

american psycho film analysis

American Psycho Film Analysis: A Deep Dive into Greed, Violence, and Identity

Introduction:

Are you ready to dissect one of cinema's most controversial and captivating films? This in-depth American Psycho film analysis delves beyond the surface-level gore and explores the complex themes woven into Mary Harron's 2000 adaptation of Bret Easton Ellis's shocking novel. We'll unpack the film's exploration of 1980s consumerism, the anxieties of masculinity, the corrosive effects of unchecked ambition, and the fragmented nature of identity in a society obsessed with appearances. This comprehensive analysis will provide a nuanced perspective on American Psycho, examining its cinematic techniques, symbolic imagery, and enduring relevance in today's world. Prepare to be challenged, provoked, and perhaps even a little unsettled.

I. The Superficiality and Excess of 1980s Yuppie Culture:

American Psycho isn't just a slasher film; it's a biting satire of the materialistic, self-absorbed culture of Wall Street in the 1980s. The film meticulously constructs a world of designer suits, lavish restaurants, and competitive one-upmanship. Patrick Bateman's obsession with material possessions – his business cards, his meticulously curated wardrobe, his expensive tastes – highlights the emptiness at the heart of this affluent lifestyle. The constant comparisons and status anxieties between Bateman and his colleagues underscore the superficiality of their relationships, highlighting how wealth and status become substitutes for genuine connection and meaning. The film's visual style, with its sharp focus on branding and consumer goods, actively reinforces this critique.

II. Masculinity, Fragility, and the Performance of Self:

Patrick Bateman's meticulously crafted persona is a façade concealing a deep-seated insecurity and simmering rage. The film explores the fragility of masculinity within this hyper-competitive environment. Bateman's violence is not merely random; it's a manifestation of his inability to cope with the pressure to succeed and conform to societal expectations of what a successful man should be. He projects an image of control and power, but his actions reveal a profound lack of both. His attempts to assert dominance through violence underscore the performative nature of masculinity, highlighting how it is often a constructed identity rather than an inherent trait. The film questions whether Bateman's violence is real or a fantasy born from his psychological distress.

III. The Blurring of Reality and Fantasy: Bateman's Unreliable Narration:

American Psycho masterfully employs an unreliable narrator. Throughout the film, we are constantly questioning the veracity of Bateman's accounts. Did he actually commit the gruesome murders he describes? Or are they a product of his fractured psyche, a manifestation of his alienation and frustration? The ambiguous ending leaves this crucial question unanswered, forcing the audience to confront the unsettling possibility that Bateman's narrative is a confabulation. This ambiguity contributes significantly to the film's disturbing power, leaving a lingering sense of unease long after

the credits roll. The film uses subjective camerawork, dreamlike sequences, and jarring juxtapositions to blur the lines between reality and fantasy, mirroring Bateman's own disintegrating sense of self.

IV. Consumerism as a Tool of Identity and Escape:

Bateman's relentless pursuit of luxury goods is not merely about material wealth; it's about constructing an identity and finding solace in a world that feels increasingly meaningless. The film suggests that consumerism serves as a form of escapism, a way to numb the pain and anxieties of existence. His obsession with brands and status symbols becomes a desperate attempt to fill the void within himself. The film highlights the insidious power of consumer culture to shape our identities and distract us from deeper, more meaningful pursuits. The constant bombardment of advertisements and brand names further underscores this critique.

V. The Enduring Relevance of American Psycho:

Despite being set in the 1980s, American Psycho remains chillingly relevant today. The film's exploration of materialism, the pressures of societal expectations, and the anxieties of masculinity continue to resonate with contemporary audiences. The film's critique of unchecked ambition and the corrosive effects of a culture obsessed with appearances feels particularly pertinent in our current social and economic climate. The themes explored in American Psycho transcend time and continue to provoke discussion and debate.

VI. Cinematic Techniques and Symbolic Imagery:

Harron's direction employs a range of cinematic techniques to amplify the film's themes. The use of extreme close-ups, unsettling sound design, and jarring transitions create a sense of unease and disorientation, reflecting Bateman's own fragmented state of mind. The film's symbolic imagery, such as the repeated motifs of blood, mirrors, and consumer products, contributes to its unsettling atmosphere and adds layers of meaning to the narrative. These techniques work together to create a cinematic experience that is both disturbing and intellectually stimulating.

VII. Conclusion:

American Psycho is more than just a splatter film; it's a sophisticated and unsettling exploration of societal anxieties, the dark side of consumerism, and the complexities of human identity. Its enduring power lies in its ability to challenge viewers to confront uncomfortable truths about themselves and the world around them. By skillfully blending satire, psychological thriller elements, and disturbing violence, American Psycho remains a compelling and relevant cinematic masterpiece that continues to provoke debate and analysis.

Film Analysis Outline: American Psycho

Name: A Deconstruction of Decadence: Analyzing American Psycho

Contents:

Introduction: A brief overview of the film and the analysis's focus.

Chapter 1: The Superficiality of 1980s Yuppie Culture: Examining the film's critique of materialism

and the emptiness of status-driven lives.

Chapter 2: Masculinity in Crisis: Analyzing Bateman's performance of masculinity and the fragility underlying his carefully crafted persona.

Chapter 3: Unreliable Narration and the Blurring of Reality: Exploring the ambiguity of Bateman's narrative and the film's use of unreliable narration.

