in various cruel ways throughout her story. she dejectedly.

● “However, my friends are your friends, and vice versa. It wouldn't, in my opinion. You have a small item. ...” — Evelyn Williams
● “You’re inhuman.” — Evelyn Williams
● “Anyhow, you detest that job. I fail to see why you wouldn’t just give up. — Evelyn Williams

3. Courtney Lawrence:
Young urban professionals Patrick Pierce and Pierce Louis Carruthers are also dating. Evelyn claims that Courtney has a romantic relationship with her real estate agent. She also notices Patrick standing at her side, who finally draws Evelyn’s ire. Courtney is a materialist and self-centered character, like almost all fictional characters. Lewis’s desire for Patrick is misinterpreted by Courtney as evidence that she is aware they are having an affair. She is on lithium and is quite worried about getting HIV.

4. Paul Owen:
One of Patrick’s Pierce & Pierce coworkers, Paul Owen, is the object of Patrick’s conflicted attraction and envy. dependable Fisher Paul Owen, who is in charge of his account, has a cool eye that even Patrick admires. When Patrick kills Paul with an axe one night, Paul believes Patrick to be Marcus Habersham, another Pierce & Pierce employee who provides cover for Patrick. Paul’s friend Meredith attempts to solve the case by hiring a detective, but Harold Kearns later claims to have seen Paul in London, raising the possibility that Patrick had premeditated the killing.

5. Timothy Price:
Epitomizes the morbid, egotistical personality that thrives on Wall Street, and is one of Patrick's coworkers at Pierce & Pierce. Tim, the protagonist of his book, frequently flaunts his rights and disparages notions of compassion and assistance. Tim is implied to have slept with Patrick’s girlfriend Evelyn in the book. Tim's villa, where Evelyn and Patrick will eventually reside, is accessible through Evelyn. Patrick is left to wonder about the mystery surrounding Tim’s way of life after he vanishes at the start of the book and then reappears at the conclusion without giving any explanation.

6. Luis Carruthers:
He is Courtney boyfriend and one of Patrick's coworkers at Pierce & Pierce. Lewis meets his secret impulses for Patrick on multiple occasions during the story and tries to deal with them emotionally. Patrick’s attempts to strangle Lewis are misinterpreted by Lewis as sexual advances since Lewis seems to have a sixth instinct that Patrick has same-sex urges. Despite Lewis being the target of Patrick’s hatred, Patrick is unable to injure Lewis physically for whatever reason. Lewis ultimately lets Patrick know that he is relocating to Arizona.
7. Craig McDermott:
Craig McDermott is one of Patrick's colleagues at Pierce & Pierce and has a competitive rivalry with Patrick. Craig constantly involves Patrick in petty superiority games, such as creating a news story about Donald Trump's favorite pizza to humiliate him for criticizing him the night before. Craig also seeks to undermine Patrick's authority as the arbiter of fashion and his etiquette. Patrick eventually suspects Courtney and Craig of sleeping together.

“The only girls with good personalities who are smart or maybe funny or halfway intelligent or talented, though god knows what the f*ck that means, are ugly chicks.” — Craig McDermott.

8. Jean:
She is Patrick's secretary at Pierce & Pierce. Patrick repeatedly refers to her as "my secretary who is in love with me". Patrick offered to take her out to dinner one night, but declined her advances at the end of the night. Towards the end of the novel, Patrick tells her that she is emotionally unavailable, despite being charmed by Jean’s optimistic spirit in her.

9. Sean Bateman:
Sean Bateman is Patrick’s younger brother and one of the main characters in Ellis’ previous book, The Law of Attraction. In this novel, Sean Bateman is a sociopathic student at fictional Camden College who has an ambiguous relationship with Paul Denton, who also appears in American Psycho. Despite being younger than Patrick, Sean seems to have a stronger connection to his Manhattan social scene than the trendy Lower, which infuriates Patrick. Sean and Patrick seem to only communicate, when necessary, at the recommendation of the family's lawyer and accountant.

10. David Van Patten:
Patten is also a young urban pro and member of Patrick's Pierce & Pierce Entourage. David, along with Patrick, Craig and Tim, attends the usual haunts like Harry and Nell and joins them in their discussions about fashion etiquette and women. is conceited, misogynistic, and narcissistic. When he admits he owns a tanning bed, he initially seems to dislike Patrick, but Patrick later asks Gene to get him a tanning bed.