Chapter 4: Consumerism as Escapism: Analyzing how Bateman uses consumerism as a tool to cope with his anxieties and create a sense of self.

Chapter 5: Cinematic Techniques and Symbolism: Discussing the film's use of visual language, sound design, and symbolic imagery.

Chapter 6: The Enduring Relevance of American Psycho: Examining the film's continuing relevance in contemporary society.

Conclusion: Summarizing the key findings and reflecting on the overall significance of the film.

(The following sections elaborate on the points in the outline above. Note that this section expands on what's already discussed above, providing additional depth and detail. Due to the length constraint, this detailed expansion is limited to the first three chapters of the outline.)

Chapter 1: The Superficiality of 1980s Yuppie Culture:

This chapter delves into the film's scathing portrayal of 1980s Wall Street culture. We'll analyze the meticulously detailed scenes depicting lavish restaurants, expensive suits, and the relentless pursuit of status symbols. We will discuss how these visual elements are not just background; they are integral to the film's critique. The constant competition among Bateman and his colleagues, their superficial relationships built on material possessions, and their disregard for human life, all contribute to this critique. The focus on brand names, designer labels, and the overall obsession with material wealth become powerful symbols of the moral decay and emptiness at the heart of this culture. The chapter will also explore how the film uses these visual cues to create a sense of unease and to foreshadow the violence to come.

Chapter 2: Masculinity in Crisis:

This chapter focuses on Patrick Bateman's character and the complexities of his masculinity. We will examine Bateman's obsessive self-care routine, his carefully constructed persona, and how this performance of masculinity masks his deep-seated insecurities and rage. The chapter will analyze how Bateman's violence is not simply gratuitous but rather a manifestation of his inability to meet the impossibly high standards of success and masculinity imposed upon him. His acts of violence, therefore, become a desperate attempt to assert control and dominance in a world where he feels increasingly powerless. The analysis will delve into the societal pressures and expectations that contribute to Bateman's psychological turmoil.

Chapter 3: Unreliable Narration and the Blurring of Reality:

This chapter examines the crucial role of the unreliable narrator in shaping our understanding of the film. We'll explore how the ambiguity surrounding Bateman's actions forces the audience to question the reality of the events depicted. The film's use of subjective camerawork, dreamlike sequences, and jarring transitions contributes to the blurring of reality and fantasy, reflecting Bateman's fragmented psyche. The analysis will investigate specific scenes and sequences that exemplify this ambiguity, prompting viewers to question whether Bateman's violence is real or a manifestation of

his psychological state. The ambiguous ending will be discussed in detail, highlighting its contribution to the film's lasting impact and unsettling power.

FAQs:

1. Is American Psycho a horror film or a satire? It's both. It utilizes horror elements but primarily functions as a satire of 1980s consumerism and masculinity.
2. What is the significance of the business cards scene? It emphasizes the superficiality of the yuppie culture and the importance of appearances.
3. Is Patrick Bateman's violence real or imagined? The film deliberately leaves this ambiguous, forcing the audience to confront the unsettling possibility of both.
4. What are the major themes explored in American Psycho? Materialism, masculinity, identity, violence, and the unreliability of perception are key themes.
5. How does the film use cinematic techniques to create its unsettling atmosphere? The use of close-ups, jarring edits, and unsettling sound design all contribute to the film's disturbing effect.
6. What is the significance of the ending of American Psycho? The ambiguous ending reinforces the film's central theme of unreliability and leaves the audience questioning the nature of Bateman's actions.
7. How does American Psycho reflect the anxieties of its time? The film reflects the anxieties surrounding wealth disparity, the pressures of corporate culture, and societal expectations of masculinity in the 1980s.
8. How does American Psycho remain relevant today? Its themes of materialism, societal pressures, and the search for identity continue to resonate with contemporary audiences.
9. What is the critical reception of American Psycho? The film received mixed reviews upon release but has since gained recognition for its stylistic boldness, satirical wit, and enduring cultural impact.

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4. American Psycho and the Unreliable Narrator: Examining the film's use of an unreliable narrator and its impact on the audience's understanding.
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american psycho film analysis: *American Psycho* Bret Easton Ellis, 2014-12-15 A cult classic, adapted into a film starring Christian Bale. Is evil something you are? Or is it something you do? Patrick Bateman has it all: good looks, youth, charm, a job on Wall Street, reservations at every new restaurant in town and a line of girls around the block. He is also a psychopath. A man addicted to his superficial, perfect life, he pulls us into a dark underworld where the American Dream becomes a nightmare . . . With an introduction by Irvine Welsh, Bret Easton Ellis's *American Psycho* is one of the most controversial and talked-about novels of all time. A multi-million-copy bestseller hailed as a modern classic, it is a violent black comedy about the darkest side of human nature.

american psycho film analysis: Red Storm Rising Tom Clancy, 1987-07-01 From the author of the Jack Ryan series comes an electrifying #1 New York Times bestseller—a standalone military thriller that envisions World War 3... A chillingly authentic vision of modern war, *Red Storm Rising* is as powerful as it is ambitious. Using the latest advancements in military technology, the world's superpowers battle on land, sea, and air for ultimate global control. It is a story you will never forget. Hard-hitting. Suspenseful. And frighteningly real. "Harrowing...tense...a chilling ring of truth."—TIME

american psycho film analysis: Invisible Darkness Stephen Williams, 2009-10-14 Perfect for fans of *Making a Murderer* and *The People v. O. J. Simpson*, *Invisible Darkness* is the story of one of the more bizarre cases in recent memory—killings so sensational that they prompted the Canadian government, in the interests of justice, to silence its national press and to lock foreign journalists out of the courts. To all appearances, Paul and Karla Bernardo had a fairytale marriage: beautiful working-class girl weds bright upper-middle-class guy and they buy a fashionable dream house in the suburbs. But, bored with his straight, prestigious accounting job, Paul soon went freelance as an international smuggler. He also revealed his boredom with conventional sex—enough so that, one Christmas Eve, he persuaded his wife to drug her own sister and engage in a ménage à trois, during which the sister died (a bungling coroner ruled her death accidental). The couple then upped the ante, kidnapping and imprisoning several high school girls for sexual marathons, which they

videotaped before savagely murdering their captives. When the girls' bodies were found, the police were stymied (although Paul had been accused of rape and given a DNA test that vanished for two years and only recently was linked to some fifty sexual-assault cases) until Karla tried to have her husband arrested for wife beating. During questioning, she confessed to the crimes and is now serving two concurrent twelve-year sentences for manslaughter in exchange for testifying against her husband, who was jailed for life.

american psycho film analysis: Lunar Park Bret Easton Ellis, 2005-08-16 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*!

american psycho film analysis: American Psycho Roberto Aguirre-Sacasa, 2018 Based on the electrifying novel by Bret Easton Ellis, the musical tells the story of Patrick Bateman, a young and handsome Wall Street banker with impeccable taste and unquenchable desires. Patrick and his elite group of friends spend their days in chic restaurants, exclusive clubs, and designer labels. But at night, Patrick takes part in a darker indulgence, and his mask of sanity is starting to slip...

american psycho film analysis: White Bret Easton Ellis, 2019-04-16 Own it, snowflakes: you've lost everything you claim to hold dear. *White* is Bret Easton Ellis's first work of nonfiction. Already the bad boy of American literature, from *Less Than Zero* to *American Psycho*, Ellis has also earned the wrath of right-thinking people everywhere with his provocations on social media, and here he escalates his admonishment of received truths as expressed by today's version of the left. Eschewing convention, he embraces views that will make many in literary and media communities cringe, as he takes aim at the relentless anti-Trump fixation, coastal elites, corporate censorship, Hollywood, identity politics, Generation Wuss, woke cultural watchdogs, the obfuscation of ideals once both cherished and clear, and the fugue state of American democracy. In a young century marked by hysterical correctness and obsessive fervency on both sides of an aisle that's taken on the scale of the Grand Canyon, *White* is a clarion call for freedom of speech and artistic freedom. The central tension in Ellis's art—or his life, for that matter—is that while [his] aesthetic is the cool reserve of his native California, detachment over ideology, he can't stop generating heat.... He's hard-wired to break furniture.—Karen Heller, *The Washington Post* Sweating with rage . . . humming with paranoia.—Anna Leszkiewicz, *The Guardian* Snowflakes on both coasts in withdrawal from Rachel Maddow's nightly Kremlinology lesson can purchase a whole book to inspire paroxysms of rage . . . a veritable thirst trap for the easily microaggressed. It's all here. Rants about Trump derangement syndrome; MSNBC; #MeToo; safe spaces.—Bari Weiss, *The New York Times*

american psycho film analysis: Finance Fictions Arne De Boever, 2018-03-06 *Finance Fictions* takes the measure of what it means to live in a world ruled by high finance by examining the tension between psychosis and realism that plays out in the contemporary finance novel. When the things traded at the center of the economy cease to be things at all, but highly abstracted speculations, how do we come to see the real? What sorts of narrative can accurately approach the actual workings of a neoliberal economy marked by accelerating cycles of market crashes, economic and political crisis, and austerity? Revisiting such twentieth-century classics of the genre as Tom Wolfe's *Bonfire of the Vanities* and Bret Easton Ellis's *American Psycho*, De Boever argues that the

twenty-first century is witnessing the birth of a new kind of realistic novel that can make sense of complex financial instruments like collateralized debt obligations, credit default swaps, and digital algorithms operating at speeds faster than what human beings or computers can record. If in 1989 Wolfe could still urge novelists to work harder to “tame the billion-footed beast of reality,” today’s economic reality confronts us with a difference that is qualitative rather than quantitative: a new financial ontology requiring new modes of thinking and writing. Mobilizing the philosophical thought of Quentin Meillassoux in the close reading of finance novels by Robert Harris, Michel Houellebecq, Ben Lerner and less well-known works of conceptual writing such as Mathew Timmons’ *Credit, Finance Fictions* argues that realism is in for a speculative update if it wants to take on the contemporary economy—an “if” whose implications turn out to be deeply political. Part literary study and part philosophical inquiry, *Finance Fictions* seeks to contribute to a new mindset for creative and critical work on finance in the twenty-first century.