“A girl with a tiny hard physique, who will fulfil all sexual desires without being overly slutty, and who will essentially keep her dumb f*cking mouth shut are the characteristics of a decent personality. — David Van Pate.

1. American Psycho - Critical Analysis:
The running joke is a popular sneaky gimmick in that comedy. You won't find it described in literary terms in dictionaries (despite its propensity to run the gags of highly literate novelists like Stern and Nabokov).

American Psycho relies on running jokes, and it's all about repetition. Its narrator, his 27-year-old Wall Street agent Patrick Bateman (his occupation at work is not specified), is devoted to pleasure and conspicuous consumption. (Frederickson)

By managing editor Danielle Dahlia series of dual portraits of yuppies by Patrick Bateman Author. Bookmark This dual relationship is underscored by the mental process of jumping from one character to another. is himself. - Sigmund Freud, 1919 - - He wears the best clothes heaven knows, the best designers ... oh, head to toe. He looks like a static image dressed to kill. Sister Sledge, 1979 In 2000, director Mary Herron adapted Brett Easton Ellis’ controversial third novel, American Psycho (1991), with Christian Bale at 27. He played Patrick Bateman, a young yuppie/serial killer. Like the novel, the film American Psycho can be seen as the ultimate expression of his lifestyle, a 1980s New York yuppie in a world dominated by hedonism, greed and egotism. (Kooijman & Laine, 2003).
The endless numerations of brand-name consumer items that characterize the yuppie lifestyle’s fashion-driven materialism in the novel have been turned into a sterile area of (now incredibly out-of-date) 1980s designer products in the cinema. In the novel, Bateman’s double identity is developed through the use of an unreliable narrator, the appropriation of popular cultural products (particularly brand names, hit songs, and images from horror and pornographic movies), and the application of “cinematic” techniques of narration. The film version deconstructs the creation of Bateman’s double identity. By analyzing the ways in which Patrick Bateman is created as both a yuppie and a serial killer, we will examine the fictional character as a double narration and identity construction in this study. We will demonstrate how viewers/readers understand Bateman’s created identity through their function as Bateman’s “witness” within his own fictional and cinematic world by concentrating on his being an unreliable narrator in the novel and a reliable narrator in the film. We contend that the literature and film work best together rather than viewing the movie as an adaptation of the book. The foundation of Bateman’s identity is a dual structure, both in the book and the movie. Bateman embodies each the well-groomed photograph of the Wall Street yuppie and the grotesque photograph of the serial killer. Yet, even as Bateman manages to set up the photograph of the yuppie as a reputable look earlier than others inside the fictional world, past the arena of fiction it’s far clean that this identification as cold-blooded serial killer is simply a hallucination. By developing himself an identification as a serial killer, Bateman tries to hook up with something actual past the superficiality of logo names. However, his serial killer identification seems to be a phantasm and this renders his identification as yuppie as artificial, meaningless, and invented. In different words, the readers/spectators are invited to go into the method of Bateman’s double identification construction, as American Psycho famous Bateman’s strategies of the self. By virtually indicating that Bateman’s identification as serial killer is a hallucinatory construction, American Psycho -- each the radical and the film -- indicates that Bateman’s identification as yuppie is a psycho-disturbed personality. (Kooijman & Laine, 2003).

2. The Role of Violence in Bret Easton Ellis’ American Psycho:

The effectiveness of graphic violence is not based solely on the physical disgust viewers feel when they watch carnage. According to Ian Stoner, “raw gore unsettles many people - unsettling in a plausible way as some sort of moral unrest” (Stoner 511). The characters’ motivations behind violence and atrocities in fiction are often rooted in belief systems that foster injustice, prejudice, and discrimination. In the case of American Psycho, Bateman’s belief that system drives him to commit unbelievable crimes proves more shocking to some viewers than the carnage itself, sexist, promotes homophobia and trashy behavior, but his belief system is not framed by him (Dahl Kastrupsen, May 2020).

A. Sexual Violence and Consumption Under Capitalism:

Like other characters in the novel, Bateman defines himself through his appearance. What he wears, what he consumes and how he expresses himself (Caller 320).

They interpret Bateman’s savage beating, torture, and murder during a sexual act as simply another means for him to satisfy his demands without regard for the feelings of others; they see it as an extension of the obsessive materialism that previously characterized his life. It can be interpreted as an illustration of careless consumption. Prior to examining Bateman’s violent sexual behavior, it is critical to talk about his skewed concept of the ideal woman. He enjoys harshness as well, which helps to explain why he values his own sexual pleasure over that of his partner (Dolorosa, 2018).