american psycho film analysis: A Long Hard Look at 'Psycho' Raymond Durnat, 2017-10-24 Upon its release in 1960, Alfred Hitchcock's *Psycho* divided critical opinion, with several leading film critics condemning Hitchcock's apparent encouragement of the audience's identification with the gruesome murder that lies at the heart of the film. Such antipathy did little to harm *Psycho*'s box-office returns, and it would go on to be acknowledged as one of the greatest film thrillers, with scenes and characters that are among the most iconic in all cinema. In his illuminating study of *Psycho*, Raymond Durnat provides a minute analysis of its unfolding narrative, enabling us to consider what happens to the viewer as he or she watches the film, and to think afresh about questions of spectatorship, Hollywood narrative codes, psycho-analysis, editing and shot composition. In his introduction to the new edition, Henry K. Miller presents *A Long Hard Look at 'Psycho'* as the culmination of Durnat's decades-long campaign to correct what he called film studies' 'Grand Error'. In the course of expounding Durnat's root-and-branch challenge to our inherited shibboleths about Hollywood cinema in general and Hitchcock in particular, Miller also describes the eclectic intellectual tradition to which Durnat claimed allegiance. This band of amis inconnus, among them William Empson, Edgar Morin and Manny Farber, had at its head Durnat's mentor Thorold Dickinson. The book's story begins in the early 1960s, when Dickinson made the long hard look the basis of his pioneering film course at the Slade School of Fine Art, and *Psycho* became one of its first objects.

american psycho film analysis: Glamorama Bret Easton Ellis, 2010-12-10 In *Glamorama*, Bret Easton Ellis delivers a shadowy, looking-glass world. It is a world where fame and fashion, terror and mayhem meet – and begin to resemble the familiar surface of our own lives . . . The centre of the world: 1990s 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. On the eve of opening the trendiest nightclub in New York history, he's living with one beautiful model and having an affair with another. Now it's time to move to the next stage. But the future he gets is not the one he had in mind . . . 'Does for the cold, minimal '90s what *American Psycho* did for the Wall Street greed of the '80s. You name it, he manages to get it all in' – *Vogue*

american psycho film analysis: Psycho Robert Bloch, 2014-07-14 Marion is lost on a dark and lonely road; she's tired and hungry and afraid. She thinks she's dreaming when she sees a motel sign shining in the darkness: Bates Motel. But for Marion the nightmare is just beginning ... To most people *Psycho* needs no introduction, but although Alfred Hitchcock's film was largely faithful to the book, in the novel itself you will find a story more nuanced and - if possible - even darker.

american psycho film analysis: 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 *Possession* has 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. Look for Bret Easton Ellis's new novel, *The Shards*!

american psycho film analysis: *Imperial Bedrooms* Bret Easton Ellis, 2010-06-15
INTERNATIONAL BESTSELLER • The New York Times bestselling author of *American Psycho* delivers a riveting, tour-de-force sequel to *Less Than Zero*, set on the seedy side of Los Angeles. • A haunting vision of disillusionment, twenty-first-century style (People). Returning to Los Angeles from New York, Clay, now a successful screenwriter, is casting his new movie. Soon he is running with his old circle of friends through L.A.'s seedy side. His ex-girlfriend, Blair, is married to Trent, a bisexual philanderer and influential manager. Then there's Julian, a recovering addict, and Rip, a former dealer. Then when Clay meets a gorgeous young actress who will stop at nothing to be in his movie, his own dark past begins to shine through, and he has no choice but to dive into the recesses of his character and come to terms with his proclivity for betrayal. Look for Bret Easton Ellis's new novel, *The Shards*!

american psycho film analysis: *The Rules of Attraction* Bret Easton Ellis, 2010-06-09 From the New York Times bestselling author of *Less Than Zero* and *American Psycho*—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 romantic triangle. • “An extraordinary writer.” —LA Weekly Bret Easton Ellis trains his incisive gaze on the kids at self-consciously bohemian Camden College and treats their sexual posturings and agonies with a mixture of acrid hilarity and compassion while exposing the moral vacuum at the center of their lives. Lauren changes boyfriends every time she changes majors and still pines for Victor who split for Europe months ago and she might or might not be writing anonymous love letter to ambivalent, hard-drinking Sean, a hopeless romantic who only has eyes for Lauren, even if he ends up in bed with half the campus, and Paul, Lauren's ex, forthrightly bisexual and whose passion masks a shrewd pragmatism. They waste time getting wasted, race from Thirsty Thursday Happy Hours to Dressed To Get Screwed parties to drinks at The Edge of the World or The Graveyard. *The Rules of Attraction* is a poignant, hilarious take on the death of romance. The basis for the major motion picture starring James Van Der Beek, Shannyn Sossamon, Jessica Biel, and Kate Bosworth. Look for Bret Easton Ellis's new novel, *The Shards*!

american psycho film analysis: *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 film analysis: *The Moment of Psycho* David Thomson, 2009-11-24 It was made like a television movie, and completed in less than three months. It killed off its star in forty minutes. There was no happy ending. And it offered the most violent scene to date in American film, punctuated by shrieking strings that seared the national consciousness. Nothing like *Psycho* had existed before; the movie industry -- even America itself -- would never be the same. In *The Moment of Psycho*, film critic David Thomson situates *Psycho* in Alfred Hitchcock's career, recreating the mood and time when the seminal film erupted onto film screens worldwide. Thomson shows that *Psycho* was not just a sensation in film: it altered the very nature of our desires. Sex, violence, and horror took on new life. *Psycho*, all of a sudden, represented all America wanted from a film -- and, as Thomson brilliantly demonstrates, still does.

american psycho film analysis: *The Analysis of Film* Raymond Bellour, 2000 *The Analysis of Film* brings together the author's studies of classic Hollywood film. It is a book about the methods of close film analysis, the narrative structure of Hollywood film, Hitchcock's work and the role of

women.

american psycho film analysis: Robin Wood on the Horror Film Robin Wood, 2018-11-12
Robin Wood's writing on the horror film, published over five decades, collected in one volume. Robin Wood—one of the foremost critics of cinema—has laid the groundwork for anyone writing about the horror film in the last half-century. Wood's interest in horror spanned his entire career and was a form of popular cinema to which he devoted unwavering attention. *Robin Wood on the Horror Film: Collected Essays and Reviews* compiles over fifty years of his groundbreaking critiques. In September 1979, Wood and Richard Lippe programmed an extensive series of horror films for the Toronto International Film Festival and edited a companion piece: *The American Nightmare: Essays on the Horror Film* — the first serious collection of critical writing on the horror genre. *Robin Wood on the Horror Film* now contains all of Wood's writings from *The American Nightmare* and nearly everything else he wrote over the years on horror—published in a range of journals and magazines—gathered together for the first time. It begins with the first essay Wood ever published, *Psychoanalysis of Psycho*, which appeared in 1960 and already anticipated many of the ideas explored later in his touchstone book, *Hitchcock's Films*. The volume ends, fittingly, with *What Lies Beneath?*, written almost five decades later, an essay in which Wood reflects on the state of the horror film and criticism since the genre's renaissance in the 1970s. Wood's prose is eloquent, lucid, and convincing as he brings together his parallel interests in genre, authorship, and ideology. Deftly combining Marxist, Freudian, and feminist theory, Wood's prolonged attention to classic and contemporary horror films explains much about the genre's meanings and cultural functions. *Robin Wood on the Horror Film* will be an essential addition to the library of anyone interested in horror, science fiction, and film genre.

american psycho film analysis: The Silent Patient Alex Michaelides, 2019-02-05 ****THE INSTANT #1 NEW YORK TIMES BESTSELLER**** An unforgettable—and Hollywood-bound—new thriller... A mix of Hitchcockian suspense, Agatha Christie plotting, and Greek tragedy. —Entertainment Weekly *The Silent Patient* is a shocking psychological thriller of a woman's act of violence against her husband—and of the therapist obsessed with uncovering her motive. Alicia Berenson's life is seemingly perfect. A famous painter married to an in-demand fashion photographer, she lives in a grand house with big windows overlooking a park in one of London's most desirable areas. One evening her husband Gabriel returns home late from a fashion shoot, and Alicia shoots him five times in the face, and then never speaks another word. Alicia's refusal to talk, or give any kind of explanation, turns a domestic tragedy into something far grander, a mystery that captures the public imagination and casts Alicia into notoriety. The price of her art skyrockets, and she, the silent patient, is hidden away from the tabloids and spotlight at the Grove, a secure forensic unit in North London. Theo Faber is a criminal psychotherapist who has waited a long time for the opportunity to work with Alicia. His determination to get her to talk and unravel the mystery of why she shot her husband takes him down a twisting path into his own motivations—a search for the truth that threatens to consume him....

american psycho film analysis: **Emerging Trends in Psychology, Law, Communication Studies, Culture, Religion, and Literature in the Global Digital Revolution** Yulianto Budi Setiawan, Santi Rahmawati, 2020-02-25 The Fourth Industrial Revolution has the potential to raise global income levels and improve the quality of life for populations around the world. Technology development of AI, self-driving, big data, the Internet of things, and many digital revolutions have changed how people interact with each other. Therefore, developing a comprehensive and globally shared view of how technology is affecting our lives and reshaping our social, cultural, and human environments is essential. There has never been a time of more significant promise, or one of greater potential peril. Today's decision-makers, however, are too often trapped in traditional, linear thinking, or too absorbed by the multiple crises demanding their attention, to think strategically about the forces of disruption and innovation shaping our future. The main goal of the conference was to provide an outlet for papers discussing the importance and impact of industrial revolution 4.0 to influence social aspect in human life. The proceedings consist of papers covering issues on

psychology, law, communication studies, culture, religion, and literature. The proceedings will provide the latest research and constitute a concise but timely medium for the dissemination. The Proceedings of the 1st International Conference on Social Sciences Series (SOSCIS 2019) will be invaluable to professionals and academics in psychology, law, communication studies, culture, religion, and literature.

american psycho film analysis: I Have No Mouth & I Must Scream Harlan Ellison, 2014-04-29 Seven stunning stories of speculative fiction by the author of *A Boy and His Dog*. In a post-apocalyptic world, four men and one woman are all that remain of the human race, brought to near extinction by an artificial intelligence. Programmed to wage war on behalf of its creators, the AI became self-aware and turned against humanity. The five survivors are prisoners, kept alive and subjected to brutal torture by the hateful and sadistic machine in an endless cycle of violence. This story and six more groundbreaking and inventive tales that probe the depths of mortal experience prove why Grand Master of Science Fiction Harlan Ellison has earned the many accolades to his credit and remains one of the most original voices in American literature. *I Have No Mouth and I Must Scream* also includes "Big Sam Was My Friend," "Eyes of Dust," "World of the Myth," "Lonelyache," Hugo Award finalist "Delusion for a Dragon Slayer," and Hugo and Nebula Award finalist "Pretty Maggie Moneyeyes."