“A good personality [...] consists of a chick who has a little hard-body and who will satisfy all sexual demands [...] and who will essentially keep her dumb fucking mouth shut” (Ellis, as cited by Moser 118),
A good character is a woman who satisfies all the sexual prerequisites, has a somewhat rigid body, and is effectively covering her stupid fucking lips.

According to Moser, Ellis’ book examines the idea of the "hard body," which is characterized by the idea that the human body is a commodity to be consumed and a naive object of patriarchy. He elaborates on the idea raised in Bateman’s comment and shows how the conceptual modelling of commodities and the modelling of the human body are similar. This is just another result of the late capitalism-created commodity fetish. The value of goods and people in the universe of American Psycho is determined by their appearance and marketability. Therefore, intellectual value is unimportant, and as a result, the human body turns into a commodity. Bateman views the partner as an achievable item whose desires must be satisfied rather than as a distinct person with autonomy. This notion shows up in sexually violent behavior (MOSER, 2016).

After one of his sexual partners, Courtney, complained that she was wearing the wrong condom, Bateman manipulated, insulted, threatened, and emotionally attacked her by slapping her face. (Ellis, 1991) In this chapter of the book, Bateman describes only his actions and bodily sensations during the intercourse, dismissing Courtney’s reaction and further suggesting that Bateman sees sex as a consumption vehicle to satisfy an insatiable hunger. By ignoring Courtney’s wants and concerns and prioritizing his own, Bateman ignores her autonomy, objectifies her, and perceives her as a mere consumer good.

A. Although the intimate scenes between her and Bateman seem subdued in comparison to others, Bateman uses sex workers to justify acts of (Ellis, 1991) sexual violence, including torture, torture, and rape. For the apartment. Judging by this quote, Bateman thinks pleasure is similar to other services.

B. Entertainment can be purchased and consumed no matter how much the woman he sleeps with suffers.

By the end of the novel, Bateman’s allegorical consumption of sexual partners in the intercourse is further developed and turns into actual cannibalism. Bateman engages in sexual activity with two sex workers, Tori and Tiffany. Occasionally, it approaches the latter to the point of physically consuming parts of the female body by biting the pubic area and tearing flesh (Eris 303). Acts of cunnilingus intended to give and receive for her associates are thwarted by Bateman’s macabre self-interest, who rejects a woman’s desires and focuses only on her lustful needs.

While using the woman’s body to make sausage and patties, Bateman exhibits vulnerability by debating the propriety of his gruesome activities, his worldview, which is based on the “die or adapt” (Ellis, 1991)345) philosophy, as well as the causes of his behavior. According to Moser, Bateman’s cannibalistic behavior results from an unquenchable desire for depth, intimacy, and authenticity. His fixation with graphic entertainment like splatter movies and hardcore pornography may have contributed to Bateman’s fixation on severing his sexual partners open in order to reach the core of the human being. ((MOSER, 2016)120-121). The media that Bateman consumes gives him a framework for dissecting and analyzing the human soul, a subject he does not fully understand but nevertheless craves. He wants to take the essence of the other person by mutilating and eating human flesh, particularly the body of the ladies he is intimate with. (Moser 121). It becomes clear that Bateman’s torture, murder, and actual consumption of his sexual partners, which could be interpreted through the lens of consumption under capitalism, is an attempt to fill a void that resembles common phenomena that are a product of the commodity fetish, such as reckless spending and hoarding, after he declares that he just "want[s] to be loved" (Ellis, 1991). But there is no longer any gratification after the literal and physical consumption of women. Unaware consumers are duped by product culture into thinking that they can satisfy their yearning for fulfilment through
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consuming. However, the fake satisfaction that consumers experience is merely a delusion that fuels their appetite and greed (Moser, 2016-122).

Bateman's urge to kill and consume his victims must be periodically satisfied, as the gratification of consumption is superficial and temporary, and does not replace the gratification of intimacy. I'm hungry. This puts him into a cycle of hunger and abundance.