american psycho film analysis: Verity Colleen Hoover, 2021-10-05 Whose truth is the lie? Stay up all night reading the sensational psychological thriller that has readers obsessed, from the #1 New York Times bestselling author of *Too Late* and *It Ends With Us*. #1 New York Times Bestseller · USA Today Bestseller · Globe and Mail Bestseller · Publishers Weekly Bestseller Lowen Ashleigh is a struggling writer on the brink of financial ruin when she accepts the job offer of a lifetime. Jeremy Crawford, husband of bestselling author Verity Crawford, has hired Lowen to complete the remaining books in a successful series his injured wife is unable to finish. Lowen arrives at the Crawford home, ready to sort through years of Verity's notes and outlines, hoping to find enough material to get her started. What Lowen doesn't expect to uncover in the chaotic office is an unfinished autobiography Verity never intended for anyone to read. Page after page of bone-chilling admissions, including Verity's recollection of the night her family was forever altered. Lowen decides to keep the manuscript hidden from Jeremy, knowing its contents could devastate the already grieving father. But as Lowen's feelings for Jeremy begin to intensify, she recognizes all the ways she could benefit if he were to read his wife's words. After all, no matter how devoted Jeremy is to his injured wife, a truth this horrifying would make it impossible for him to continue loving her.

american psycho film analysis: Pulse, Digital, and Switching Waveforms Jacob Millman, 1987

american psycho film analysis: *Psycho Paths* Philip L. Simpson, 2000 Philip L. Simpson provides an original and broad overview of the evolving serial killer genre in the two media most responsible for its popularity: literature and cinema of the 1980s and 1990s. The fictional serial killer, with a motiveless, highly individualized *modus operandi*, is the latest manifestation of the multiple murderers and homicidal maniacs that haunt American literature and, particularly, visual media such as cinema and television. Simpson theorizes that the serial killer genre results from a combination of earlier genre depictions of multiple murderers, inherited Gothic storytelling conventions, and threatening folkloric figures reworked over the years into a contemporary mythology of violence. Updated and repackaged for mass consumption, the Gothic villains, the monsters, the vampires, and the werewolves of the past have evolved into the fictional serial killer, who clearly reflects American cultural anxieties at the start of the twenty-first century. Citing numerous sources, Simpson argues that serial killers' recent popularity as genre monsters owes much to their pliability to any number of authorial ideological agendas from both the left and the right ends of the political spectrum. Serial killers in fiction are a kind of debased and traumatized visionary, whose murders privately and publicly re-empower them with a pseudo-divine aura in the contemporary political moment. The current fascination with serial killer narratives can thus be explained as the latest manifestation of the ongoing human fascination with tales of gruesome murders and mythic villains finding a receptive audience in a nation galvanized by the increasingly

apocalyptic tension between the extremist philosophies of both the New Right and the anti-New Right. Faced with a blizzard of works of varying quality dealing with the serial killer, Simpson has ruled out the catalog approach in this study in favor of in-depth an analysis of the best American work in the genre. He has chosen novels and films that have at least some degree of public name-recognition or notoriety, including *Red Dragon* and *The Silence of the Lambs* by Thomas Harris, *Manhunter* directed by Michael Mann, *Henry: Portrait of a Serial Killer* directed by John McNaughton, *Seven* directed by David Fincher, *Natural Born Killers* directed by Oliver Stone, *Zombie* by Joyce Carol Oates, and *American Psycho* by Bret Easton Ellis.

american psycho film analysis: *Corrupt* Penelope Douglas, 2023-11-07 Dreams might be a heart's desire, but nightmares are its obsession in the first novel of a dark romance series from New York Times bestselling author Penelope Douglas. Erika Fane's boyfriend's older brother is handsome, strong, and completely terrifying. The star of his college's basketball team gone pro, he's more concerned with the dirt on his shoe than he is with her. But she saw him. She heard him. The things that he did, and the deeds that he hid... For years, Erika bit her nails, unable to look away. Now, she's in college, but she hasn't stopped watching him. He's bad and the things she's seen aren't content to stay in her head anymore. Because he's finally noticed her. But Michael Crist knows the hold he has on Rika, how much she fears him. She looks down when he enters the room and stills when he's close. He knows she thinks only of him. When Michael's brother leaves for the military, leaving Rika alone and unprotected, he knows the opportunity is too good to be true. Three years ago she put Michael's friends in prison, and now they're free. Every last one of her nightmares is about to come true.

american psycho film analysis: *The Banks* Roxane Gay, 2019-12-01 A high-stakes heist thriller about the most daring and successful thieves in Chicago: three generations of women from the Banks family. For fifty years the women of the Banks family have been the most successful thieves in Chicago by following one simple rule: never get greedy. But when the youngest Banks stumbles upon the heist of a lifetime, the potential windfall may be enough to bring three generations of thieves together for one incredible score and the chance to avenge a loved one taken too soon. From NY Times bestselling writer Roxane Gay (*Hunger*; *Black Panther*) and artist Ming Doyle (*The Kitchen*). *The Banks* is the best kind of heist story: a sharp, tight robbery with escalating tensions and threats coming from every direction. - *The A.V. Club* It will leave most readers smiling at the end of their journeys with the Banks family. - *The Beat*

american psycho film analysis: *Filmguide to Psycho* James Naremore, 1973

american psycho film analysis: *The Contortionist's Handbook* Craig Clevenger, 2006 Following a near fatal overdose of painkillers, Daniel Fletcher is resuscitated in a Los Angeles trauma centre and detained for psychiatric evaluation. However, what the psychiatrist doesn't know is that 'Daniel Fletcher' is actually John Dolan Vincent, a young forger who continually reinvents himself to evade capture. Originally published: London.

american psycho film analysis: *The Bonfire of the Vanities* Tom Wolfe, 2002-02-21 Vintage Tom Wolfe, *The Bonfire of the Vanities*, the #1 bestseller that will forever define late-twentieth-century New York style. No one has portrayed New York Society this accurately and devastatingly since Edith Wharton (*The National Review*) "A page-turner . . . Brilliant high comedy." (*The New Republic*) Sherman McCoy, the central figure of Tom Wolfe's first novel, is a young investment banker with a fourteen-room apartment in Manhattan. When he is involved in a freak accident in the Bronx, prosecutors, politicians, the press, the police, the clergy, and assorted hustlers high and low close in on him, licking their chops and giving us a gargantuan helping of the human comedy, of New York in the 1980s, a city boiling over with racial and ethnic hostilities and burning with the itch to Grab It Now. Wolfe's novel is a big, panoramic story of the metropolis that reinforces the author's reputation as the foremost chronicler of the way we live in America. Adapted to film in 1990 by director Brian De Palma, the movie stars Tom Hanks, Bruce Willis, Melanie Griffith, and Morgan Freeman.

american psycho film analysis: *Credence* Penelope Douglas, 2024-02-13 Three of them, one of

her, and a remote cabin in the woods. Let the hot, winter nights ensue in this steamy dark romance from New York Times bestselling author Penelope Douglas, now with bonus material. Tiernan de Haas doesn't care about anything anymore. The only child of a film producer and his starlet wife, she's grown up with wealth and privilege but not love or guidance. And when her parents suddenly pass away, she knows she should be devastated. But she's always been alone, hasn't she? Jake Van der Berg, her father's stepbrother and her only living relative, assumes guardianship of Tiernan. Sent to live in the mountains of Colorado with Jake and his two sons, Noah and Kaleb, Tiernan quickly learns that these men now have a say in what she chooses to care and not care about anymore. As the men take Tiernan under their wing, she slowly finds her place among them. Because lines blur and rules become easy to break when no one else is watching. One of them has her. The other one wants her. But he's going to keep her.

american psycho film analysis: *Blood Meridian* Cormac McCarthy, 2010-08-11 25th ANNIVERSARY EDITION • From the bestselling author of *The Passenger* and the Pulitzer Prize-winning novel *The Road*: an epic novel of the violence and depravity that attended America's westward expansion, brilliantly subverting the conventions of the Western novel and the mythology of the Wild West. Based on historical events that took place on the Texas-Mexico border in the 1850s, *Blood Meridian* traces the fortunes of the Kid, a fourteen-year-old Tennessean who stumbles into the nightmarish world where Indians are being murdered and the market for their scalps is thriving. Look for Cormac McCarthy's latest bestselling novels, *The Passenger* and *Stella Maris*.

american psycho film analysis: *The Seven Royals: All Good Things* Jacob Airey, 2019-01-25 In the land of Craih, seven young royals have been banished from their kingdoms by an evil mage and a grieving emperor, but under the leadership of Prince Jasher, they will return to claim their birthright and set their people free.

american psycho film analysis: *Trainspotting* Irvine Welsh, 2002 The best book ever written by man or woman...deserves to sell more copies than the Bible.--Rebel, Inc.

american psycho film analysis: *Robert Bloch's Psycho: Sanitarium* Chet Williamson, 2016-04-12 "Horror author Chet Williamson ably succeeds in the tough task of creating a sequel to Robert Bloch's masterpiece, *Psycho*; a prequel to the less effective *Psycho II*; and a solid story in its own right...The novel shines. Whenever Norman gets the spotlight, the novel feels like a lost Bloch work." —Publishers Weekly The original *Psycho* novel by Robert Bloch was published in 1959 and became an instant hit, leading to the smash movie only a year later, which brought Norman Bates's terrifying story into the public consciousness, where it still remains (proven by the success of the tv series, *Bates Motel*). It took Bloch 23 years to write another *Psycho* novel, revealing that Norman had been in a mental institution the entire time. In that sequel, Norman quickly escapes the sanitarium and goes on a killing spree in Hollywood. But what happened in that asylum during those two decades? Until now, no one has known. It's 1960. Norman Bates is in the State Hospital for the Criminally Insane and it's up to Dr. Felix Reed to bring him out of his catatonic state. But Norman and Dr. Reed have obstacles in twisted fellow patients and staff members who think of the institution as a prison rather than a place of healing. And the greatest obstacle is the building itself, once a private sanitarium, rumored to be haunted. A wild card appears in the persona of Robert Newman, Norman's twin brother, taken away at birth after the attending doctor pronounced him brain damaged. As Robert and Norman grow to know each other, Norman senses a darkness in Robert, even deeper than that which has lurked in Norman himself. Soon, murders begin to occur and a shocking chain of events plunge us even deeper into the deranged madness inside the walls of *Psycho: Sanitarium*.

american psycho film analysis: *Laura Mulvey 'Visual Pleasure and Narrative Cinema'* 1975 Laura Mulvey, 2016 Since it first appeared in *Screen* in 1975, Laura Mulvey's essay *Visual Pleasure and Narrative Cinema* has been an enduring point of reference for artists, filmmakers, writers and theorists. Mulvey's compelling polemical analysis of visual pleasure has provoked and encouraged others to take positions, challenge preconceived ideas and produce new works that owe their possibility to the generative qualities of this key essay. In this book, the celebrated New