B. Physical Violence and Social Stratification:

Throughout the novel, Bateman tortures and murders several homeless or homosexual men. These murders make it clear that Bateman considers the homeless and homosexuals not only socially inferior, but undeserving of life. It is a means of validating the status and self-perception. His homicidal behavior directly reflects his worldview that a person's worth is defined by wealth and suitability, considering that blending with one's surroundings is essential for Bateman (Rischard 441). According to Christian Moser's analysis of Ellis' novel (Moser 116), murderous acts may therefore represent a mental and physical cleansing of his environment. By liberating the city, which Bateman believes to be human scum, he uses the power he acquires through his social status to consolidate his superiority and support the capitalist system he benefits from. For example, Julian Morphett interprets the Bateman murders as "an underlying desire to turn all of Manhattan into a consumer playground unaffected by 'others'" (Morphett, Moser 116). It is impossible to purify New York and transform it exclusively into a high-class society, because prosperity cannot prosper without the presence of those who are driven into poverty and left behind that it exploits. Before stabbing a gay man in the face and slitting his throat in the street, Bateman asks about the value of the man's dog, then suffocates and disembowels the animal (Ellis 165). He wears clothes made of ash, owns expensive dog breeds, and looks wealthy, which doesn't fit Bateman's usual prey patterns of sex workers and homeless people. It stems from the assumption that it only kills economically disadvantaged and therefore inferior people, and can be explained by viewing the chain of events as forfeiture. Bateman disposes of the man by killing Sharpie right after he asks about his worth, presumably believing he is undeserving of his wealth because he disobeys and is instead part of a minority. Bateman undoubtedly sees it as his mission to prevent minorities from improving their position within the hierarchical structure of the culture and to enforce the stratification of social classes. Before stabbing and cutting open the body of homeless man Al, who begs Bateman for money, he provocatively tells the man why he lost, why he can't get a job when he's hungry, social struggle and survival. asks what his blind ignorance of the reality of Street (Ellis, 129). When asked if he was responsible for losing his job. Bateman attempts to rationalize the homeless by ignoring life's unpredictability and blaming the poor for not fitting into the system. Stating that they have nothing in common (Ellis, 131) underscores Bateman's inability to form relationships with those who do not fit into his social circle and do not share his beliefs. Interestingly, Bateman did not kill Al's dog, but later in the novel he disemboweled the homosexual dog. He seems to want to humiliate and shame the other man for being powerless (Sophia, 2012).

Because the homeless are defenseless in a society that privileges the wealthy and rejects the marginalized, murder becomes a means of torturing and humiliating the homeless. Similarly, Ellis' work emphasizes the significance of social dominance through the rivalry between Patrick Bateman and Paul Owen—or rather, Bateman's obsessive jealousy over Owen's success, which ultimately resolves itself through a violent murder. Paul Owen's alleged murder is most likely only a dream, yet Bateman's attorney Harold Carnes recounts having supper with Owen following Owen's alleged demise (Ellis 388).

The significance of Bateman's murderous fantasies sheds light on his desperate attempts to uphold social superiority and validate his haughty self-perception. When faced with the fact that his enormous collection of opulent possessions and greatest efforts will not be able to surpass Paul Owen's achievement, the act of murder turns into an animalistic and merciless way to advance in the society. Bateman appropriates
Owen's belongings and name in an effort to assimilate his fame and become him since he uses Owen's flat as a murder scene later in the book.

The sexual and physical abuse in American Psycho portrays Bateman as a component of a capitalist system that encourages careless consumption at the expense of disadvantaged people. He is in favor of a society that upholds a social hierarchy that favors the wealthy. Both a winner and a sufferer of this system can be said to be Bateman. He doesn't pay for his mistakes because he is an affluent yuppy, but rather because he serves as a puppet in a never-ending web of social class oppression.

C. The Scandalization of American Psycho's Depictions of Violence:

The suggestive depictions of violence, especially in the media, provoke emotional and physical disgust reactions in consumers. Generally speaking, a literary scandal occurs when an author publishes a text that violently violates established social norms (Laden thin, 20). Kurt Inhofe defines scandal as the disclosure of obscenity as a means of restoring social order (Inhofe, Roach, 13). Regina Roßbach extends Imhoff’s definition by identifying the inherent nature and origin of scandals. Repaired and checked (Roßbach 13). A scandal therefore describes not only an object that evokes a strong reaction, but also an outrageous reaction to the object itself. Both Inhofe and Rosbach compare the scandal to court proceedings conducted without judges, lawyers, or knowledge of the law. This pictorial representation can also be applied to so-called obscenity literature, since scandals in literary circles do not deal with obscenity but with the legitimacy of its depiction and authorship (Roach 14). In the case of American Psycho, both its exploitative sexual character and unbridled depiction of physical violence led critics to denounce the novel and its original publisher for abandoning a publication initially seen as promising (Dahl Kastrupsen, 2020).