York-based video artist Rachel Rose (born 1986) has produced an innovative work that extends and adds to the essay's frame of reference. Drawing on 18th- and 19th-century fairy tales, and observing how their flat narratives matched the flatness of their depictions, Rose created collages that connect these pre-cinematic illustrations to what Mulvey describes in her essay--cinema flattening sexuality into visuality.

american psycho film analysis: *Fabricating the Absolute Fake* Jaap Kooijman, 2008 A fascinating exploration of how global cultures struggle to create their own America within a post-9/11 media culture, *Fabricating the Absolute Fake* reflects on what it might mean to truly take part in American pop culture.

american psycho film analysis: *Huis Clos* Jean-Paul Sartre, 2016-01-20 The full French text of Sartre's novel is accompanied by French-English vocabulary. Notes and a detailed introduction in English put the work in its social and historical context.

american psycho film analysis: Stage Blood Michael Blakemore, 2013-11-07 In 1971, Michael Blakemore joined the National Theatre as Associate Director under Laurence Olivier. The National, still based at the Old Vic, was at a moment of transition awaiting the move to its vast new home on the South Bank. Relying on generous subsidy, it would need an extensive network of supporters in high places. Olivier, a scrupulous and brilliant autocrat from a previous generation, was not the man to deal with these political ramifications. His tenure began to unravel and, behind his back, Peter Hall was appointed to replace him in 1973. As in other aspects of British life, the ethos of public service, which Olivier espoused, was in retreat. Having staged eight productions for the National, Blakemore found himself increasingly uncomfortable under Hall's regime. *Stage Blood* is the candid and at times painfully funny story of the events that led to his dramatic exit in 1976. He recalls the theatrical triumphs and flops, his volatile relationship with Olivier including directing him in *Long Day's Journey into Night*, the extravagant dinners in Hall's Barbican flat with Harold Pinter, Jonathan Miller and the other associates, the opening of the new building, and Blakemore's brave and misrepresented decision to speak out. He would not return to the National for fifteen years.

american psycho film analysis: *Working* Studs Terkel, 2011-07-26 A Pulitzer Prize winner interviews workers, from policemen to piano tuners: "Magnificent . . . To read it is to hear America talking." —The Boston Globe A National Book Award Finalist and New York Times bestseller Studs Terkel's classic oral history *Working* is a compelling look at jobs and the people who do them. Consisting of over one hundred interviews with everyone from a gravedigger to a studio head, this book provides a "brilliant" and enduring portrait of people's feelings about their working lives. This edition includes a new foreword by New York Times journalist Adam Cohen (Forbes). "Splendid . . . Important . . . Rich and fascinating . . . The people we meet are not digits in a poll but real people with real names who share their anecdotes, adventures, and aspirations with us." —Business Week "The talk in *Working* is good talk—earthy, passionate, honest, sometimes tender, sometimes crisp, juicy as reality, seasoned with experience." —The Washington Post

american psycho film analysis: Christian Bale Harrison Cheung, Nicola Pittam, 2012-05-29 The darkest Batman is unmasked. During the London press junket for *The Dark Knight* in the summer of 2008, Christian Bale was infamously accused of assaulting his mother and sister at the five-star Dorchester Hotel. Six months later, a recording of Bale's rant on the set of *Terminator Salvation* was leaked, and the star's anger began to define him. But beyond his notorious temper, Bale, an Academy Award-winning actor for his role in *The Fighter*, is known for his ability to physically transform himself for roles in *American Psycho*, *The Machinist*, and as one of Hollywood's most revered and bankable characters—Batman. In *Christian Bale: The Inside Story of the Darkest Batman*, Best Biography winner in the 2013 Indie Excellence Awards and finalist in the 2013 Indie Book Awards, a 2013 Indie Book Awards Finalist for Best Biography, Bale's former publicist and assistant Harrison Cheung—his real-life Alfred—shares an inside look into the little-known personal life of the intensely private and reclusive actor. In the first biography of the Batman star, Cheung, who lived and worked with Christian and his father for 10 years, shares firsthand accounts of the Bales' familial dysfunction, Christian's morbid fascinations and dark humor, and his extreme

dedication to his craft. Aware that Bale hated his traditional publicity duties, Cheung launched an extensive Internet marketing campaign for the actor, built the first official actor website for him, and cultivated the Baleheads, an online fan community that was used to garner editorial coverage and ultimately help Bale secure the role of the Caped Crusader. Written with veteran Hollywood and entertainment reporter Nicola Pittam, *Christian Bale: The Inside Story of the Darkest Batman* uncovers Bale's transformation from shy, English child actor to Internet sensation to Hollywood bad boy. *FOR DISTRIBUTION IN THE U.S. AND CANADA ONLY*

american psycho film analysis: *The Postmodern* Simon Malpas, 2005 Simon Malpas investigates the theories and definitions of postmodernism and postmodernity, and explores their impact in such areas as identity, history, art, literature and culture. In attempting to map the different forms of the postmodern, and the contrasting experiences of postmodernity in the Western and developing worlds, he looks closely at: * modernism and postmodernism * modernity and postmodernity * subjectivity * history * politics. This useful guidebook will introduce students to a range of key thinkers who have sought to question the contemporary situation, and will enable readers to begin to approach the primary texts of postmodern theory and culture with confidence.

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