Most viewers find it difficult to empathize with the superficial characters, especially Bateman, so the violence depicted in the novel is perceived as needlessly horrifying.

"I was describing a civilization in which the outside had become everything, food, clothing, etc. Therefore, I created a book that is solely surface action; it lacks a story and likeable characters and is bland and endlessly repetitious. (Frescoer, 1997: 48) For instance, Tammy Bruce, a former leader of the National Organization for Women's Los Angeles branch, vehemently criticized the gruesome images of mutilation in American Psycho because, in her opinion, they lack social commentary and excuse misogyny in our culture. (Bruce and Rawlinson 17). (Settler, 2012). Her critique has led some viewers to say that the novel's shock factor, caused by the narrator's lack of belonging and self-awareness, is that the depiction of violence is inherently harmful and lacks sub-textual social criticism. The National Organization for Women also classified Ellis's book as "a how-to novel on the torture and dismemberment of women" (McDowell, 1990) and considered it morally reprehensible. It emphasizes that it is not primarily the fictional violence itself that is the subject of fictional violence, but the motives behind the fictional violence that can inspire imitators, especially the sexism it portrays. Based on the assumption that the novel itself can perpetrate or facilitate the perpetration of violence", ardent critics of the novel seem unable to distinguish between the literal and the real. Yes, the real world they live in and the literary world they represent are congruent (Mandel, 2011).

The idea of publishing only novels that do not cross social boundaries is tantamount to advocating censorship of the literary world, ignoring the positive effects that shocking novels can have on audiences (Irving 6).

American Psycho’s helpful shock, which uses depictions of sexual violence to criticize consumer culture and physical violence to explain the marginalization of the poor, argues that the portrayals themselves are inappropriate. According to Mandel, American psycho "finds meaning in form rather than in content, especially in ways that transform what it seeks to express" (Mandel 14). Thus, taking the form of an account of a murderer condoning act of violence leads some critics to believe that the novel itself condones violence (Kraus, 2022).
Conclusion:

Since the late 1980s, when the scandalous first edition of American Psycho was published, the Western world (if not the whole world) has been engulfed in a never-ending maelstrom of consumption, in which commodities themselves have become all essential. I felt lost. It has value only as a temporary placeholder and is quickly replaced by another item of equal value, but possibly more value. As Simon Maples writes in his postmodernist literature: The novel draws on his postmodern Gothic character to convey this message, and Bateman in many ways resembles the villainous and immoral classic Gothic villain. Furthermore, American Psycho uses consumerist terminology to describe modern society and the greed it infects, lacking credibility in nearly every aspect of the novel to call attention to the corruption of that society.

Modernism is his style or movement of the late 19th century and early 20th century, which aims to depart markedly from classical and traditional forms. Postmodernism represents a departure from modernism in the late 20th century styles and concepts, characterized by conscious use of previous styles and conventions, mixing of different styles and forms, and a general distrust of theory. Modernism dominated his style in the late 19th and early 20th centuries. This is the case with the American Psycho, because Ellis uses the large-scale cultural memory that exists in literature to create satire. As previously mentioned, this depends on the reader’s ability to recognize and respond to the culture products it uses. As a result, the musical’s original message is lost, and its appearance in American Psycho serves to critique a society that consumes only fashion and cares little about meaning. Bateman and his friends seem to love musicals, but they despise the poor and homeless cruel. “Van Patten waves a dollar bill in front of the homeless ‘s butt. We club.” He received a dozen drink tickets and two VIP cellar passes” (Ellis 52). It was a controversial novel. The gory scenes in which Bateman enjoys torturing and killing women are brutally detailed throughout the novel, and constitute a major criticism of the novel for being overdone in its violent content. The reader is alienated by this content in a way that mirrors Kristina’s explanation of how abjection works. Aside from the violence Bateman inflicts on his victims, there is something that resents readers and threatens social order. That is how society behaves in relation to Bateman’s actions. Thus, through the concept of rejection, we can understand how yet another element—violence—connects to the satirical aspect of the novel.
Reference:
Kraus, L. (2022). The Role and Scandalisation of Sexual and physical Violence in Bret Easton Ellis' "American psycho".